

Love in Public – The Choral Suite

By David K. MacIntyre

Love in Public is the provocative title for an opera I've written on forty-four dramatic love poems by Elizabeth Barrett Browning composed during her courtship with Robert Browning in 1845-46 and published under the purposely-misleading title *Sonnets from the Portuguese* in 1850. She had hoped the title would throw readers off the scent of a real-life romance. But she was mistaken. It didn't.

Elizabeth's love story begins when Robert writes a love-letter to her (both were well-known English poets but were not acquainted) that says (in part), "I love your verses with all my heart, dear Miss Barrett... I do..." he writes in an overture of introduction. "And I love you, too." His words send Elizabeth reeling! She, of mature age, isolated, living with her father in deplorable conditions, thought that her future was hopeless and pre-ordained, that she was alone, loveless, childless. Suddenly, she is revived from the edge of death by the power of Robert's love, as feverishly described in Sonnet 1. From there we are led, without fear, in the confines of an intimate relationship. Over forty-four sonnets, we witness the elegant march of Elizabeth's words as she contemplates the love that has befallen her so unexpectedly. The effect is dizzying. Her heart is both light and heavy. How can this be?

The opera, scored for four soloists (soprano, alto, tenor, baritone) and piano, is set in contemporary times and tells the story of four lovers in the thrilling sound of solo bel canto singing. Twelve movements feature the quartet in symphony at the beginning, middle and end of the story. These twelve movements form the core of *The Choral Suite*. Beginning with the Overture (on words from a letter to EBB from Robert Browning) then Sonnets 1, 2, 12, 13, 22, 23, 40, 41, 42, 43, 44 unfold without interruption in a continuous thirty-minute set. The opera (and the Suite) follow the order and numbering of *Sonnets from the Portuguese* as displayed in the hand of Elizabeth Barrett Browning in the Bodleian Library. *Love in Public - The Choral Suite* is a meditation on romantic love; an attraction that lives at the very heart of the human condition. - DKM

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Love In Public - The Choral Suite

1. Overture

Robert Browning

David K. MacIntyre

hypnotically ♩ = 60

A *mp*

T. I love your ver - ses with all my heart,

B. I love your ver - ses with all my heart,

Pno. *mp*

5

T. dear Miss Bar - re I love your ver - ses

B. dear Miss Bar - re I love your ver - ses

Pno. *loco*

8

T. *mp* my heart, *mf* dear Miss Bar - rett. *mf* *f*

B. *mf* with all my heart, dear Miss Bar - rett. *mf* *f*

Pno. *loco*

B

T. *mp* I do, *mf* I do, *f* I

B. *mp* I do, *mf* I do, *f* I

Pno. *loco* *r.h.* *r.h.*



14

C

T. do. *mp espressivo cantabile* As I say,

B. do. *p espressivo cantabile* As I say, I love these

Pno. *simile* *8va* *8vb*



17

T. these books with all my heart. *mf* And I

B. with all my heart. *mf* And I

Pno. *8va* *8vb*

20

T. *mp*
love you, too. And I love you, too.

B. *mp*
love you, too. And I love you, too.

Pno. *8^{vb}*

23 **D**

T. - - - - -

B. - - - - -

Pno. *mf* *8^{va}*

26 *rit.*

S. & A. *mf*
And I love you, too.

T. *mf*
And I love you, too.

B. *mf*
And I love you, too.

Pno. *8^{va}* *attacca* *mf*

2. "I Thought Once"

Love in Public - The Choral Suite - Sonnet #1

Elizabeth Barrett Browning

David K. MacIntyre

$\text{♩} = 66$

S/A soprano *mp*

T/B

Pno. *mf*

I

5 **A**

S/A thought once how The - o - cri - ung of the sweet years, the dear and

T/B bass *mp*

Pno. *mf*

I thought - once how The -

8

S/A wished ears, of the sweet years, the dear and wished for

T/B

Pno. *mf*

.i - tus had sung of the sweet years, the dear and wished for years, who each

11

S/A years, in a grac-ious hand ap-pears to bear a gift for mortals old or young: And as I

T/B one in a grac-ious hand ap-pears to bear a gift for mortals old or young:

Pno.

mf

3

3

3

3

15 **B**

S/A mused it in his an-tique tongue, I saw in

T/B And as I mused in his an-tique

Pno.

detached mp

17

S/A grad-ual vi-sion through my tears, The

T/B ngue, I saw in grad-ual vi-sion through my tears, The

Pno.

tutti mp

tutti mp

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

19

S/A *soprano* *mf* 3
sweet, sad years, the mel-an-cho-ly years, Those of my

T/B
sweet, sad years, the mel-an-cho-ly years,

Pno. *mp* 3

22

S/A *alto*
own life, who by turns has a sha-dow a-

T/B *bass* *mf* 3 *tutti*
Those of my own life, a sha-dow a-

Pno. *mf* 3 3

25

S/A *tutti* *C* *mf* 3 *mp*
cross Straight-way I was 'ware, so weep-ing, how a

T/B *mp*
ness me. was 'ware, so weep-ing,

Pno. 6 3 3 3 *mp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

28

S/A *soprano mp*
 mys - tic shape did move Be -

T/B *tenor mp*
 how a mys - tic shape did move Be -

Pno. *mp*

30

S/A *tutti f*
 hind me and drew me back by the hair;

T/B *tutti f*
 hind me and drew oack - ward by the hair;

Pno. *mp*

32

S/A *soprano* *alto D mf*
 a voice said in mas - t'ry, while I strove, "Guess now who holds thee!"

T/B *bass mf*
 and a voice said in mas - t'ry, while I strove, "Guess now who holds thee!"

Pno. *pp p*

8

35

Sopranos: *mp* "Death" I said! but, there, — The sil-ver an-swer rang — "Not Death, but

Altos: *p*

Tenors: *p* but, there, —

Basses: *mp* "Not Death, but

tutti mp

Piano accompaniment

3. "But Only Three" Sonnet #2

39 $\text{♩} = 63$ *legato, sostenuto*

Soprano: *mp* Love." But on-ly three in all God's

Tenor: *mp* Love." But on-ly three in all God's

Piano accompaniment

45

Soprano: un - Have heard this word thou hast said. (said) — Him

Tenor: a - i-verse Have heard this word thou hast said. (said) — Him

Alto: *tutti*

Bass: *tutti*

Tenor: *tutti*

Piano accompaniment

51 *rit.* *mf*

S/A self, be-side thee speak - ing and me list-en - ing: and re - plied One of us that was

T/B self, be-side thee speak - ing and me list-en - ing: and re - plied One of us that was

Pno.

57 - *a tempo* **F** *f*

S/A God! and laid the so dark-ly on my eye -

T/B *tutti* God! and laid the curse so dark-ly on my eye -

Pno. *mf* *f*

61 *it.* *molto meno mosso* *mf* *soprano* *3*

S/A lids to a - merce my sight from see - ing thee, that if I had

T/B as to a - merce my sight from see - ing thee,

Pno. *molto meno mosso* *mf*

65

S/A *mf* died, the death weights, placed there, would have sig - ni - fied less ab - so - lute ex - clu - sion

T/B

Pno.

69 *rit. mf* "Nay" is worse from God than from all n my friend! Men could not

T/B *mf* "Nay" is worse from God than oth - ers, oh my friend! Men could not

Pno. *mf*

G = 72 *legato*

soprano *mp*

tenor *mp*

rit. *molto rit.*

73

S/A part with their world - ly jars, nor the

T/B us with their world - ly jars, nor the seas, change us,

Pno.

alto

bass

78

S/A *soprano mp*
temp - ests, bend! Our hands would touch, for all the moun - tain

T/B *tenor mp*
Our hands would touch, for all the moun - tain

Pno.

83

S/A *alto*
bars: And hea - ven be - ing r be - tween us, at the

T/B *bass* *tenor*
bars: And hea - ven rolled be - tween us, at the

Pno.

87

S/A *tutti* *mf*
end, ald but vow the fast - er, for the stars.

T/B *mf*
we should but vow the fast - er, for the stars.

Pno. *rit.*

4. "Indeed This Very Love"

Elizabeth Barrett Browning

Love in Public - The Choral Suite - Sonnet #12

David K. MacIntyre

♩ = 84 **rollicking**

mf **tutti**

S/A In - deed this ve - ry Love, which is my boast, and which, when ris - ing up from

T/B In - deed this ve - ry Love, which is my boast, and then ris - ing up from

mf

S/A 3
breast to brow, crown me with a ru - by large e -

T/B 3
breast to brow, both crown me with a ru - by large e -

mf

S/A 5 **A**
now to a's eyes, and prove the in - ner cost This love ev - en all my worth

T/B 5
draw men's eyes, and prove the in - ner cost, This love ev - en all my worth

mf

8

S/A to the ut - ter - most, I should not love with-al, un - less that thou Had set me an ex -

T/B to the ut - ter - most, I should not love with-al, un - less that thou Had set me an ex -

Pno.

11

S/A em-plar; shown me how, *f* When first thine earn-est eyes with mine were *mf*

T/B em-plar; shown me how, *f* When first thine earn-est eyes with mine were *mf*

Pno. *mp*

14

S/A *soprano* crossed love called love. And thus, I can - not speak of love

T/B , And love called love.

Pno. *mf*

17

S/A *tutti f* **C** Thy soul hath snatched up mine all faint and

T/B *bass* *tutti f* ev - en, as a good thing of my own! Thy soul hath snatched up mine all faint and

Pno.

20

S/A *mf* weak, and placed it by thee on a gold - :... And that I love

T/B *mf* weak, and placed it by thee on a en throne:... And that I love

Pno. *mp*

23 *tutti* **D**

S/A , I must be meek!) Is by thee on - ly,

T/B ,O, soul, I must be meek!) Is by thee on - ly,

Pno. *mf*

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26

S/A

whom I love a - lone.

T/B

whom I love a - lone.

Pno.

attacca

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

5. "And Wilt Thou Have Me Fashion Into Speech"

Love in Public - The Choral Suite - Sonnet #13

Elizabeth Barrett Browning

David K. MacIntyre

♩ = 60 recitative

mf sop (solo optional)

S/A *mf* And wilt thou have me fash-ion in - to speech the love I bear thee, find - ing

T/B *mp* hum

Pno. *mp*

3

mf alto (solo optional) sop (solo optional)

S/A words e-nough, And hold the torch out wh ends are rough, Be-tween our fac-es, to cast

T/B

Pno.

6 *rit.* *mf* solo optional *tutti* *mf* **A** *a tempo*

S/A light I drop it at thy feet. I can-not teach My hand to hold my spir-it

T/B *tutti* *mf* I can-not teach My hand to hold my spir-it

Pno. *rit.* *a tempo* *mf*

9

S/A
so far off From my self.. me... that I should bring thee proof in words, of the

T/B
so far off From my self.. me... that I should bring the proof in words, of the

Pno.

12

S/A
love hid in me out each. Nay, let the

T/B
love hid in c of reach. Nay,

Pno.

alto (solo optional)

14

B

S/A
of my wo - man hood com - mend my wo - man - love to thy be -

T/B

Pno.
mp

16 *tutti* *mf*

S/A *tutti* *mf*
 lief, And that I stand un-won, how - ev - er wooed,

T/B *tutti* *mf*
 And that I stand un-won, how - ev - er wooed,

Pno.

18 *tutti*

S/A *tutti*
 ren - ding the gar - ment of my life in brief, In a most

T/B *tutti*
 ren - ding the gar - ment of r... e in brief, In a most

Pno.

20 **C** *f* *rit.*

S/A *f* *rit.*
 daunt - less for - ti - tude, Lest one touch of this heart, con - vey its grief.

T/B *rit.*
 ant - less, voice - less for - ti - tude,

Pno. *mf* *rit.*

6. "Beloved, Say Again"

Love in Public - The Choral Suite - Sonnet #22

Elizabeth Barrett Browning

David K. MacIntyre

$\text{♩} = 66$ with quiet joy

A

mp

S. Be - lov - ed say a - gain and yet a -

Pno. *mp*
pedal freely

5

S. gain that thou dost love Though the word re-peat-ed should seem a

Pno.

8

S. cuck - oo sc as thou dost made it,

A. *mp*
cuck-oo cuck

T.

B. *mp*
cuck-oo cuck-oo

Pno.



B

11

S. *mp* Re - mem - ber, nev - er to the hill and plain

A. oo cuck-oo Re - mem - ber, nev - er to the hill and

T. *mp* Re - mem - ber nev - er to and plain

B. *mp* cuck-oo cuck-oo Re - mem - ber, nev - er to the hill and

Pno. *mp*



14

S. val - ley and wood, with-out her cuck - oo strain Comes the sweet Spring in

A. plain ley and wood, with-out her cuck - oo strain Spring in

T. va' wood, with-out her cuck - oo strain Comes the sweet Spring in

B. plain val - ley and wood, with-out her cuck - oo strain Spring in

Pno.

17

S. all her green, com - plet - ed. Be - lov - ed!

A. all her green, com - plet - ed. Be - love - ed!

T. all her green, com - plet - ed. Be - lov - ed!

B. all her green, com - plet - ed. Be - love - ed!

Pno.

20

S. *mp* I, a mid the dark-ness *f* by a doubt-ful spir-it, spir-it, spir-it, voice, in the doubt's

A. *mf* by a doubt-ful spir-it, spir-it, spir-it, voice, in the doubt's

T. *mp* I, a mid the dark-ness greet-ed *f* by a doubt-ful spir-it, spir-it, spir-it, voice, in the doubt's

B. *mf* by a doubt-ful spir-it, spir-it, spir-it, voice, in the doubt's

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

23 **rit.** //

S. pain — Cry... speak once more... Thou lov - est! //

A. pain — Cry... speak once more... Thou lov - est! //

T. pain — Cry... speak once speak once more... Thou lov - est! //

B. pain — Cry... speak once speak on more... Thou lov - est! //

Pno. **rit.** //

C **mf** ♩ = 48 **declamatory**

26

S. Who can fear too ma - ny stars, though each in hea - ven should roll, Too

A. Who can fear too ma - ny stars, though each in hea - ven should roll, Too

T. Who can fear too ma - ny stars, though each in hea - ven should roll, Too

B. Who can fear too ma - ny stars, though each in hea - ven should roll, Too

Pno. **mf**

D

♩ = 56 *dolce, sotto voce*

28 *rit.*

S. ma-ny flowers, through each should crown the year? Say thou dost love me, love me,

A. ma-ny flowers, through each should crown the year?

T. ma-ny flowers, through each should crown the year?

B. ma-ny flowers, through each should crown the year?

div.

Pno. *rit.* *p* *♩* = 56 *dolce, sotto voce*



31

S. love me... To

A. *mp* Toll the sil - ver it - er ance! on - ly mind-ing, dear,

T. *p* Sa- ou dost love me, love me, love me...

B. on - ly mind-ing, dear,

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

40

S. Toll the sil - ver it - er - ance! on - ly mind - ing, dear, To

A. love me — on - ly mind - ing, dear,

T. Say thou dost love me, love me, love me — or .and - ing, dear,

B. love me, love me, love me, — on - ly mind - ing, dear

Pno.



43

S. love me al - so in si - ' with thy soul, with thy soul. rit.

A. with thy soul, with thy soul, with thy soul, with thy soul.

T. with thy soul, with thy soul, with thy soul, with thy soul.

B. with thy soul, with thy soul, with thy soul, with thy soul.

Pno. rit.

attaca

7. "When Our Two Souls"

Love in Public - The Choral Suite - Sonnet #23

Elizabeth Barrett Browning

David K. MacIntyre

mf **A**

mf

S/A

When our two souls stand up e - rect and strong, Face to

T/B

When our two souls stand up e - rec ong, Face to

Pno.

mf

6

S/A

face, si - lent, - ing nigh and nigh - er, Un -

T/B

face, si - ' draw - ing nigh and nigh - er, Un -

11

S/A

til their wings break in - to fi - re at ei - ther cur - ved point, *mf*

T/B

their length-ning wings break in - to fi - re at ei - ther cur - ved point, *mf*

16 rit. **B** a tempo

S/A what bit - ter wrong, can the earth do to us, that we should not long

T/B what bit - ter wrong, can the earth do to us, we should not long

21

S/A be here con - ten - ted? Think, in r high - er, The an - gels would press

T/B be here con - ten - ted? Think, a mount - ing high - er, The an - gels would press

27

S/A on us, and as - to drop some gold - en orb of per - fect

T/B on us, ar - pi - re to drop some gold - en orb of per - fect

31

S/A ong in - to our deep, dear si - lence. Let us

T/B song in - to our deep, dear si - lence. Let us

mp *mp* ♩ = 104

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

36 **C** *mf*

S/A stay ra - ther on earth, be - lov - ed! where the un -

T/B stay ra - ther on earth, be - lov - ed! where the un -

Pno. $\text{♩} = 104$
mp *mf*

41

S/A fit con - trar - ious moods of men re a - way and is - o - late

T/B fit con - trar - ious moods of m - coil a - way and is - o - late

Pno.

45

S/A are spir - its, and per - mit a place to

T/B pure spir - its, and per - mit a place to

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

49 rit.

S/A stand and love in, for a day,

T/B stand and love in, for a day,

Pno.

53 a piacere

S/A *mp* With dark - n and the death - hour.

T/B *mp* With dar - less and the death - hour.

Pno. *mp* $\text{♩} = 84$

attacca

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

8. "Because Thou Hast the Power"

Love in Public - The Choral Suite - Sonnet #40

Elizabeth Barrett Browning

David K. MacIntyre

♩ = 92

mp

S/A
round - - ing it.

mp

T/B
round - - ing it.

mp

Pno.

4 **A** with quiet joy *mp*

S/A
Be - cause thou hast the pow - er and

mp

T/B
Be - thou hast the pow - er and

Pno.

7

S/A
own's' the grace to look through and be -

T/B
st the grace to look through and be -

Pno. *mp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

10

S/A *soprano*
 hind this mask of me, (A-against

T/B *tenor*
 hind this mask of me, (A-against

Pno.

13

S/A *tutti mf*
 which, years have beat thus blanch - ing - ly v rains!) And be -

T/B *tutti mf*
 which, years have beat thus blanch - ing - ly with their rains!) And be -

Pno.

B

16

S/A
 hold Soul's true face

T/B
 my Soul's true face

Pno. *mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

19 soprano

S/A The dim and wear - y wit - ness of Life's race!

rit.

T/B tenor

The dim and wear - y wit - ness of Life's race!

Pno.

rit.

22 C *a tempo*

S/A tutti *mp*

Be - cause ast the faith and love to

T/B tutti *mp*

Be - cause thou hast the faith and love to

Pno.

25

S/A

see gh that same Soul's dis-tract - ing leth - ar - gy,

T/B bass

through that same Soul's dis-tract - ing leth - ar - gy, The

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

28 D *mf*

S/A *mf*
for his place in the

T/B
pa - tient an - gel wait - ing for his place in the

Pno.

31

S/A
new Hea - vens. e - cause nor sin, nor

T/B
new Hea - vens. Be - cause nor sin, nor

Pno.

34 rit.

S/A
woe, God's in - flic - tion, Nor death's neigh - bour - hood.

T/B
nor God's in - flic - tion, Nor death's neigh - bour - hood.

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

38 **E** ♩ = 76 **legato**

S/A *mp* **alto** Nor all which makes me tired of all, self-

T/B *mp* **bass** Nor all which, oth-ers view-ing, turn to go...

Pno. *p* **legato** ♩ = 76

42 *mp* **rall.** **tutti** 2

S/A viewed. No - thing re - thee... Dear - est, teach me

T/B *mp* **bass** No - thing pels thee... Dear - est, teach me

Pno. *p* **rall.**

46 **rubato** *p*

S/A so to r, ra - ti - tude, as thou dost, good.

T/B pour out gra - ti - tude, as thou dost, good.

Pno. *pp*

9. "Oh Yes, They Love Through All This World Of Ours"

Love in Public - The Choral Suite - Sonnet #41

Elizabeth Barrett Browning

David K. MacIntyre

$\text{♩} = 80$ with vitality

mf

S/A Oh yes! They

T/B Oh yes! They

Pno. *f*

5 **A**

S/A love through all this world I will not

T/B love through all thi of ours! I will not

Pno. *mf*

9

S/A gain love, called love for - sooth! I have heard

T/B - say love, called love for - sooth! I have heard

Pno.

13

S/A *alto*
love talked in my dawn-ing youth, and since, not so long back But that the

T/B *tenor*
love talked in my dawn-ing youth, and since, not so long back But that the

Pno.

17

S/A *tutti p*
flowers then gath - ered, smel' still! Mus - sel - mans and

T/B *tutti p*
flowers then gath - er - ed, still! Mus - sel - mans and

Pno.

21 **B**

S/A
Giour row ker - chiefs at a smile, and have no ruth for a - ny

T/B
urs throw ker - chiefs at a smile, and have no ruth for a - ny

Pno. *p* *mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

25 *mp*

S/A weep - ing! Po - ly - phene's white tooth slips on the nut, if

T/B weep - ing! Po - ly - phene's white tooth slips on the nut, if

Pno. *p* *mp*

29 *mf*

S/A af - ter fre - quent show - ers the shell is ov - er smooth,

T/B af - ter fre - quent show - ers the shell is ov - er smooth,

Pno. *mf*

32 *altos mp*

S/A so much will turn the thing called love,

T/B and not so much will turn the thing called love,

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

38 C

S/A *tutti mp*
a - side to hate, or else to o - bli - vi - on!

T/B *tutti mp*
a - side to hate, or else to o - bli - vi - on!

Pno. *mp*

40

S/A
But thou art such a lov - er,

T/B
But thou art not such a lov - er,

Pno.

44 *alto* *tutti* *f*

S/A
my be - loved! — thou canst wait through snow and sick - ness, —

T/B *te* *tutti* *f*
be - lov - ed! — thou canst wait through snow and sick - ness, —

Pno.

47

S/A

T/B

Pno.

to bring souls to touch, And think it soon when

to bring souls to touch, And think it soon when

50

S/A

T/B

Pno.

oth-ers__ cry__ oth-ers__ cry__ late".

oth-ers__ cry__ oth-er__ "Too late".

cantabile

attacca

10. "I Thank All"

Love in Public - The Choral Suite - Sonnet #42

Elizabeth Barrett Browning

David K. MacIntyre

$\text{♩} = 60$ **a prayer**

A

S/A *altos mp*
I thank all _____ who have loved me in their

Pno. *p*

5

S/A
hearts, With thanks _____ and love from _____ mine.

T/B

Pno.

9

S/A

T/B *bass mp*
Deep thanks to all who paused a lit - tle near the pri-son wall

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

13

S/A *tutti mp* *mf*
in its loud - er parts,

T/B *mp* *tutti* *mf*
to hear my mu - sic in its loud - er parts,

Pno. *mf*

17

S/A *soprano mf* *alto mp*
Ere they went on - ward, each

T/B *tenor mp* *mf*
to the mart's or tem - ple's

Pno.

21

S/A *alto p* *mp* *soprano mf*
be - yond call be - yond call

T/B *p* *bass mp* *mf*
c - cu - pa - tion, be - yond call be - yond

Pno. *p*

42

25

B

S/A *f* *alto* *mp* *soprano*
 call But thou, who, —

T/B *f* *tenor*
 call —

Pno. *f* *mf* *mp*

29

S/A *mp* *alto* *mp* *soprano*
 — in my voi-ces sink and fall, whr o caught it, thy di-vin - est

T/B *tenor*
 thy di-vin - est

Pno.

33

tutti *mf* *alto* *mp* *bass* *mp*

S/A *mf* *alto* *mp*
 A in-stru-ment, didst drop down at thy foot, to hark-en what I

T/B *mf* *bass* *mp*
 Art's own in-stru-ment, to hark-en what I

Pno.

37 *mf* tutti *f* *with intensity* 43

S/A
said be-tween my tears, — In-struct me how to thank thee! — Oh, to shout my

T/B
said be-tween my tears, — In-struct me how to thank thee! — Oh, to shout my

Pno.

42 *mp*

S/A
soul's full mean-ing in-to fu-ture years, and sa-lute Love that en-

T/B
soul's full mean-ing in-to fu-ture years, tenor *mf* they should lend it ut-ter-ance,

Pno.

47 *pp*

S/A
dures, with Life that dis - ap - pears!

T/B
tutti with Life that dis - ap - pears!

Pno.

pp

attaca

11. "How Do I Love Thee?"

Love in Public - The Choral Suite - Sonnet #43

Elizabeth Barrett Browning

David K. MacIntyre

♩ = 56 **expressivo, sostenuto**

S/A *soprano* **A** *mp*

How do I love thee? Let me count the

Pno. *mp* *legato*

pedal freely

5 *tutti* **a tempo**

S/A ways! I love thee to the and breadth and

T/B *tutti* I love thee the depth and breadth and

Pno.

9 *mf* *f* *mf*

S/A height my soul can reach, when feel-ing out of sight

T/B at my soul can reach, when feel-ing out of sight

Pno. *mf* *f* *mf*

13 rit. *p* **B** a tempo

S/A *alto mp*
For the ends of Be-ing and I-deal Grace. I love thee to the

T/B *bass mp*
For the ends of Be-ing and I-deal Grace. I love thee to the

Pno. *p mp*

17

S/A *soprano*
lev-el of ev-'ry day's - et need, by

T/B *tenor*
lev-el of ev-'ry da- most qui-et need, by

Pno.

21 rit. a tempo **C** *tutti mp*

S/A *p*
sur and can-dle light. I love thee-

T/B *p* *tutti mp*
an and can-dle light. I love thee-

Pno. *p*

46

25

S/A free - ly, as men strive for Right, I love thee pure - ly, as they

T/B free - ly, as men strive for Right, I love thee pure - ly, as they

Pno. *mf* *f*

29

S/A turn from Praise! I love thee with the pas-sion, put to use in my old griefs,...

T/B turn from Praise! I love thee with the pas-sion, put to use in my old griefs,...

Pno. *mp rit.* *mp* *rit.*

33

S/A D *a tempo* *mp cresc.*
I love thee with the love I seemed to lose with

T/B *mp*
and with my child-hood's faith!

Pno. *p* *a tempo* *mf cresc.*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

37 *tutti* *mf* *f* *rit.* *mp*

S/A my lost Saints! I love thee with the breath, smiles, tears, of all

T/B I love thee with the breath, smiles, tears,

Pno.

41 *a tempo* *mf* **E**

S/A my life! and, if God choose, I

T/B and, if God choose, I

Pno. *a tempo* *mf*

46 *rit.* *mp*

S/A sha' but love thee bet - ter af - ter death.

T/B .all but love thee bet - ter af - ter death.

Pno. *rit.* *mp*

attaca

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

12. "Beloved, Thou Hast Brought Me Many Flowers"

Love in Public - The Choral Suite - Sonnet #44

Elizabeth Barrett Browning

David K. MacIntyre

J = 56 **Simply** **A** *mf*

S Be - lov - ed_ thou hast

A Be - lov - ed_ *mf*

T Be .d *mf*

B Be - love - ed_ *mf*

A

Pno. *mp*

4

S brought me ma - ny flo_ Plucked in the garden

A thou_ ght me ma - ny flow - ers_ Plucked

T thou hast brought me ma - ny flow - ers_

B thou hast brought me ma - ny flow ers_

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

7

S all the sum-mer through, And win - ter; and

A in the gar-den all the sum-mer through, And win - ter;

T 8 Plucked in the gar-den all the sum-mer through, And win -

B Plucked in the gar-den all the sum-mer through, And

Pno.

10

S it seemed as if they grew in this close room, nor missed the sun and show - ers.

A ar seemed as if they grew in this close room, nor missed the sun and

T 8 ter and it seemed as if they grew in this close room, nor

B .n - ter; and it seemed as if they grew in this close

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

B

13

S
So, in the like name of that love of

A
show- ers. So, in the like name of that love of

T
8 missed the sun and show- ers. So, in the like name of that love of

B
room, nor missed the sun and show-ers So, like name of that love of

B

Pno.



16

S
ours, take back th at, which here, un - fold - ed too, And

A
ours, these thoughts, which here, un - fold - ed too,

T
8 o' take back these thoughts, which here, un - fold - ed too,

B
ours, take back these thoughts, which here, un - fold - ed too,

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

19

S
which on warm and cold days I with drew from my heart's ground *gliss.*

A
And which on warm and cold days I with drew from my hearts ground *gliss.*

T
8 And which on warm and cold days I with drew from my hearts ground *gliss.*

B
And which on warm and cold days drew from my hearts

Pno.



22

S
(In-deed those beds and bow - ers ov - er grown with bit - ter weeds and rue and wait thy

A
(In- , beds and bowers Be ov - er grown with bit - er weeds and rue and

T
8 (In - deed those beds and bowers Be ov - er grown with bit - ter weeds and rue

B
,round_ (In-deed those beds and bowers Be ov - er grown with bit - ter weeds and rue

Pno.

25

S
weed - ing; yet here's eg - lan - tine Here's i - vy!) take them, as I

A
wait thy weed - ing; yet here's eg - lan - tine Here's i - vy!) take them, as I

T
8 and wait thy weed - ing; yet here's eg - lan - tine - vy!) take them, as I

B
and wait thy weed - ing yet here's eg - lan - tine Here's i - vy!) take them, as I

Pno.

28

S
used to do thy flow - ers, keep them where they shall not pine! In -

A
used to do thy flow - ers, and keep them where they shall not pine!

T
8 use' thy flow - ers, and keep them where they shall not pine!

B
used to do thy flow - ers, and keep them where they shall not pine!

Pno.

31 **C**

S
struct thine eyes to keep their co-lours true, and tell thy soul,

A
In-struct thine eyes to keep their co-lours true, and tell thy soul,

T
In-struct thine eyes to keep their co-lours and tell thy soul,

B
In-struct thine eyes to keep their true, and tell thy soul,

Pno.

34

S
their roots are left in mine.

A
the are left in mine.

T
eir roots are left in mine.

B
their roots are left in mine.

Pno.