

Program Notes

The most important (and challenging) aspect of this composition is its long phrases. Each phrase needs to have a clear sense of direction, either going towards a high point or coming away from one.

While the piece *may* be conducted in 4 at the conductor's discretion, conducting it in a slow 2 will give the singers a better sense of the way the phrases flow. From the very first rehearsal, singing this piece up to speed will help give the choir an immediate sense of each phrase (and minimize problems with breath support).

Exaggerating the contrasts in **dynamics** will also make each phrase's direction clearer (and make the music easier and more rewarding to sing). Err on the side of a full, passionate sound for all *mf*, *f*, and *ff* dynamics. Dynamics *pp*, *p*, and *mp* should be gentle and intimate, but not slow!

For choirs with limited score reading abilities, going line-by-line (according to the poem) will help give a sense of the song's structure. You can listen to a recording at www.ecspublishing.com. Aim for a tempo at least as fast as this recording.

Text

After the wind in the wood,
Peace, and the night.
After the bond and the brood,
Flight.
After the height and the hush
Where the wild hawk swings,
Heart of the earth-loving thrush
Shaken with wings.

After the bloom and the leaf
Rain on the nest.
After the splendour and grief,
Rest.
After the hills and the far
Glories and gleams,
Cloud, and the dawn of a star,
And dreams.

—Marjorie Pickthall (1883–1922),
from “Three Island Songs,”
first published in *The Drift of Pinions* (1913)

Nicholas Ryan Kelly (b. 1986)

For biographical information visit:
www.ecspublishing.com

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Commissioned by Gloria Brooks and the British Columbia Choral Federation
for BCCF Seniors' Chorfest, April 10–12, 2019, Fiona Blackburn, conductor

After the Wind

for SATB Chorus and Piano

Marjorie Pickthall
(1883–1922)

Nicholas Ryan Kelly

Tranquillo ♩ = 40

Piano

pp RH *p* *poco rit.* *simile (harmonically)*

4

a tempo *pp* *mp*

S
A

Af - ter the wind in the wood, peace, and the

pp *mp*

T
B

Af - ter the wind in the wood, peace, and the

a tempo *pp* *mp*

Text: "After the Wind" by Marjorie Pickthall (1883–1922), from "Three Island Songs," first published in *The Drift of Pinions* in 1913 (PD).

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10

p

night. Af - ter the bond and the brood, flight.

p

night. Af - ter the bond and the brood, flight.

13

div. *mf*

Af - ter the height and the hush where the

mf

Af - ter the height and the hush where the

16 *div.* *f*

wild hawk swings, heart of the earth - lov-ing

wild hawk swings, heart of the

19 *p*

thrush, shak-en with wings.

mp *p* *mp* *p*

thrush, with wings.

dim. *p*

23 *pp cresc. poco a poco*

RH

27 *poco rit.* *a tempo*
pp

S
A

Af - ter the bloom and the

poco rit. *a tempo*

f *p* *pp*

30 *mp*

leaf, rain on the nest.

cresc. *p*

33

S
A

melody in Bass *p* *mf*

T
B

Af - ter the splen - dour and grief, rest.

cresc.

36 *mf* *ff*
div.

S Af - ter the hills and the far glo - - -

A *mf* *ff*
 Af - ter the hills and the far glo - - -

T *ff*
 B Af - ter the hills and the far glo - - -

mf *ff*

39 *p*

- - ries and gleams, cloud, and the

p

- - ries and gleams, and gleams, cloud, and the

p

- - ries and gleams, cloud, and the

8va *p*

43 *poco rit.* *a tempo*

dawn of a star, and dreams, _____

dawn of a star, and _____ dreams, _____

dawn of a star, and dreams, _____

(8^{va}) *loco* *poco rit.* *a tempo*

pp *cresc.* RH

47 *rit. al fine*

dreams, _____ dreams, _____

dreams, _____ dreams, _____

dreams, _____ dreams, _____

mp *p* *pp*

rit. al fine

Basses opt. 8va