

THE BROOK

(Chatter, Chatter)

TB Voices with Piano

Paul David Thomas

BriLee Music
Part-by-Part 

For Accompaniment and Rehearsal Audio
Go to: BriLeeMusic.com/BL1263

Ranges:



Language: English

Use: General/Festival

Time: Approx. 2:13

*Difficulty: Moderate

BriLee Music

the Voice of Choral Music

Performance Notes

This piece sets excerpts from Alfred Lord Tennyson's poem *The Brook*. The poem depicts the sights and sounds along the ever-moving brook, using as its refrain "for men may come and men may go, but I go on forever." The feel of a chattering brook is captured by the perpetual motion of the piano part and the use of the asymmetric meter of $\frac{7}{8}$. The meter should be counted 2+2+3 (1-2, 1-2, 1-2-3) with a strong accent on the downbeat. Feel free to use a "schwa" (unstressed syllable) at the end of the word "chatter." The overall feel of $\frac{7}{8}$ creates a sense of forward momentum as the downbeat always seems to arrive a moment too early. Despite this effect, the piece should never sound hurried or frantic.

The choir should pay special attention to the different articulations and style markings throughout the piece. Even at *forte*, the overall sound should retain a brisk and light quality that never becomes too heavy.

About the Composer

Composer Paul David Thomas's compositional interests range from church music to electronic avant-garde and everything in between. In addition to composing, Paul is an active choir accompanist and accordionist in the free improvisation ensemble Impulse. Paul serves on the faculty at Texas Woman's University and has previously taught at Dallas Baptist University and the University of North Texas.

The Brook

(Chatter, Chatter)
for TB Voices* with Piano

3

ALFRED LORD TENNYSON (1809–1892)

PAUL DAVID THOMAS

Briskly ♩ = 144
(2+2+3)

Piano

The musical score is arranged in three systems. The first system shows the Piano introduction in 7/8 time, marked 'Briskly' with a tempo of 144 and a 2+2+3 meter. The piano part consists of a right-hand melody and a left-hand accompaniment. The second system introduces the vocal parts: Tenor and Bass. The Tenor part begins with a rest followed by a melodic phrase, marked 'mf'. The Bass part also begins with a rest and a similar phrase, also marked 'mf'. The piano accompaniment continues with a steady eighth-note pattern. The third system contains the vocal entry with lyrics: 'chat-ter, chat-ter, as I flow _____ to join the brim - ming riv - er; for'. The Tenor and Bass parts have their lyrics aligned with the vocal line. The piano accompaniment continues with the same eighth-note pattern.

Tenor *mf*

Bass *mf*

chat-ter, chat-ter, as I flow _____ to join the brim - ming riv - er; for

chat-ter, chat-ter, as I flow _____ to join the brim - ming riv - er; for

* Also available for SA Voices (BL1045).

13

men may come and men may go, but I go on for - ev - er. _____

men may come and men may go, but I go on for - ev - er. _____

17

mp
I chat - ter o - ver ston - y ways, in

mp

21

lit - tle sharps and treb - les,

mp
I bub - ble in - to eddy - ing* bays, I

* Eddying = eh-deeng

36

flow _____ to join the brim - ming riv - er; for

flow _____ to join the brim - ming riv - er; for

39

men may come and men may go, but I go on, for - ev - er. _____

men may come and men may go, but I go on, for - ev - er. _____

43

p

I slip, I slide, I gloom, I glance, a -

p

47

mong my skim-ming swal - lows;

p

I make the net - ted sun - beam dance a -

51

legato

By thirt - y hills I hur - ry down, or

legato

gainst my sand - y shal - lows. By thirt - y hills I hur - ry down, or

(p)

55

mf

slip be - tween the ridg - es, by twent - y thorpes, a

mf

slip be - tween the ridg - es, by twent - y thorpes, a

mf

58

lit - tle town, and half a hun - dred brid - ges. I

lit - tle town, and half a hun - dred brid - ges. I

61

chat-ter, chat-ter, as I flow to join the brim - ming

chat-ter, chat-ter, as I flow to join the brim - ming

64

riv - er; for men may come and men may go, but I go on, but

riv - er; for men may come and men may go, but I go on, but

68

f

ev - er. I chat-ter, chat-ter, as I flow _____ to join the brim-ming

f

ev - er. I chat-ter, chat-ter, as I flow _____ to join the brim-ming

72

riv - er; for men may come and men may go, but I go on, but

riv - er; for men may come and men may go, but I go on, but

76

I go on, but I go on for - ev - er. _____ I

I go on, but I go on for - ev - er. _____ I

f

f

80

mf

chat-ter, chat-ter, chat-ter, I chat-ter, chat-ter, chat-ter,

mf

chat-ter, chat-ter, chat-ter, I chat-ter, chat-ter, chat-ter,

mf

83

mp *p*

I chat-ter, chat-ter, I

mp *p*

I chat-ter, chat-ter, I

mp

86

chat-ter.

chat-ter.

pp

**For promotional use only
unlawful to copy or print**

BriLee Music

the Voice of Choral Music

BriLee Music, founded by the late Brian Busch in 1997, is the leader in publishing choral music written specifically for the developing middle school and junior high singer.

With writing guidelines carefully developed by Brian, teachers who buy from the BriLee catalog know they will always find the following in music written by BriLee composers:

- Range appropriate – specifically for the adolescent changing voice
- Moderate in length
- Interesting, appealing and varied texts
- Accessible accompaniments

Writers for BriLee are among the most outstanding and respected in their field. The music is written, arranged and edited to meet a wide range of performance needs. The standard of musical excellence we present in each choral work is designed to meet the challenges faced by teachers and conductors all over the world who wish to offer quality, accessible repertoire to their ensembles.

BriLee Music **Part-by-Part**

MP3 rehearsal and accompaniments

Go to: www.BriLeeMusic.com

Part-by-Part resources were created to allow you, the busy choral director, more time to do the things you need to do to be successful in rehearsal and performance.

Download the following resources and use them to help you TEACH your singers.

- Part-dominant recordings allow your singers to sing along with their part while hearing the other voices in the background.
- Full chorus recordings allow your singers to see and hear the music at the same time for greater insight.
- Professional accompaniments can be used for rehearsal or performance.

BriLee Music
the Voice of Choral Music

BL1263



Exclusively Distributed by
CARL FISCHER®
www.carlfischer.com