

# Dover Beach

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MEREDITH TOMPKINS

ASHLEY DAME

TB Voices and Optional Descant with Piano

Duration: 2:33



CARL FISCHER®

MICHAEL JOHN TROTTA

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## 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 performer while providing arpeggiated accompaniment to propel them forward.

**INSTRUCTIONAL PURPOSES and RANGES:** This work is composed for the needs of tenor-bass voices, with both a reasonable range and comfortable tessitura. The call-and-response sections allow for singers 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 navigating through various phases of vocal development. The descant portion is a great option for solos or small ensembles.

## 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 TB Voices\* and Optional Descant with Piano

**MATTHEW ARNOLD** (1822–1888)  
Text adapted by Meredith Tompkins  
and Ashley Dame

**MEREDITH TOMPKINS**  
and **ASHLEY DAME**

**Vigoroso** ♩ = 190

Piano *f*

6

11

17 **Tenor** *mp*

The sea \_\_\_ is calm to - night. The tide is

**Bass** *mp*

The sea \_\_\_ is calm to - night. The tide \_\_\_ is

*mf*

\* Also available for TT Voices (BL1128) and SA Voices (BL1245).

23

full. \_\_\_\_\_ The moon\_ lies fair, the

full. \_\_\_\_\_ The moon\_ lies fair, the

29

light up - on\_ the straits *mf* Gleams \_\_\_\_\_

light up - on\_ the straits *mf* Gleams \_\_\_\_\_

34

\_\_\_\_\_ and is gone, \_\_\_\_\_ Gleams \_\_\_\_\_ and is

\_\_\_\_\_ and is gone, \_\_\_\_\_ Gleams \_\_\_\_\_ and is

59

*mp*

The sea \_\_\_ is calm to - night. The tide \_\_\_ is

*mp*

The sea \_\_\_ is calm to - night.

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 \_\_\_\_\_

80

\_\_\_\_\_ and is gone, \_\_\_\_\_ The cliffs of Eng - land

\_\_\_\_\_ and is gone, \_\_\_\_\_ The cliffs of Eng - land

85

stand, \_\_\_\_\_

stand, \_\_\_\_\_

89

Musical notation for measures 89-92. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass clef accompaniment features a half note G3, a half note F#3, and a half note E3, all tied across the four measures.

93

Musical notation for measures 93-96. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass clef accompaniment features a half note G3, a half note F#3, and a half note E3, all tied across the four measures.

97

Musical notation for measures 97-101. The system consists of a vocal line (treble clef), a piano accompaniment line (bass clef), and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a whole rest, followed by a half note G4, and then quarter notes A4, B4, and C5. The piano accompaniment features a half note G3, a half note F#3, and a half note E3, all tied across the four measures. The lyrics are: "Come to the win-dow, Sweet".

102

Musical notation for measures 102-105. The system consists of a vocal line (treble clef), a piano accompaniment line (bass clef), and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G3, a half note F#3, and a half note E3, all tied across the four measures. The lyrics are: "is the night air! Let us be true,".

107

*mp*

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

This system contains five staves of music. The top staff is the vocal line in treble clef with lyrics. The second staff is the vocal line in bass clef with lyrics. The third and fourth staves are the piano accompaniment in treble and bass clefs respectively. The music is in 8/8 time and the key signature has one sharp (F#).

112

dreams so new!

This system contains five staves of music. The top staff is the vocal line in treble clef with lyrics. The second staff is the vocal line in bass clef with lyrics. The third and fourth staves are the piano accompaniment in treble and bass clefs respectively. The music is in 8/8 time and the key signature has one sharp (F#).

116

Optional Descant

*mp*

The light gleams,  
The light gleams and is gone,  
The light gleams and is gone,

This system contains five staves of music. The top staff is the vocal line in treble clef with lyrics. The second staff is the vocal line in bass clef with lyrics. The third and fourth staves are the piano accompaniment in treble and bass clefs respectively. The music is in 8/8 time and the key signature has one sharp (F#). The dynamic marking *f* is present in the piano parts.

121

gleams, \_\_\_\_\_ The  
gleams \_\_\_\_\_ and is gone, The  
gleams \_\_\_\_\_ and is gone, The

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a prominent watermark reading "For promotional use only" overlaid diagonally across the page.

125

cliffs of Eng - land stand, \_\_\_\_\_  
cliffs of Eng - land stand, \_\_\_\_\_  
cliffs of Eng - land stand, \_\_\_\_\_

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, maintaining the same watermark.

130

They — stand.

They — stand.

They — stand.

*p* *sfz*

135

140 rit.

145



Michael John Trotta is one of the most “exciting and prominent new composers of choral music,” a sought-after conductor, and dynamic clinician. He brings an “intimate knowledge of the human voice,” a “rare sensitivity to the capabilities of a choral ensemble,” and years of experience as an inspiring educator to thousands of singers each year. His award-winning commissions are frequently performed at Carnegie Hall, at national conventions (ACDA, NAFME, AGO, TMEA), and his recordings are broadcast worldwide. Dr. Trotta lives in New York City with his wife Rachel where he works as a full time composer, conductor, and clinician with choirs throughout the country.



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