

# Winter Child

SATB & piano

Commissioned by the Cantabile Choirs of Kingston  
in memory of Doreen Sirett Dennis

text: Richard Crashaw

music: Benjamin Bolden

The musical score is arranged in a standard orchestral format. It includes staves for Soprano, Alto, Tenor, Bass, Piano, Flute, Oboe, Violin, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins with a tempo marking of quarter note = 102 and the instruction "as though just waking up". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both starting with a piano (*p*) dynamic. The score includes dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) for the piano, and *mf* for the violin and bass. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests on each staff.

7

S *mp*  
Come we shep-herds whose

A *mp*  
Come we shep-herds whose

T

B

Pno. *mp*

Fl. *mp*

Ob. *mf*

Vln. *mp* pizz.

Cb.

13 *ease up...* *a tempo*

S  
blest — sight

A  
blest — sight

T  
*mp*  
Hath

B  
*mp*  
Hath

Pno.  
*mf*

Fl.  
*mf*

Ob.  
*mf*

Vln.  
*mf*  
*arco*

Cb.  
*mf*

19 *mf*

S Come we shep-herds whose blest\_ sight Hath

A *mf*  
Come\_ we shep-herds whose blest\_

T  
met love's noon in na-ture's night;

B  
met\_ love's noon in na-ture's night; *mf*  
Hath met

Pno. *mp* *mf*

Fl. *mp*

Ob. *mp*

Vln. *mp* tremolo *mp*

Cb. *mp* *mp*

25 *ease up...* *a tempo* *p* *ease up...* *a tempo* *mf*

S  
met love's noon in nat-ure's night; Come \_\_\_\_\_ Come

A  
*mp* *tenderly*  
sight Hath met love's \_\_\_\_\_ noon, Come, come, come, come, come, come

T  
*mf* *p*  
Hath met love's noon, Come \_\_\_\_\_

B  
*p*  
love's noon \_\_\_\_\_ in night; Come \_\_\_\_\_

Pno.  
25 *ease up...* *mp*

Fl.  
25 *ease up...* *p*

Ob.  
25 *ease up...* *p*

Vln.  
25 *ease up...* *p*

Cb.  
*ease up...* *p*

31  
S lift \_\_\_\_\_ Come lift we up \_\_\_\_\_ ease up...  
A \_\_\_\_\_ *mf* Come lift we up lift we up our song  
T *mf* Come lift we up \_\_\_\_\_ Come lift we up our \_\_\_\_\_ song \_\_\_\_\_  
B *mf* Come lift we up \_\_\_\_\_ Come lift we up our \_\_\_\_\_ song \_\_\_\_\_  
Pno. *mf* \_\_\_\_\_ ease up... *mf* \_\_\_\_\_  
Fl. \_\_\_\_\_ *mf* \_\_\_\_\_ ease up...  
Ob. \_\_\_\_\_ *mf* \_\_\_\_\_ ease up...  
Vln. *mf* \_\_\_\_\_ ease up...  
Cb. \_\_\_\_\_ *mf* \_\_\_\_\_ ease up...

Detailed description: This page of a musical score contains measures 31 through 36. It features four vocal parts (Soprano, Alto, Tenor, Bass) and six instrumental parts (Piano, Flute, Oboe, Violin, and Contrabass). The vocal parts have lyrics: 'lift', 'Come lift we up', 'our lof - tier song', 'Come lift we up lift we up our song', 'Come lift we up', 'Come lift we up our song', 'Come lift we up', 'Come lift we up our song', 'Come lift we up', 'Come lift we up our song', 'Come lift we up', 'Come lift we up our song'. The instrumental parts include dynamic markings such as *mf* and *p*, and performance instructions like 'ease up...'. The score is written in a key signature of two flats and a common time signature.

*a tempo* **p** *ease up...* *a tempo* **mp** *warmly*

S  
And wake the sun that lies — too — long, lies too long,

**p** **mf**

A  
And wake the sun that lies — too — long, lies — too — long,

**mp**

T  
lies too long,

**mp**

B  
lies too long,

*a tempo* *ease up...* *a tempo* *warmly*

Pno. **mp**

*a tempo* *ease up...* *a tempo*

Fl. **p** **mp**

*a tempo* *ease up...* *a tempo*

Ob. **p** **mp**

*a tempo* tremolo *ease up...* *a tempo*

Vln. **p** **mp** *arco*

*a tempo* **p** pizz. *ease up...* *a tempo*

Cb. **p** **mp**

Detailed description: This page of a musical score features eight staves. The vocal staves (Soprano, Alto, Tenor, Bass) contain lyrics and musical notation with dynamic markings (p, mf, mp) and tempo instructions (a tempo, ease up...). The instrumental staves (Piano, Flute, Oboe, Violin, Cello) provide accompaniment with various techniques like tremolo, pizzicato, and arco, and dynamic markings (p, mp). The score is in a key with two flats and a 3/4 time signature, with a 2/4 time signature change at the end of the piece.

*ease up...*

42

S  
lies too long. Come.

A  
*mp*  
lies too long. Come.

T  
8  
lies too Come, come, come, come,

B  
*mf*  
lies too Come, come, come, come, come, come,

Pno.  
*mf*

Fl.  
*mf*

Ob.  
*mf*

Vln.  
*mf*

Cb.  
*mf*

Detailed description: This page of a musical score contains measures 42 through 49. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with instrumental parts for Piano (Pno.), Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Cello (Cb.). The vocal parts have lyrics: 'lies too long. Come.' for S and A; 'lies too' for T; and 'lies too Come, come, come, come, come, come,' for B. The instrumental parts include dynamics such as *mf* and *mp*, and various musical notations like slurs and accents. The score is in a key with two flats and a 2/4 time signature, with some measures in 3/4. A rehearsal mark '42' is present at the beginning of each system. The instruction 'ease up...' is written above the vocal staves.



♩. = 54

48 *mp*  
S Gloom-y night em - braced the place Where the no-ble

48 *p*  
A come. Gloom - y night em - braced the

48 *p*  
T come. Gloom - y

48 *p*  
B come.

48 *mf* *p*  
Pno.

48 *p*  
Fl.

48  
Ob.

48 *pizz.* *p* arco  
Vln.

48 *p*  
Cb.

54 2

S in-fant lay; The babe looked up and showed his face, \_\_\_\_\_

A place Where the in - fant showed his face, \_\_\_\_\_

T 8 night em - braced the place In spite of dark - ness, *mf* 2

B In spite of dark - ness, *mf* 2

Pno. *pp.* *p.* *mf*

Fl. *mp* *mf*

Ob. *mp*

Vln. *p.* *mp* *mf*

Cb. *mp* *mf*

Detailed description: This page of a musical score contains measures 54 through 58. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with instrumental parts for Piano (Pno.), Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Cello (Cb.). The vocal lines include lyrics: 'in-fant lay; The babe looked up and showed his face, \_\_\_\_\_', 'place Where the in - fant showed his face, \_\_\_\_\_', 'night em - braced the place In spite of dark - ness, \_\_\_\_\_', and 'In spite of dark - ness, \_\_\_\_\_'. The piano part begins with a piano (*pp.*) dynamic and includes a crescendo leading to a mezzo-forte (*mf*) dynamic. The flute part starts with a mezzo-piano (*mp*) dynamic and includes a crescendo to mezzo-forte (*mf*). The oboe part begins with a mezzo-piano (*mp*) dynamic. The violin part starts with a piano (*p.*) dynamic and includes crescendos to mezzo-piano (*mp*) and mezzo-forte (*mf*). The cello part begins with a mezzo-piano (*mp*) dynamic and includes a crescendo to mezzo-forte (*mf*). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

60 *mf*

S  
it was, it was day. \_\_\_\_\_

A  
*mf*  
it was, it was, it was \_\_\_\_\_ day. \_\_\_\_\_

T  
8  
it was, it was day. \_\_\_\_\_ It was thy \_\_\_\_\_ day. \_\_\_\_\_

B  
it was, it was, it was \_\_\_\_\_ day. \_\_\_\_\_ It was thy \_\_\_\_\_ day. \_\_\_\_\_

Pno.

60

Fl.

60

Ob.  
*mf*

60

Vln.

60

Cb.

65

S — It was thy day, Sweet! and did rise

A — It was thy day. and did rise

T — and did rise

B — It was thy day, and did rise

Pno.

65

Fl. *mp*

Ob. *mp*

Vln. *mf*

Cb.

Detailed description: This page of a musical score covers measures 65 to 70. It features four vocal parts (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts have lyrics: 'It was thy day, Sweet! and did rise' for Soprano; 'It was thy day. and did rise' for Alto; 'and did rise' for Tenor; and 'It was thy day, and did rise' for Bass. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The flute, oboe, and violin parts have dynamic markings of *mp*, *mp*, and *mf* respectively. The cello part has a steady eighth-note accompaniment.

69

S Not from the east, but from thine eyes

A from — thine eyes

T from thine eyes

B Not from the east, but from — thine eyes

Pno.

Fl. *mp*

Ob.

Vln. *mp*

Cb.

Detailed description: This page of a musical score, numbered 13, contains measures 69 through 72. It features four vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for Piano, Flute, Oboe, Violin, and Cello. The vocal parts have lyrics: Soprano: "Not from the east, but from thine eyes"; Alto: "from — thine eyes"; Tenor: "from thine eyes"; Bass: "Not from the east, but from — thine eyes". The piano part has a busy accompaniment with sixteenth-note patterns. The flute and violin parts have a melodic line starting in measure 70, marked *mp* (mezzo-piano). The oboe part is mostly silent. The cello part has a simple bass line.

73

S

A

T

B

Pno.

Fl.

Ob.

Vln.

Cb.

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

Win - ter

Win-ter chid a - loud, and sent The an - gry North to

Win - ter chid a - loud, and

*p*

*mp*

*p*

*mp*

*p*

78 *mf* S And left per-

A chid a - loud, and sent *mf* And left per-

T wage his wars; The North for - got his fierce in - tent, \_\_\_\_\_

B sent The North for - got his fierce in - tent, \_\_\_\_\_

Pno. *mf*

Fl. 78 *mp*

Ob. 78 *mp*

Vln. 78 *mp*

Cb. 78 *mp*

83

S  
fumes in - stead, per - fumes in - stead of scars, \_\_\_\_\_ in - stead of \_\_\_\_\_ scars.

A  
fumes in - stead, per - fumes, per - fumes in - stead of scars, \_\_\_\_\_ in - stead of \_\_\_\_\_ scars.

T  
*mf*  
per - fumes in - stead of scars,

B  
*mf*  
per - fumes, per - fumes in - stead of scars,

Pno.

Fl.  
*mf*

Ob.  
*mf*

Vln.  
*mf*

Cb.  
*mf*

Detailed description: This page of a musical score, numbered 16, contains measures 83 through 86. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment (Pno.), Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Cello (Cb.). The vocal parts have lyrics: 'fumes in - stead, per - fumes in - stead of scars, \_\_\_\_\_ in - stead of \_\_\_\_\_ scars.' The instrumental parts are marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and fingerings (e.g., '2').



89 *mp* It was thy day, \_\_\_\_\_

A *mp* It was thy day, \_\_\_\_\_

T 8 in - stead of scars.

B in - stead of scars. *mf* > It was thy

89 Pno. *mp*

89 Fl. *mp*

89 Ob. *mp*

89 Vln.

Cb.

Detailed description: This page of a musical score, numbered 17, contains measures 89-92. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with instrumental parts for Piano (Pno.), Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Cello (Cb.). The vocal parts have lyrics: 'It was thy day, \_\_\_\_\_' for S and A; 'in - stead of scars.' for T; and 'in - stead of scars. It was thy' for B. The piano part has a dynamic marking of *mp*. The flute, oboe, and bassoon parts also have *mp* markings. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

93 *mf*

S It was thy day. day,

A *mf*  
it was thy day. day,

T *mf*  
8 It was thy day, it was day, it was thy day,

B day, Sweet! It was, it was thy day. it

93 *mf*

Pno. *mf*

93 *mf*

Fl. *mf*

Ob. *mf*

93 *mf*

Vln. *mf*

Cb.

97 *\*a few voices only on the high Bb*

S  
it was thy day, it was day!

A  
it was thy day, day, thy day!

T  
8  
it was, it was, it was thy day!

B  
was thy day, it was day!

Pno.  
*f*

Fl.  
*f*

Ob.  
*f*

Vln.  
*f*

Cb.  
*f*

101

S *mf* It was thy day, Sweet!

A *mf* It was thy day.

T

B *mf* It was

Pno. *mf*

Fl. 101

Ob. 101

Vln. *mf*

Cb. *mf*

Detailed description: This page of a musical score contains measures 101 through 104. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with instrumental parts for Piano (Pno.), Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Cello (Cb.). The vocal parts have lyrics: 'It was thy day, Sweet!' for Soprano and 'It was thy day.' for Alto. The Bass part has the lyrics 'It was'. The instrumental parts include piano accompaniment with a melodic line in the right hand and chords in the left hand, flute with a melodic line, oboe with a sustained melodic line, violin with a melodic line, and cello with a bass line. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. Measure numbers 101 are indicated at the beginning of the vocal and instrumental staves.

105

S  
and did rise Not from the east, but

A  
*p*  
and did rise

T  
*p*  
and did rise

B  
thy day, and did rise Not from the

Pno.

105

Fl.  
*mf*

Ob.  
*mf*

Vln.  
*mf*

Cb.

109 *ease up...*  $\text{♩} = 102$  *mp*

S from thine eyes

A *mp* from thine eyes

T *p* from thine eyes

B east, but from thine eyes

109 *mp*

Pno.

109 *ease up...*  $\text{♩} = 102$  *p*

Fl.

109 *ease up...*  $\text{♩} = 102$  *p*

Ob.

109 *ease up...*  $\text{♩} = 102$  *mp*

Vln.

109 *ease up...*  $\text{♩} = 102$  *mp*

Cb. *mp*

114

S

A

T

B

Pno.

Fl.

Ob.

Vln.

Cb.

The musical score consists of eight staves. The vocal staves (Soprano, Alto, Tenor, Bass) are mostly silent, with whole notes in measures 116 and 118. The Piano part features a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings of *mf* and accents. The Flute, Oboe, Violin, and Cello parts also have melodic lines with *mf* dynamics and accents. The time signature changes from 2/4 to 3/4 and back to 2/4.

*ease up... a tempo*

120

S

A

T

B

*p*

*ease up... a tempo*

Sweet choice, said we! no way but — so, \_\_\_\_\_

*p*

Sweet choice, said we! no way but — so, \_\_\_\_\_

*ease up... a tempo*

120

Pno.

*mp*

*ease up...*

120

Fl.

*mp*

*a tempo*

120

Ob.

*mf*

*mf*

*ease up... a tempo*

*pizz.*

*arco*

120

Vln.

*mp*

*mf*

120

Cb.

*mf*



127 *mp*  
S Not to — lie cold, yet sleep in snow. —————

127 *mp*  
A Not to — lie cold, yet sleep in snow. ————— Sweet

127 *mp*  
T Sweet choice, said we! no way —

127 *mp*  
B Sweet choice, said we! no

127  
Pno. *mp*

127  
Fl. *mp* *mp*

127  
Ob. *mp*

127 *mp* tremolo *mp*  
Vln. *mp*

127 *mp*  
Cb. *mp*

Detailed description: This page of a musical score covers measures 127 to 130. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts have lyrics: 'Not to — lie cold, yet sleep in snow.' (Soprano and Alto), 'Sweet choice, said we! no way —' (Tenor), and 'Sweet choice, said we! no' (Bass). The piano accompaniment and woodwinds (Flute, Oboe, Violin, Cello) provide harmonic support. Dynamics are marked as mezzo-piano (mp) throughout. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

133

*ease up...* *a tempo* *mf* *ease up...*

S  
Sweet choice, said we! to sleep in snow.

A  
choice, said we! Not to lie cold yet sleep in snow.

T  
8 but so, Not to lie cold yet sleep in *mf* \* 2nd tenors join baritones  
snow, snow, snow,

B  
way but so, Not to lie yet sleep in snow.

Pno.  
133 *mf* *ease up...*

Fl.  
133 *p* *ease up...*

Ob.  
133 *mp* *ease up...* *p*

Vln.  
133 *p* *ease up...*

Cb.  
tremolo *mp* *p*

139 *a tempo* *mf* We saw, and we bless'd

S We saw, We saw thee, and we bless'd

A We saw thee, we saw thee and we

T We saw thee, we saw thee and we bless'd

B snow. We saw thee, and We saw thee and we bless'd

139 *a tempo* *mf*

Pno. *mf*

139 Fl. *mf*

139 Ob. *mf*

139 Vln. *mf*

Cb. *mf*

144 *ease up...* *a tempo* *p* *ease up...* *a tempo* *mp* *warmly*

S  
 — the sight, — We saw thee by thine own — sweet light, own

A  
 bless'd the sight, We saw thee by thine own — sweet light, own

T  
 the sight, — We saw thee by thine own — sweet light, own

B  
 the — sight, *ease up...* *a tempo* *p* *ease up...* *a tempo* *mp* *warmly*

Pno.  
*ease up...* *a tempo* *p* *ease up...* *a tempo* *mp*

Fl.  
*ease up...* *a tempo* *p* *ease up...* *a tempo* *mp*

Ob.  
*ease up...* *a tempo* *p* *ease up...* *a tempo* *mp*

Vln.  
*ease up...* *a tempo* *p* *tremolo* *ease up...* *a tempo* *mp*

Cb.  
*ease up...* *a tempo* *p* *pizz.* *ease up...* *a tempo* *mp* *arco*

*p* *mp*

150 *ease up...* *a tempo*

S  
sweet light, own sweet light. Come, come,

A  
sweet light, own sweet Come, come, come, come,

T  
sweet light, own sweet light.

B  
sweet light, own sweet light.

Pno.  
*ease up...* *a tempo*

Fl.  
*mf*

Ob.  
*mf* *mf*

Vln.  
*mf*

Cb.  
*mf*

155 *ease up...* *slower: ♩ = 44* *ease up...*

S *come, come, come, come, come.* *p*

A *come, come, come.* *p*

T *come, come, come, come.* *p*

B *Come, come, come, come.* *p*

155 *ease up...* *slower: ♩ = 44* *ease up...*

Pno. *mf* *mp*

155 *ease up...* *slower: ♩ = 44* *ease up...*

Fl. *mf* *mp*

155 *ease up...* *slower: ♩ = 44* *ease up...*

Ob. *p*

155 *ease up...* *slower: ♩ = 44* *ease up...*

Vln. *mp*

155 *ease up...* *slower: ♩ = 44* *ease up...*

Cb. *pizz.* *mp*

Detailed description: This page of a musical score, numbered 30, covers measures 155 to 164. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts have lyrics: Soprano: "come, come, come, come, come."; Alto: "come, come, come."; Tenor: "come, come, come, come."; Bass: "Come, come, come, come." The music is in 3/4 time and includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include "ease up..." and "slower: ♩ = 44". The orchestration includes Piano, Flute, Oboe, Violin, and Cello.