

DOVER BEACH

(Tales from the North)

SA Voices and Optional Descant with Piano

Meredith Tompkins and Ashley Dame

BriLee Music
Part-by-Part



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Go to: BriLeeMusic.com/BL1245

Ranges:



Language: English

Use: General/Festival

Time: Approx. 2:31

*Difficulty: Moderate

 **MICHAEL JOHN TROTTA**
EMERGING SERIES

Performance Notes

The luminous text of the poem "Dover Beach" by English poet Matthew Arnold is the inspiration for the rolling and weaving melodies of this undulating piece. In his writing, Arnold ponders how the vastness of the sea and the thrashing waves that crash on the sand and rocks seem to mirror the melancholy in his heart. He comes back to the steadfast nature of the cliffs of England that allow the light of the moon to gleam across and then scatter into darkness. The echoing phrases are intended to create concrete repetitions that mirror the original unison melody with minor deviations. In turn, the driving passages will challenge the young performer while providing arpeggiated accompaniment to propel the singer forward.

INSTRUCTIONAL PURPOSES and RANGES: This accessible work is composed for the needs of developing treble voices, with both a reasonable range and comfortable tessitura. The call-and-response sections allow for students to easily hear their part while developing harmonic foundations and listening skills. Sustained phrases are strategically written to strengthen breath support and the *passaggio* during the challenges of adolescent voice change. The descant portion is a great option for solos, small ensembles, or as an introduction to SSA singing.

About the Composers

Meredith Tompkins is a composer, teacher, and professional choral singer in the Dallas-Fort Worth area. She holds a bachelor's degree from Dallas Baptist University in Music Theory/Composition and a Master of Arts in Vocal Pedagogy from Texas Woman's University. She is the founder of Verdigris Ensemble's annual ION Young Composer Competition and has served on the ensemble's board of directors as a committee leader and collaborative composer for school outreaches in south Dallas. Meredith's works have been featured at events such as the Dallas Symphony Orchestra's SOLUNA Festival and the Cambiata Institute of America for Early Adolescent Vocal Music's MS/JH National Conference and in conference sessions for various music education and choral organizations. Meredith enjoys engaging with the choral community through teaching, webinars, articles and outreach initiatives. As a professional choral singer, she has performed regularly with ensembles such as Orpheus Chamber Singers, Verdigris Ensemble, Highland Park Chorale, Incarnatus, Dallas Chamber Choir, and many others.

Ashley Dame is passionate about teaching and composing from the heart. She is co-conductor of choirs at Wylie East High School in Wylie, Texas with her husband Nathan. She holds a Bachelor of Arts from Mississippi College and a Master of Arts in Music Education from Texas Woman's University. Ashley has served as a district, region, state, and international choral clinician/conductor and frequently presents workshops and research at state and national choral conferences including NAFME, TCDA, TMEA, SWACDA, and the National MS/JH ACDA Conference. She has taught both high school and middle school and has a passion for composing music that is accessible for the range of the adolescent male changing voice.

Her additional professional experiences include performing arts marketing and event coordination for both the Dallas Symphony Association and the Dallas Center for the Performing Arts. This lifelong involvement in arts advocacy has fueled her enthusiasm for choral music education and has propelled her to dedicate her life to music education-based research and supporting educational programs in collaboration with the performing arts community.

Dover Beach

(Tales from the North)

for SA Voices* and Optional Descant with Piano

MATTHEW ARNOLD (1822–1888)

Text adapted by Meredith Tompkins
and Ashley Dame

MEREDITH TOMPKINS
and ASHLEY DAME

Vigorous ♩ = 190

Piano

f

Pedal harmonically throughout

Detailed description: This block contains the first five measures of the piano introduction. It is written for piano in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Vigorous' with a quarter note equal to 190. The music features a strong dynamic of *f* (forte). The right hand plays chords and moving lines, while the left hand provides a steady bass line. A 'Pedal harmonically throughout' instruction is present with a pedal symbol (>) under the first and fifth measures.

Detailed description: This block contains measures 6 through 10 of the piano introduction. The musical texture continues with the same chordal and melodic patterns as the previous section, maintaining the *f* dynamic and the 3/4 time signature.

Detailed description: This block contains measures 11 through 16 of the piano introduction. The music concludes with a key signature change to two sharps (D major) in the final two measures, indicated by a double bar line and a sharp sign for the key signature.

17 Unison *mp*

The sea___ is calm to - night. The tide___ is

mf

Detailed description: This block contains measures 17 through 21. It begins with a vocal entry for the Soprano and Alto parts in unison, marked *mp* (mezzo-piano). The lyrics are 'The sea___ is calm to - night. The tide___ is'. The piano accompaniment starts at measure 17 with a *mf* (mezzo-forte) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

* Also available for TT Voices (BL1128) and TB Voices (CM9755).

23

full. _____ The moon_ lies fair, the

29

light up - on the straits *mf* Gleams _____

34

_____ and is gone, _____ Gleams _____ and is

39

gone, The cliffs of Eng - land stand, _____

65

full. _____ The moon__ lies fair,

The tide__ is full. _____ The

70

the light up - on__ the straits _____

moon with the light up - on__ the straits _____

75

mf Gleams _____ and is gone, _____ Gleams _____

mf Gleams _____ and is gone, _____ Gleams _____

mf

80

— and is gone, The cliffs of Eng - land

— and is gone, The cliffs of Eng - land

85

stand,

stand,

89

93

97

p

Come to the win-dow, Sweet

p

Come to the win - dow, Sweet

102

is the night air!

mp

is the night air! Let us be true,

mp

107

mp

Let us be true in this land of dreams, so new!

mp

in this land of dreams, so new,

112

dreams so new!

116 **Optional Descant**

mp

The light gleams, and is gone,

The light gleams and is gone,

The light gleams and is gone,

121

gleams, The

gleams and is gone, The

gleams and is gone, The

gleams and is gone, The

125 unison

cliffs of Eng - land stand,

This system contains the vocal line and piano accompaniment for measures 125-130. The vocal line is in unison and begins with the lyrics "cliffs of Eng - land stand,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

130

They stand.

p *sfz*

This system contains the vocal line and piano accompaniment for measures 130-135. The vocal line continues with the lyrics "They stand." and includes a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings *p* and *sfz* are present.

135

This system contains the piano accompaniment for measures 135-140. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

140 rit.

This system contains the piano accompaniment for measures 140-145. The right hand plays chords, and the left hand plays a steady eighth-note bass line. A *rit.* (ritardando) marking is present.

145

This system contains the piano accompaniment for measures 145-150. The right hand plays chords, and the left hand plays a steady eighth-note bass line. The system concludes with a double bar line and repeat signs.

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