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Commissioning Choir: Northwestern State University Chamber Choir;
Michael John Trotta, Composer; Michael John Trotta, Conductor; Nicholaus B. Cummins, Conductor;
Northwestern State University Chamber Choir, Chorus;
Leah Forsyth, Oboe; Andrej Kurti, Violin 1; Jonathan Andino, Violin 2;
Sofia Tchetchelashvili, Viola; Alonso Restrepo Cardozo, Violoncello

First Performance/Recording Date: March 1, 2017
Recording Engineer: Pat Divietro

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Duration: 30:27

NOTES

Each of the movements of *For a Breath of Ecstasy* chronicles Teasdale's search for solace amidst life's many storms. The tapestry of different vocal forces set against the backdrop of Oboe and Strings reveals moments of yearning, love, joy, and peace. Vivid imagery portrays transcendent moments of solace that are revealed in an individual's relationship to nature and in love.

This work draws texts from *Love Songs*, the anthology of celebrated American poet, Sara Teasdale (1884–1933), and was commissioned to celebrate the centennial of her winning the first Pulitzer Prize in Poetry in 1918.

—Michael John Trotta

AVAILABLE EDITIONS

→ **Piano/Oboe/Choral Score, 1.3523**
Full Score, 1.3523A
Oboe Part, 1.3523B
String Parts, 1.3523C

Extracts from the Piano/Oboe Choral Score

1. Wealth Enough for Me, 1.3524
2. Peace Flows into Me, 1.3525
3. Who Gave My Soul to Me, 1.3526
4. For You I Am Still, 1.3527
5. Spend All You Have on Loveliness, 1.3451
6. And I for You, 1.3528
7. Let Me Love, 1.3529

Michael John Trotta (b. 1978)

For biographical information visit: www.mjtrotta.com

TEXTS

1. Wealth Enough For Me

I have no riches but my thoughts,
Yet these are wealth enough for me;
My thoughts of you are golden coins
Stamped in the mint of memory;

And I must spend them all in song,
For thoughts, as well as gold, must be
Left on the hither side of death
To gain their immortality.

2. Peace Flows into Me

Peace flows into me
As the tide to the pool by the shore;
It is mine forevermore,
It will not ebb like the sea.

I am the pool of blue
That worships the vivid sky;
My hopes were heaven-high,
They are all fulfilled in you.

I am the pool of gold
When sunset burns and dies—
You are my deepening skies;
Give me your stars to hold.

3. Who Gave My Soul to Me

I gave my first love laughter,
I gave my second tears,
I gave my third love silence
Thru all the years.

My first love gave me singing,
My second eyes to see,
But oh, it was my third love
Who gave my soul to me.

4. For You I Am Still

I sang my songs for the rest,
For you I am still;
The tree of my song is bare
On its shining hill.

For you came like a lordly wind,
And the leaves were whirled
Far as forgotten things
Past the rim of the world.

The tree of my song stands bare
Against the blue --
I gave my songs to the rest,
Myself to you.

5. Spend All You Have On Loveliness

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.
Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

6. And I For You

The moon is a curving flower of gold,
The sky is still and blue;
The moon was made for the sky to hold,
And I for you;

The moon is a flower without a stem,
The sky is luminous;
Eternity was made for them,
Tonight for us.

7. Let Me Love

Until I lose my soul and lie
Blind to the beauty of the earth,
Deaf though shouting wind goes by,
Dumb in a storm of mirth;

Until my heart is quenched at length
And I have left the land of men,
Oh, let me love with all my strength
Careless if I am loved again.

—Sara Teasdale (1884–1933)

Catalog No. 1.3523

For Choirs of Northwestern State University, Natchitoches, Louisiana
 Dr. Nicholas B. Cummins, Director of Choral Activities and Lynn Prince Endowed Professor

Dedicated to Dr. Greg Handel, Director of the Dear School of Creative and Performing Arts
 for his incredible support of the choral arts

For a Breath of Ecstasy

for SATB Chorus, Oboe, and String Quartet or Piano

Sara Teasdale (1884–1933)

M. J. T., alt.

Michael John Trotta

(ASCAP)

1. Wealth Enough for Me

Rhythmically ♩ = ca. 100

Piano

3

Ob. 5

Ob. 8

10

Ob.

(cresc.)

12

Ob.

mf

S

A

T

B

f

I have no rich - es but my

A

(cresc.)

14

S

A

T

B

fp

thoughts,

f

Yet these are wealth e - nough for

f

fp

I have no rich - es but my thoughts,

(cresc.)

16 *fp* *mp*

S A me; My thoughts of you are gold - en

T B *f* *mp*
Yet these are wealth e - nough for me; My thoughts of you are gold - en

cresc.

18 *unis. mf*

S A coins Stamped in the mint of

T B coins Stamped in the mint of

(cresc.)

20

S A mem - o - ry; And I must

T B mem - o - ry; And I must

(cresc.) *f*

22

Ob. *f*

S
A
T
B

spend them, I must

spend them, I must

24

Ob.

S
A
T
B

spend them all in song,

spend them all in song,

2. Peace Flows Into Me

Oboe

$\text{♩} = 66$

mp

Piano

$\text{♩} = 66$

dolce

p cresc.

Desc.

6 **A**

Descant p

Peace flows in - to

S

p

Peace flows in - to me, peace flows in - to

T

unis. p

Peace flows in - to me, peace flows in - to

B

unis. p

A

(Cue-sized notes are for rehearsal only)

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 66. The Oboe part begins with a mezzo-piano (*mp*) dynamic. The Piano accompaniment starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a dolce (*dolce*) character. The Descant section starts at measure 6 with a piano (*p*) dynamic. The vocal parts (Soprano, Tenor, Bass) enter with the lyrics 'Peace flows in - to me, peace flows in - to'. The Tenor and Bass parts are marked *unis.* (unison). The score includes rehearsal cues (A) and cue-sized notes for rehearsal purposes.

N.B.: The composer reordered the second and third paragraphs of the text in his setting.

12

Desc. 

me, _____

mp _____

S  *unis.*

me, _____ peace flows in - to me _____ As the

A  *mp*


me, _____ peace flows in - to me _____ As the

T  *mp*


me, _____ oh,* _____ peace flows in - to me _____ As the



16

S  **B**


tide to the pool by the shore; _____ It is mine for - ev - er - more, _____ It will not

A 

tide to the pool by the shore; _____ It is mine for - ev - er - more, _____ It will not

T 

tide to the pool by the shore; _____ It is mine for - ev - er - more, _____ It will not

 **B**

* The composer inserted the word "oh" here.

20 *mp*

Desc. Peace flows in - to me, peace

S ebb like the sea. I am the pool of gold When

A ebb like the sea. I am the pool of gold When

T ebb like the sea. I am the pool of gold When

B ebb like the sea. I am the pool of gold When

24

Desc. flows, peace flows, flows in - to

S sun - set burns and dies You are my deep-n'ing skies; Give me

A sun - set burns and dies You are my deep-n'ing skies; Give me

T sun - set burns and dies You are my deep-n'ing skies; Give me

B sun - set burns and dies You are my deep-n'ing skies; Give me

Desc. 

S
A
me

your stars to hold.

T
B
your stars to hold. *mp* I am the pool of blue That



C Più mosso

31 *mf*

S
A
I

T
B
wor-ships the viv-id sky; My hopes were heav-en - high, They are ful-filled in you.

34 *mf*

S
A
am the pool of

T
B
I am the pool of blue, I am the pool of blue, I am the pool of blue,

37

S
A
blue That wor - ships the viv - id

T
B
I am the pool of blue That wor-ships the viv-id sky, wor-ships the viv-id sky,

3. Who Gave My Soul to Me

♩ = ca. 72

Oboe

p

Piano

p

mp

4

Ob.

mp

mp

simile

11

Ob.

* Play cue-sized notes if Oboe is not present.

13

Ob.

15

Ob.

17 **B**

Ob.

unis. mp

T

8

I gave my first love — laugh - ter, I*

unis. mp

B

I gave my first love — laugh - ter, I*

B

* The composer inserted the words "I gave" here.

19

T
gave my se - cond love* — tears,

B
gave my se - cond love* — tears,

21

T
Gave** my third — love — si - lence

B
Gave** my third — love — si - lence

23

Ob.
mf

T
Through*** — all the years. — My first — love — gave me

B
Through*** — all the years. — My first — love — gave me

unis. mf

mf

* The composer inserted the word "love" here.

** The composer omitted the word "I" here.

*** The word "Thru" were changed to "Through" by the composer in the music to reflect a more current spelling.

26

Ob.

T sing - ing, My sec - ond gave* me _ eyes _ to _ see, But

B sing - ing, My sec - ond gave* me _ eyes _ to _ see, But

29

T oh, _____ it was my third love _____ Who gave my soul to

B oh, _____ it was my third love _____ Who gave my soul to

unis.

cresc.

32

T *unis.*
me, who gave my soul _____ to

B me, who gave _____ my _____ soul _____ to

dim.

* The composer inserted the words "gave me" here.

4. For You I Am Still

$\bullet = 66$

Piano *p*

Ob. *mp*

9 **A** *mp*

S For* you I am still, for you I am still;

A *mp* For* you I am still;

T *mp* For* you I am still;

B *mp* For* you I am still;

A (Cue-sized notes are for rehearsal only)

* Play cue-sized notes if Oboe is not present.

** The composer inserted this line here.

14

S I sang my songs for the rest, For you I am still, for

A *unis.* I sang my songs for rest, For you I am still, for

T I sang my songs for the rest, For your I am still, for

B *unis.* I sang my songs for the rest, For your I am still, for

19

S you I am still, for you I am still, am still,

A you I am still, for you I am still, am still,

T you I am still, for you I am still, am still,

B *unis.* you I am still, for you I am still, am still,

B

24

S *unis. p*
I am still; The tree of my song is bare

A *p*
I am still; The tree of my song is bare

T *p*
I am still; The tree of my song is

B *unis. p*
I am still; The tree of my song is

29

S *mf* **C**
On its shin - ing hill. For you came like a lord - ly

A *mf*
On its shin - ing hill. For you came like a lord - ly,

T *dolce* *mf*
bare On its shin - ing hill. wind,

B *dolce* *mf*
bare On its shin - ing hill. You came like a

C

32

S
wind, Far as

A
you came like a lord-ly wind, Far as

T
8
And the leaves were whirled Far as for-got-ten things,
And the leaves were whirled Far as for-got-ten things,

B
div.
wind, wind,

35

S
for - got - ten things Past the rim of the

A
for - got - ten things Past the rim of the

T
8
far as for - got - ten things, for-got - ten things Past the rim of the

B
far as for - got - ten things, for-got - ten things Past the rim of the

5. Spend All You Have On Loveliness

mp $\text{♩} = \text{ca. } 72$

Oboe

Soprano

Alto

mp All* you could

mp All* you could

Piano

$\text{♩} = \text{ca. } 72$ *mp*

Ob. ³

S

be, be. Life has love-li-ness to

A

be, be. Life has love-li-ness to

unis.

N.B.: The composer reordered the second and third paragraphs of the text in his setting.

* The composer inserted this line here.

6

Ob.

S
sell, All beau - ti - ful and splen - did

A
sell, All beau - ti - ful and splen - did

8

Ob.

S
things, Blue waves whit - ened on a

A
things, Blue waves whit - ened on a

10

S
cliff, A* soar - ing fire that sways and

A
cliff, A* soar - ing fire that sways and

* The composer inserted the word "A" here.

12

Ob.

S

sings, *p* And child - - ren's

A

sings, *p* And child - - ren's

p

14

S

fac - es look - ing up,

A

fac - es look - ing up,

cresc. poco a poco

16

Ob.

S

Hold - - ing

A

Hold - - ing

(cresc.)

18

Ob.

S
won - der, won - der like a

A
won - - der, won - der like a

20

Ob.

S
cup. *unis. mf* Spend all you have for love - li - ness, And*

A
cup. *unis. mf* Spend all you have for love - li - ness, And*

B

mf

* The composer omitted the words "Buy it" here.

6. And I For You

Rhythmically ♩ = ca. 100

Piano

LH

RH mp

Ped.

LH

2

Ped.

Ped.

Ob.

4

(RH) p

Ped.

LH

simile

Ob.

6

cresc. poco a poco

8 A

Ob.

S
A *unis. mp*

The moon is a

(cresc.) *mp*

10

Ob.

S
A

curv - - ing flow'r of

12

Ob.

S
A

gold, The sky is

14

S
A

still and blue;

16

Ob.

S
A

T
B

The moon was made for the

The moon was made for the

mf

B

19

S
A

T
B

sky to hold, And

sky to hold, And

cresc.

cresc.

cresc.

22

Ob.

(*cresc.*) *f*

S
A
I was* made for you,

(*cresc.*) *f*

T
B
I was* made for you,

(*cresc.*) *f*

25

Ob.

mp *p unis. p*

S
A
The moon was made for the sky to hold, And I for you;

mp *unis. p*

T
B
The moon was made for the sky to hold, And I for you;

mp *p* **

29 **C**

Ob.

C LH

RH *p*

6 6 6 6 6 6

LH

Ped. Ped.

* The composer inserted the words "was made" here.

** Play cue-sized notes if Oboe is not present.

7. Let Me Love

Rhythmically ♩ = ca. 100

Piano

f

3

Ob.

mp

mp

8

Ob.

mf cresc.

10

Ob.

(cresc.)

12 **A**

Ob. *mf*

S
A *f*

Un - til I lose my soul and

A

cresc.

14 *fp* *f*

S
A lie ——— Blind to the beau - ty of the

T
B *f* *fp*

Un - til I lose my soul and lie

cresc.

16 *fp* *f*

S
A earth, ——— Deaf though the shout - ing wind goes

T
B *f*

Blind to the beau - ty of the earth, Deaf though the shout - ing wind goes

cresc.

18 *fp* *unis. mf*

S A by, Lost* in a

T B by, Lost* in a

(*cresc.*)

20 *f*

S A storm of mirth; Un - til my

T B storm of mirth; Un - til my

(*cresc.*) *f*

22 *f*

S A heart, un - til my

T B heart, un - til my

* The composer changed the word from "Dumb" to "Lost" here.

24

Ob.

S
A

T
B

heart is quenched

heart is quenched

Detailed description: This block contains the musical score for measures 24 and 25. It features six staves: Oboe (Ob.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The Oboe part has a whole rest in measure 24 and a half note in measure 25. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "heart is quenched" across measures 24 and 25. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

26

Ob.

S
A

T
B

at length

at length

Detailed description: This block contains the musical score for measures 26 and 27. It features six staves: Oboe (Ob.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The Oboe part has a half note in measure 26 and a half note in measure 27. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "at length" across measures 26 and 27. The piano accompaniment continues with the same rhythmic pattern as in the previous block.