

For John Kelsall
and the
Kingston Polytechnic Chamber Choir

Four Consolations

I: All Pleasure Hath This Property

Boethius (c. 480 - c. 524)

Gerald Hendrie

Allegro leggiero e ritmico (♩ = c. 82)

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. The Soprano part begins with a forte (*f*) dynamic and a half note, followed by a melodic line. The Alto part is mostly silent, with a piano (*p*) dynamic starting in the third measure. The Tenor part is also mostly silent. The Bass part begins with a forte (*f*) dynamic and a half note, followed by a melodic line. The Piano accompaniment is marked 'For rehearsal only' and features a key signature change from one flat to two flats, indicated by an asterisk (*). The lyrics are: 'All plea - sure hath this pro - per - ty, _____' for Soprano and Bass, and 'She wound-eth those who hath her' for Alto.

* This octave should suffice as the keynote for all four pieces, which should follow one another without delay.

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4 *f*

all plea - sure hath — this pro - per - ty,

most.

mp

She wound-eth those who have her

f

all plea - sure hath — this pro - per - ty,

Detailed description: This system contains four staves. The top staff is a vocal line starting with a treble clef, a key signature of one flat, and a 5/8 time signature. It begins with a measure rest marked with a '4' and a dynamic of 'f'. The lyrics 'all plea - sure hath — this pro - per - ty,' are written below. The second staff is a vocal line with a treble clef, starting with a measure rest and the lyric 'most.'. The third staff is a vocal line with a treble clef, starting with a measure rest and a dynamic of 'mp', with the lyric 'She wound-eth those who have her'. The bottom staff is a piano accompaniment with a bass clef, starting with a measure rest and a dynamic of 'f'. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

7 *f*

And like un - to — the an - gry

mf

She wound-eth those who have her most.

most. And

mf

She wound-eth those who have her

7

Detailed description: This system contains five staves. The top staff is a vocal line with a treble clef, a key signature of one flat, and a 5/8 time signature. It begins with a measure rest marked with a '7' and a dynamic of 'f'. The lyrics 'And like un - to — the an - gry' are written below. The second staff is a vocal line with a treble clef, starting with a dynamic of 'mf' and the lyric 'She wound-eth those who have her most.'. The third staff is a vocal line with a treble clef, starting with a measure rest and a dynamic of 'f', with the lyric 'most. And'. The fourth staff is a vocal line with a bass clef, starting with a measure rest and a dynamic of 'mf', with the lyric 'She wound-eth those who have her'. The bottom staff is a piano accompaniment with a bass clef, starting with a measure rest marked with a '7'. The piano part continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

10 *mf*

bee Who hath her plea - sant ho - ney lost,

like un-to the an-gry bee *mf* Who hath her plea-sant ho-ney

most, who hath her

Detailed description: This system contains the first two systems of music. The first system has a vocal line starting with a treble clef and a piano line with a bass clef. The second system continues the vocal line with a treble clef and the piano line with a bass clef. The music is in 6/8 time and features a key signature of one flat. Dynamics include *mf* and *molto*. The lyrics are: "bee Who hath her plea - sant ho - ney lost, like un-to the an-gry bee Who hath her plea-sant ho-ney most, who hath her".

13 *p* *molto*

She flies a - way with nim - ble

p *mf* *molto*

She flies a - way, she flies a - way with

p *mf*

lost, She flies a - way, she flies a -

p *mf*

most. She flies a - way, she flies a -

13

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with a treble clef and a piano line with a bass clef. The fourth system continues the vocal line with a treble clef and the piano line with a bass clef. The music is in 6/8 time and features a key signature of one flat. Dynamics include *p*, *mf*, and *molto*. The lyrics are: "She flies a - way with nim - ble She flies a - way, she flies a - way with lost, She flies a - way, she flies a - most. She flies a - way, she flies a -".

Meno mosso e rallentando

16 *p* , *pp*

wing, nim - ble wing. _____

p , *mp*

nim - ble wing, And in our hearts doth leave her sting.

p , *mp*

- way with nim - ble wing, And in our hearts doth leave her sting.

p , *pp*

- way with nim - ble wing, nim - ble wing. _____

16

Meno mosso e rallentando

Segue: The Rich Man

II: The Rich Man

Boethius (c. 480 - c. 524)

Gerald Hendrie

Tempo comodo (♩ = c. 54)

mp

Soprano

Al-though the rich man from his

mp

Alto

Al-though the rich man from his

mp

Tenor

Al-though the rich man from his

mp

Baritone

Al-though the rich man from his

mf Solo ad lib.

Bass

Al-though the rich_ man from his mines_ of

For
rehearsal
only

4 *mf*
 mines of gold Dig trea - sure which his mind can ne - ver
mf
 mines of gold Dig trea - sure which his mind can ne - ver
mf
 mines of gold Dig trea - sure which his mind can ne - ver
mf
 mines of gold Dig trea - sure his mind can ne - ver
mf
 gold dig trea - sure, dig

7 *più f*
 fill, And lof-ty neck with pre-cious pearls en-fold,
 fill, *più f*
 fill, And lof-ty neck with pre-cious pearls en-fold,
 fill,
 trea - sure;
 7

Meno mosso

10 *mf*

And his fat fields with ma - ny ox - en

mf

And his fat fields with ma - ny ox - en

mf

And his fat fields with ma - ny ox - en

mf

Tutti *mf*

And his fat fields with ma - ny ox - en

10 *Meno mosso*

Più mosso

13 *f*

till, Yet bit - ing cares shall ne - ver leave his

f

till, Yet bit - ing cares shall ne - ver leave his

f

till, Yet bit - ing cares ne - ver leave his

f

till, Yet bit - ing cares ne - ver leave his

f

till, Yet bit - ing cares ne - ver leave his

13 *Più mosso*

Tempo primo

16 *mf* head, Nor will his wealth at -

16 *mf* head, Nor will his wealth at -

mp head, his wealth at -

mp head, his wealth at -

16 head, **Tempo primo** his wealth at -

19 *p* - tend him be - ing dead. *mfp* \rightarrow *pp*

19 *p* - tend him be - ing dead. *mfp* \rightarrow *pp*

19 *p* - tend him be - ing dead. *mfp* \rightarrow *pp*

19 *p* - tend him be - ing dead. *mfp* \rightarrow *pp*

19 - tend him be - ing dead.

Segue: Who Would Be Powerful

III: Who Would Be Powerful

Boethius (c. 480 - c. 524)

Gerald Hendrie

Allegro marziale (♩ = c. 72) *f* (quasi recitative)

Soprano
Must _____ his own af - fec - tions

Alto
f *fp*
Who would be power-ful must...

Tenor
f *fp*
Who would be power-ful must...

Bass
f *fp*
Who would be power-ful must...

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(quasi recitative)

a tempo *mf*

check, Sub-due his

f *fp*

Nor let foul reins _____ of lust... _____

Nor let foul reins _____ of lust... _____

Nor let foul reins _____ of lust... _____

a tempo

a tempo *f*

con - quered neck, For though the In - dian

For though the In - dian

For though the In - dian

For though the In - dian

For though the In - dian

a tempo

9

land _____ Should trem - ble at _____ thy

land _____ Should trem - ble at _____ thy

land _____ Should trem - ble at _____ thy

land _____ Should trem - ble at _____ thy

11

beck, _____ And though thy dread com -

beck, _____ And though thy dread com -

beck, _____ And though thy dread com - mand

beck, _____ And though thy dread com -

13

ff *fp*

- mand Far Thule's isle o - bey,

ff *fp*

- mand Far Thule's isle o - bey,

ff *fp*

Far Thule's isle o - bey,

ff

- mand Far Thule's isle o -

15

p *mp*

Un-less thou canst with-stand And bold-ly drive a -

p

Un-less thou canst with-stand

p

Un-less thou canst with-stand

fp *p*

- bey, Un-less thou canst with-stand

15

17 *mf* *cresc.*
 - way, and bold-ly drive a-way
mf *cresc.*
 and bold-ly drive a-way
mf *cresc.*
 And bold-ly drive a-way, and bold-ly drive a-way
mf *cresc.*
 And bold-ly drive a-way, and bold-ly drive a-way

19 *molto f*
 Black care and wretch - ed moan, black care and
molto f
 Black care and wretch - - - ed moan,
molto f
 Black care, black care and wretch - ed moan,
molto f *f*
 Black care, black care and wretch - ed

22 *wretch - ed moan,*

mp *wretch - ed moan,* *Thy might is small or none.* *mf*

mp *wretch - ed moan,* *Thy might is none.* *mf*

mp *moan,* *Thy might is none.* *mf*

Molto rall.

25 *p* (quasi recitative)

pp *Thy might is small or none.*

Molto rall.

25

Segue: Death's Chariot Never Stays

In memory of Theodore Moir Chalmers, M.A., F.R.C.P. (1919-1984)

IV: Death's Chariot Never Stays

Boethius (c. 480 - c. 524)

Gerald Hendrie

Lento sostenuto e molto espressivo (♩ = c. 70)

mp *poco f*

Soprano
Why, why, why should we strive to die _____ so ma - ny

Alto
mp
Why, _____ why, _____ why should we strive to die so

Tenor
mp
Why, _____ why, _____ why should we strive to die so

Bass
mp *poco f*
Why, why, why should we strive, we strive to die so

For rehearsal only

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5

ways, And slay our-selves with our own hands?—

ma - ny ways, And slay our - selves _____ with our own hands?

ma - ny ways, And slay our-selves _____ with our own hands? *mf* If

ma - ny ways, And slay our-selves with our _____ own hands? *mp* Why,

5

9 *mp*

Why, why, why should we strive so ma - ny ways?

mf

If we seek death she rea - dy comes, Her char -

we seek death she rea - dy comes, her char - - iot ne -

why, why should we strive so ma - ny ways? Why, why,

9

Poco più mosso

13 *mp* poco cresc.

Why, why, why, why should we

not ne - ver stays. Why, why should we

mf *sonore* ver stays. Why, why, why should we strive to die

mf why, why should we strive, we strive to

13 **Poco più mosso**

rallentando

17 strive to die so ma - ny ways, and slay our-selves with our own

strive to die so ma - ny ways, and slay our-selves with

so ma - ny ways, and slay our - selves with our own hands,

poco cresc.

die so ma - ny ways, to die, and slay our - selves

17 **rallentando**

Allegro energico (♩ = c. 92)

21 *pp*, *f* 3

hands? _____ Those a - gainst whom the

our own _____ hands? Those a - gainst whom the

p _____ *pp*, *f* 3

our own hands? Those a - gainst whom the

with our own hands? _____ Those a - gainst whom the

24 3 3 3 3

wild beasts arm - éd be, A - gainst them - selves with wea - pons rage,

wild beasts arm - éd be, A - gainst them - selves with wea - pons rage,

wild beasts arm - éd be, A - gainst them - selves with wea - pons rage, -

wild beasts arm - éd be, A - gainst them - selves with wea - pons rage, -

24 3 3 3 3

27

molto f

Do they such wars un - just - ly wage, Be - cause_ their lives and

molto f

Do they such wars un - just - ly wage, Be - cause_ their lives and

molto f

Do they such wars un - just - ly wage, Be - cause_ their

molto f

Do they such wars un - just - ly wage, Be - cause_ their

30

ff *fp*

man - ners dis - a - gree, And so them - selves with mu - tual wea - pons kill? —

ff *fp*

man - ners dis - a - gree, And so them - selves with mu - tual wea - pons kill?

ff *fp*

man - ners dis - a - gree, And so them - selves with mu - tual, mu - tual wea - pons

ff *fp*

man - ners dis - a - gree, And so them - selves with mu - tual, mu - tual wea - pons

Meno mosso rall. Molto rall.

33 *mp* *mp* *mp*

Love thou the good and

mf (Solo ad lib.) *mf* (Tutti) *mp*

A-las, but this re-venge is small. Love thou the good and

fp *mp*

kill? Love thou the good and

fp *mf* (Solo ad lib.) *mf* (Tutti)

kill? Would'st thou give due de- sert to all?

Meno mosso rall. Molto rall.

33 *rall.*

Tempo primo, molto espressivo

36 *p* *mp* *p* *p* *p* *p* *p* *mp*

pi - ty thou the ill. Why, why, why should we

pi - ty thou the ill. Why, why,

pi - ty thou the ill. Why, why,

Why, why, why should we

36

40

strive to die _____ so ma - ny ways and slay our-

mp

why should we strive to die so ma - - ny

mp

why should we strive to die so ma - ny ways and

strive, we strive to die so ma - ny ways and

43

- selves with our own hands? _____ Why,

mp

ways, and slay our-selves_ with our own hands? If _

mf

slay our-selves _____ with our own hands? If _____ we seek death she

mp

slay our-selves with our _____ own hands?_ Why, why, why, -

43

47 *mp*

why, why_ should we strive so ma - ny ways? Why, _____

_____ we seek death she rea - dy comes, her char - - iot ne -

rea - dy comes, her char - - iot ne - ver stays.

should we strive so ma - ny ways? Why, why, why,

47

51 *mf* *poco cresc.*

why, _____ why, _____ why should we strive to die so

- ver stays. *mf* *poco cresc.* Why, _____ why should we strive to die so

poco f *sonore* Why, why, why should we strive to die _____ so ma - ny

mf why, _____ should we strive, we strive to die, so

51

55 *Meno mosso mp*

ma - ny ways, And slay our-selves _____ with our own hands? Death's

ma - ny ways, And slay our-selves with our own hands?

ways, And slay our-selves with our own hands? _____

ma - ny ways _____ to die, And slay _____ our - selves? _____ Death's char -

55 *Meno mosso*

59 *Adagio pp*

char - iot ne - ver, ne - ver stays. *pp*

mp Death's char - iot ne - ver stays. *pp*

mp Death's char - iot ne - ver, ne - ver stays. *pp*

- iot ne - ver, ne - ver stays. *pp*

59 *Adagio*