

DANIEL ELDER MUSIC

SWEET UNREST

FOR TBB VOICES
AND PIANO

Program Notes

In the modern era, songwriter Diane Warren penned the lyrics "I could stay awake just to hear you breathin'..." in rock band Aerosmith's *I Don't Want to Miss a Thing*. Two hundred years before, John Keats expressed a remarkably similar sentiment, "Awake forever in a sweet unrest, Still, still to hear her tender-taken breath," in his richly-romantic sonnet. The title and first line, "Bright star, would I were stedfast as thou art," evokes a mortal man's desperate longing to preserve life's fleeting pleasures forever. In this setting, *Sweet Unrest* depicts the star's distant, sublime majesty, twinkling eternal to bear witness to all earth's beauty. And as the narrator himself, the chorus indulges in this paradoxically fleeting and timeless moment, reverent and lovestruck, as he watches over his lover while she sleeps. *Sweet Unrest* finishes Keat's lyrics by depicting his narrator slowly drifting himself into a contented sleep, joining his lover beneath the star's watchful eye.

Text

Bright star, would I were stedfast as thou art—
Not in lone splendour hung aloft the night
And watching, with eternal lids apart,
Like nature's patient, sleepless Eremite,
The moving waters at their priestlike task
Of pure ablution round earth's human shores,
Or gazing on the new soft-fallen mask
Of snow upon the mountains and the moors—
No—yet still stedfast, still unchangeable,
Pillow'd upon my fair love's ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death.

—John Keats (1795–1821)

About the Composer

Truth into emotion. Emotion into music. Music into emotion. Emotion into truth. Done perceptively, this cycle never ends. As a writer and lover of both vocal and instrumental idioms, Daniel Elder (b. 1986) delights in crossing the boundaries of these worlds to create music that speaks outside its niche. Asked of his style, Daniel's goal is simple: "In my writing I seek to avoid the common focus on 'my voice'—rather I attempt to tap the emotions a poet once put into words, or to tell a story with no words at all through the complex feelings of orchestral color. Through the pursuit of emotion I chase truth. The notes are merely the language." Emerging from rural Georgia Daniel's music quickly attracted the attention of renowned American choral directors and catapulted him to the international stage within three years of writing his first work. His catalogue is printed by Carus Verlag, Edition Peters, GIA Publications, Hal Leonard, Walton Music, Wingert-Jones Publications, and self-published through J.W. Pepper and SMP Press. Learn more at www.danieleldermusic.com

SWEET UNREST

John Keats (1795–1821)

Daniel Elder (b. 1986)
(ASCAP)

Adagio riverente (♩ = c. 72) **poco rall.** **a tempo**

Tenor

Baritone

Bass

Piano

Adagio riverente (♩ = c. 72) **poco rall.** **a tempo**

mp teneramente *espress.*

Red. sempre ad lib.

poco rall. **5** **a tempo, misterioso**

pp sotto voce

Bright star, would I were sted - fast as thou

pp sotto voce

Bright star, would I were sted - fast as thou

pp sotto voce

Bright star, would I were sted - fast as thou

poco rall. **5** **a tempo, misterioso**

ten. *espress.* *p dolce* *ten.*

7 *poco rall. a tempo*

art— Not in lone splen - dour

art— Not in lone splen - dour

art— Not in lone splen - dour

7 *poco rall. a tempo*

ten.

espress.

p dolce

ten.

10 *poco rall.*

hung a - loft the night

hung a - loft the night

hung a - loft the night

10 *poco rall.*

espress.

13 a tempo

And watch-ing, with e - ter-nal lids a - part, Like na - ture's

And watch-ing, with e - ter-nal lids a - part, Like na - ture's

And watch-ing, with e - ter-nal lids a - part, Like na - ture's

poco

13 a tempo

più espress.

16 *più espress.* *vivace*

pa-tient, sleep - less Er - e - mite,

pa-tient, sleep - less Er - e - mite,

pa-tient, sleep - less Er - e - mite,

più espress. *vivace*

16 *sim.* *poco cresc.* *brioso* *ten.*

19 Più mosso appassionato

mf

The mov - ing wa - ters at their priest - like task

mf

The mov - ing wa - ters at their priest - like task

mf

The mov - ing wa - ters at their priest - like task

19 Più mosso appassionato

vivace

f

21 *mf*

Of pure ab - lu - tion round earth's hu - man shores,

mf

Of pure ab - lu - tion round earth's hu - man shores,

mf

Of pure ab - lu - tion round earth's hu - man shores,

21

f

23 *mf*

...gaz - ing on the new soft - fal - len mask Of

mf

Or gaz - ing on the new soft - fal - len mask Of

mf

Or gaz - ing on the new soft - fal - len mask Of

23



25 *p* poco ritenuto

snow up - on the moun-tains and the

p

snow up - on the moun-tains and the

p

snow up - on the moun-tains and the

25 *p* poco ritenuto



poco rall.

28 Più riverente (a tempo primo)

27

p *pp sotto voce*

moors— No— yet still sted - fast, still un - change - a -

p *pp sotto voce*

moors— No— yet still sted - fast, still un - change - a -

p *pp sotto voce*

moors— No— yet still sted - fast, still un - change - a -

poco rall.

28 Più riverente (a tempo primo)

27

p dolce

poco rall. a tempo

30

ble, Pil - low'd up - on my

ble, Pil - low'd up - on my

ble, Pil - low'd up - on my

poco rall. a tempo

30

ten.

espress.

ten.

p dolce

poco rall.

33 *p più animato*

fair love's rip - 'ning — breast,

p più animato

fair love's rip - 'ning — breast,

p più animato

fair love's rip - 'ning — breast,

poco rall.

33 *espress.*

36 a tempo

mp ma non vivace

...feel for ev - er its soft fall...

mp ma non vivace

To feel for ev - er its soft fall and swell,

mp ma non vivace

To feel for ev - er its soft fall and swell,

36 a tempo

p

mp

poco rall.

38

...wake for ev - er in a sweet un - rest,

A - wake for ev - er in a sweet un - rest,

A - wake for ev - er in a sweet un - rest,

poco rall.

38

p *mp*

40 Liberamente, pensoso

p

Still, Still,

p

Still, Still,

p

Still, Still,

40 Liberamente, pensoso

ten. *p* *brios*

43

molto rall.

dolce

Still,

dolce

Still,

dolce

Still,

molto rall.

43

ten.

briosissimo

sfz

ten.

46 Dolcissimo (a tempo primo)

p ma espress.

still to hear her ten - der - tak - en breath,
p *ma espress.*
still... To feel for ev - er
p *ma espress.*
still... To feel for ev - er

46 Dolcissimo (a tempo primo)

The musical score for 'Lullaby' by Frédéric Chopin, Op. 29, No. 2, is presented in a two-staff format. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece begins with a piano introduction marked 'p dolce'. The right hand plays a melody with a series of eighth notes, while the left hand provides a bass line with eighth notes. The dynamics shift from 'p' to 'mp ma dolce' as the piece progresses. The score is written in a clear, legible font, with notes and rests clearly defined. The overall mood is gentle and soothing, characteristic of a lullaby.

49

And so live ev - er— or else swoon to
its soft fall and swell, A -
its soft fall and swell, A -

49

p dolce

52

death. And watch - ing, with e -
wake for ev - er in a sweet un - rest,
wake for ev - er in a sweet un - rest,

52

mp sim. *p*

55

ter - nal lids a - part, And

pp sotto voce

A - wake for ev - er in a sweet un -

pp sotto voce

A - wake for ev - er in a sweet un -

55

mp

58

watch - ing, with e - ter - nal lids a - part,

p possible

rest, A - wake for ev - er

p possible

rest, A - wake for ev - er

58

p

mp

61 *p possible*

And watch - ing, with e - ter - nal lids a -

in a sweet un - rest...

in a sweet un - rest...

61

p

64 **Molto liberamente**

part...

64 **Molto liberamente**

ten.

mp

espress.

p

67

espress. *pp*

70

ppp (opt.) *una corda*

For Review Only