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JULIANA HALL

OF THAT SO SWEET IMPRISONMENT

7 Songs for Contralto and Piano

on Poems by
James Joyce

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Cover design by David Sims.

I.

Strings in the earth and air
 Make music sweet;
 Strings by the river where
 The willows meet.

There's music along the river
 For Love wanders there,
 Pale flowers on his mantle,
 Dark leaves on his hair.

All softly playing,
 With head to the music bent,
 And fingers straying
 Upon an instrument.

IV.

In the dark pine-wood
 I would we lay,
 In deep cool shadow
 At noon of day.

How sweet to lie there,
 Sweet to kiss,
 Where the great pine-forest
 Enaisled is!

Thy kiss descending
 Sweeter were
 With a soft tumult
 Of thy hair.

O unto the pine-wood
 At noon of day
 Come with me now,
 Sweet love, away.

VII.

O cool is the valley now
 And there, love, will we go
 For many a choir is singing now
 Where Love did sometime go.
 And hear you not the thrushes calling,
 Calling us away?
 O cool and pleasant is the valley
 And there, love, will we stay.

II.

Winds of May, that dance on the sea,
 Dancing a ring-around in glee
 From furrow to furrow, while overhead
 The foam flies up to be garlanded,
 In silvery arches spanning the air,
 Saw you my true love anywhere?
 Welladay! Welladay!
 For the winds of May!
 Love is unhappy when love is away!

V.

Bid adieu, adieu, adieu,
 Bid adieu to girlish days,
 Happy Love is come to woo
 Thee and woo thy girlish ways—
 The zone that doth become thee fair,
 The snood upon thy yellow hair,
 When thou hast heard his name upon
 The bugles of the cherubim
 Begin thou softly to unzone
 Thy girlish bosom unto him
 And softly to undo the snood
 That is the sign of maidenhood.

III.

Of that so sweet imprisonment
 My soul, dearest, is fain—
 Soft arms that woo me to relent
 And woo me to detain.
 Ah, could they ever hold me there
 Gladly were I a prisoner!

Dearest, through interwoven arms
 By love made tremulous,
 That night allures me where alarms
 Nowise may trouble us;
 But sleep to dreamier sleep be wed
 Where soul with soul lies prisoned.

VI.

At that hour when all things have repose,
 O lonely watcher of the skies,
 Do you hear the night wind and the sighs
 Of harps playing unto Love to unclothe
 The pale gates of sunrise?

When all things repose, do you alone
 Awake to hear the sweet harps play
 To Love before him on his way,
 And the night wind answering in antiphon
 Till night is overgone?

Play on, invisible harps, unto Love,
 Whose way in heaven is aglow
 At that hour when soft lights come and go,
 Soft sweet music in the air above
 And in the earth below.

—James Joyce

for Stephanie Blythe, with admiration and affection

Of That So Sweet Imprisonment

for Contralto and Piano

James Joyce

Juliana Hall (ASCAP)

I. Strings in the Earth and Air

Gently, with rubato ♩ = 100

Gently, with rubato ♩ = 100

p

mp

8^{va} Ped. * Ped. *

4

Strings in the earth and

Ped. *

7

air Make

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11 *mf*

mu - - sic sweet;

mf *p*

14 *p*

Strings by the riv - - er where The

p *pp*

17 *mp*

wil - - lows meet. There's

mp *p*

II. Winds of May

James Joyce

Juliana Hall (ASCAP)

Breezy ♩. = 66

p

mp

Winds of May, that

p

Ped. * Ped. *

3

5

Ped. * Ped. *

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7

dance on the sea,

Ped. * Ped. *

9

Danc - ing a

11

ring a round in glee

III. Of That So Sweet Imprisonment

James Joyce

Juliana Hall (ASCAP)

Sensuously ♩ = 56–60

Sensuously ♩ = 56–60

pp

p

4

Of that so sweet im - pris - - on -

7

ment My soul, _____

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10

dear - - - est, is fain—

13

Soft arms that

16

woo me to re - lent

IV. In the Dark Pine-Wood

James Joyce

Juliana Hall (ASCAP)

Sweetly ♩ = 69

Sweetly ♩ = 69

p

mp

5

In the

9

dark pine - wood I would we lay,

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13

Musical score for measures 13-16. The vocal line starts with a whole rest in measure 13, followed by the lyrics "In deep cool shad - ow At" across measures 14-16. The piano accompaniment features chords in the right hand and a bass line in the left hand. A watermark "Reviewing is illegal copy only" is visible across the page.

17

Musical score for measures 17-19. The vocal line has the lyrics "noon of day. How" across measures 17-19. The piano accompaniment continues with chords and a bass line. A watermark "Reviewing is illegal copy only" is visible across the page.

20

Musical score for measures 20-22. The vocal line has the lyrics "sweet to lie there," across measures 20-22. The piano accompaniment includes a key signature change to one sharp (F#) and a time signature change to 6/4 in measure 20, then back to 4/4 in measure 21. A watermark "Reviewing is illegal copy only" is visible across the page.

V. Bid Adieu

James Joyce

Juliana Hall (ASCAP)

Gently ♩ = 92

Gently ♩ = 92

p

5 *mp*

Bid a - dieu, a - dieu, a - dieu,

9

Bid a - dieu to

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13

girl - - ish days, Hap - - py

mf

tremolo

mf

17

Love - - is come - - to woo - -

mf

21

Thee - - and woo - - thy - - girl - - - ish

mf

VI. At That Hour When All Things Have Repose

James Joyce

Juliana Hall (ASCAP)

With stillness ♩ = 42

With stillness ♩ = 42

p

3

mp

At that hour when all things have re - pose,

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7

O lone - ly watch - er _____ of the

This system contains measures 7 and 8. The vocal line starts with a whole rest in measure 7, followed by a quarter rest and a quarter note in measure 8. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The key signature has one flat (Bb) and the time signature is 4/4. Measure 8 has a 3/4 time signature change.

9

skies, _____ Do you

p

pp

This system contains measures 9 and 10. The vocal line has a quarter note in measure 9 and a quarter note in measure 10. The piano accompaniment continues with chords and a melodic line. The key signature has one flat (Bb) and the time signature is 4/4. Measure 10 has a 3/4 time signature change. Dynamics include *p* and *pp*.

11

hear the night wind _____ and the

This system contains measures 11 and 12. The vocal line has a quarter note in measure 11 and a quarter note in measure 12. The piano accompaniment continues with chords and a melodic line. The key signature has one flat (Bb) and the time signature is 4/4. Measure 12 has a 2/4 time signature change.

VII. O Cool Is the Valley

James Joyce

Juliana Hall (ASCAP)

With contentment ♩ = 60

With contentment ♩ = 60

p

mp

O cool is the val - ley now

And there, love, will we go

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

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10

mf

For man - y a choir is

mf

Ped. * Ped. * Ped. *

12

sing - ing now

Ped. * Ped. * Ped. *

14

Where Love did some - time go.

Ped. * Ped. * Ped. *