



A PRAYER IN SPRING

FOR SATB A CAPPELLA



MUSIC BY
MICHAEL T. ROBERTS

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POEM BY
ROBERT FROST



A Prayer In Spring

for SATB a cappella

Duration: 5'45"

Hymns from a Meadow, IV (Spring)

may be performed as a single movement

Joy and pleasure, pleasure and joy! Spring is alive with blossoming apple orchards, happy bees, and darting hummingbirds—and our choir, perhaps a bit touched with spring fever, can't help but tease out the humor just below the surface of Frost's seasonal celebration. A rousing, Billings-esque interplay of voices ultimately comes together to reflect as one: "For this is love, and nothing else is love."

Poem by Robert Frost, from *A Boy's Will* (1913)

Oh, give us pleasure in the flowers to-day;
And give us not to think so far away
As the uncertain harvest; keep us here
All simply in the springing of the year.

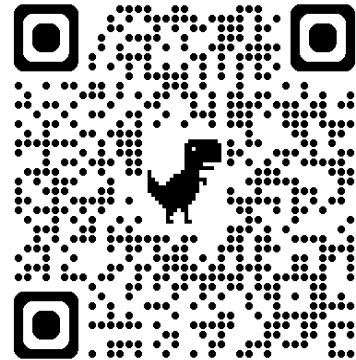
Oh, give us pleasure in the orchard white,
Like nothing else by day, like ghosts by night;
And make us happy in the happy bees,
The swarm dilating round the perfect trees.

And make us happy in the darting bird
That suddenly above the bees is heard,
The meteor that thrusts in with needle bill,
And off a blossom in mid air stands still.

For this is love and nothing else is love,
The which it is reserved for God above
To sanctify to what far ends He will,
But which it only needs that we fulfil.

A Prayer in Spring was premiered on June 30, 2017 by Choral Chameleon, conducted by Matthew Oltman, at St. Paul's Church, Brooklyn, NY.

Hear Choral Chameleon's performance, and see a 2018 performance by the University of Nebraska Chamber Singers (also directed by Matthew Oltman), on hotmike.com:



About the Composer

Michael T Roberts resides in Berkeley, CA with his wife and two kids. A songwriter and veteran performer on both classical and electric guitar, Mike has also been an active choral composer for over fifteen years. His work has been commissioned or premiered by the Oakland Symphony Chorus, International Orange Chorale, and Accord Treble Choir, among others. Mike holds a B.A. from Dartmouth College and an M.M. from the San Francisco Conservatory of Music. You can hear more of his music at hotmike.com.

SATB Unaccompanied

A Prayer In Spring

Poem by Robert Frost

from *A Boy's Will*

Music by Michael T Roberts

Merrily ♩ = 104

Solo Whistler
(any choir member)

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal
only)

7

S

A

T

Bass

Reh. Pno.

mp

p

pp

mp

p

mp

p

Ba ba ba ba ba ba ba ba ba - ba-da-ba da!

ba ba ba ba - ba-da-ba da ba ba ba ba ba

Ba ba ba

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14

S *pp* < *mf* *pp* < *mf* *pp* — *mf*
ba ba ba ba ba ba ba-da-da! Oo Oo Oo

A *pp* < *mf* *pp* < *mf* *pp* — *mf*
ba ba ba ba ba ba ba-da-da! Oo Oo Oo

T *mf*
Ba ba ba ba ba ba ba ba ba ba - ba-da-ba-

Bass
Ba ba ba ba ba ba ba ba ba ba - ba-da-ba - da!

Reh. Pno.

21

S *pp* < *mf* *pp* < *mf* *pp* — *mf* *p* <
Oo Oo Oo Huh!** Huh! Ah

A *pp* < *mf* *pp* < *mf* *pp* — *mf* *p* <
Oo Oo Oo Huh!** Huh! Ah

T *pp* < *mf* *pp* < *mf* *pp* — *mf* *f*
da! Oo Oo Oo Ba ba ba ba, ba ba

Bass *mf*
Ba ba ba ba ba ba ba ba ba ba - ba-da-ba - da!

Reh. Pno.

**A burst of air from the gut—
unrefined, but not harsh

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27 *f* 8^{va}-----

Solo Whistler

S *f* *mf* *p* *f* *mf* *p* *f* *mf* *f*

A *f* *mf* *p* *f* *mf* *p* *f* *mf* *f*

T *p* *f* *mf* *f*

Bass *f*

Reh. Pno.

ba ba, ba ba - ba-da-ba - da! Huh! Huh! Ah Huh! Huh! Huh!

Ba ba ba ba, ba ba ba ba, ba ba Huh!

(♩. = 70)

S *p* *cresc.* *rit.*

A *p* *cresc.* *rit.*

T *p* *cresc.* *rit.*

Bass *p* *cresc.* *rit.*

Reh. Pno. *p* *cresc.* *rit.*

give us Oh, give us, give us, give us, give us,

Oh, give us Oh, give us, give us, give us, give us, give

Oh, give us Oh, give us, give us, give us, give us, give

Oh, give us, give us, give us, give us, give us, give us,

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42

S *f a tempo* *ff* *p*

— give us pleas-ure pleas-ure pleas-ure

A *f a tempo* *ff* *p*

us pleas-ure pleas-ure pleas-ure pleas-ure

T *f a tempo* *ff* *p*

— us pleas-ure pleas-ure pleas-ure pleas-ure

Bass *f a tempo* *ff* *p*

— give us pleas-ure pleas-ure pleas-ure

Reh. Pno. *f* *ff* *p*

51

S *p* *f* *rit.* *p* *a tempo*

pleas-ure in the flow-ers to-day;

A *f* *rit.* *p* *a tempo*

— in the flow-ers flow-ers

T *f* *rit.* *p* *a tempo*

in the flow-ers to-day;

Bass *p* *f* *rit.* *p* *a tempo* *p*

pleas-ure in the flow-ers to-day; And give us not to think

Reh. Pno. *f* *rit.* *p* *a tempo* *p*

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60

S *p* *f* *p*
And give us _____ not to think not to think so

A *p* *f* *p*
And give us not to think not to think so

T *p* *f* *p*
And give us _____ not to think not to think so

Bass *mp* *f* *p*
not to think not to think so

Reh. Pno. *p* *f* *p*

69

S *f* *p* *dolce*
far a - way _____ As the un - cer - tain har - vest; _____ keep us here _____

A *mf* *p* *dolce*
far a - way _____ As the un - cer - tain har - vest; _____ keep us

T *mf* *p*
far a - way As the un - cer - tain har - vest; _____

Bass *mf* *p*
far a - way As the un - cer - tain har - vest; _____

Reh. Pno. *f* *mf* *p*

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*Rolled 'r' with pitch

79

S *f* All simply in the spring-ing of the year. *pp* < *mf* Rrrr*

A here All simply in the spring-ing Oo *pp* < *mf* Rrrr*

T *dolce* keep us here All sim-ply in the spring-ing Oo *mf* Rrrr*

Bass All simply in the spring-ing Ba ba ba *mf*

Reh. Pno. *f* *mf* *pp* *mf*

87

S *mf* Ba ba ba ba ba ba ba Oh, give us *f*

A *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *f* Rrrr Rrrr Rrrr Rrrr Oh, give us

T *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *p* *f* Rrrr Rrrr Rrrr Rrrr Oh, give us

Bass ba ba ba ba ba ba ba - ba-da-ba da ba ba ba ba ba ba Oh, give us *f*

Reh. Pno. *mf* *pp* *f*

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A little slower (still merry) ♩ = 200

S
pleas-ure [audible in-breath, through nose] pleas-ure [audible in-breath, through mouth, partially closed] pleas-ure pleas-ure pleas-ure [big, loud in-breath] pleas-ure

A
pleas-ure [audible in-breath, through nose] pleas-ure [audible in-breath, through mouth, partially closed] pleas-ure pleas-ure pleas-ure [big, loud in-breath] pleas-ure

T
pleas-ure [audible in-breath, through nose] pleas-ure [audible in-breath, through mouth, partially closed] pleas-ure pleas-ure pleas-ure [big, loud in-breath] pleas-ure

Bass
pleas-ure [audible in-breath, through nose] pleas-ure [audible in-breath, through mouth, partially closed] pleas-ure pleas-ure pleas-ure [big, loud in-breath] pleas-ure

Reh. Pno.

A little slower (still merry) ♩ = 200

S
pleas-ure in the or - chard white, Hmm the

A
pleas-ure in the or - chard white, Hmm

T
pleas-ure in the or - chard white, Hmm

Bass
pleas-ure in the or - chard white, the

Reh. Pno.

102

9

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110

S *f*
or-chard white, like _____ noth-ing else by day, _____

A *mf*
or-chard white, like _____ like noth-ing else by day, by day, _____

T *mf*
or-chard white, like noth-ing else by day, _____

Bass *mf*
or-chard white, like noth - ing else by day _____

Reh. Pno. *f* *mf*

119

S *mp* *p* *tutti delicate*
ghosts by night, _____ ghosts by night; And make us

A *p* *delicate*
like ghosts by night, by night; And make us

T *p* *delicate*
like ghosts by night; And make us

Bass *p* *delicate*
like ghosts by night, ghosts by night; And make us

Reh. Pno. *mp* *p* *delicate*

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128

S hap - py hap - py hap - py in the hap - py bees

A hap - py hap - py hap - py in the

T hap - py hap - py hap - py in the

Bass hap - py hap - py in the hap - py bees

Reh. Pno.

137

S the hap - py bees the swarm [m]

A hap - py bees hap - py bees

T hap - py bees hap - py bees di -

Bass hap - py bees the swarm [m] di - lat - ing

Reh. Pno.

11

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145

mf *rit.* *f a tempo*

S di - lat - ing round the per -

mp *rit.* *f a tempo*

A di - lat - ing round, round the per -

rit. *f a tempo*

T lat - ing round the per -

rit. *f a tempo*

Bass round, round the per -

145

Reh. Pno. *mf* *rit.* *f a tempo*

155

p accel. *cresc.* *f*

S fect trees the

accel. *pp* *cresc.*

A fect the per - fect trees.

accel. *pp* *cresc.*

T fect the per - fect trees,

accel. *pp* *cresc.*

Bass fect trees the per -

155

Reh. Pno. *p* *accel.* *pp* *cresc.* *f*

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*Like a happy bee.

Merrily $\text{♩} = 104$

163

S

per - fect trees

A

f

p < *f*

bzzzt*

T

f

f

per - fect trees

Bass

fect

Reh. Pno.

Merrily $\text{♩} = 104$

169

Solo Whistler

f 8^{va} - - - - - (♩ = 70)

S

p < *f* 8^{va} *p* *f* *p*

bzzzt* Whistle, tutti Hmm hap-py in the dart-ing bird

A

p < *f* 8^{va} *p* *f* *p*

bzzzt* Whistle, tutti Hmm hap-py hap-py

T

And make us hap-py hap-py

Bass

8^{va} *p* *f*

Whistle, tutti Hmm hap-py

Reh. Pno.

p (♩ = 70)

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178

S That sud-den-ly, a - bove the bees is heard,

A *p* dart - ing bird *f* That sud-den-ly, sud-den-ly a - bove the bees is heard, is

T *p* dart-ing bird *f* That sud-den-ly, sud-den-ly a - bove the bees is heard, heard, is

Bass *p* dart-ing bird That sud-den-ly, a - bove the bees is heard

Reh. Pno. *p* *f*

186

S the dart - ing bird The me-te-or that thrusts in with nee - dle bill

A heard The me-te-or that thrusts in with nee - dle bill

T the dart - ing bird The me-te-or that thrusts in with nee - dle bill The

Bass heard, the dart - ing The me-te-or that thrusts in with nee - dle bill

Reh. Pno. *p*

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194

p *mf* *f*

S The me-te-or that thrusts thrusts thrusts

A The me-te-or that thrusts thrusts thrusts

T me-te-or that thrusts thrusts thrusts

Bass that thrusts thrusts thrusts

Reh. Pno.

203

con brio *ff*

S thrusts in thrusts thrusts thrusts in

A thrusts thrusts thrusts thrusts thrusts thrusts in

T thrusts thrusts thrusts in thrusts thrusts thrusts in

Bass thrusts thrusts thrusts thrusts thrusts thrusts thrusts thrusts

Reh. Pno.

con brio

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211

S *f* *ff* *f*

thrusts thrusts thrusts thrusts in thrusts

A *ff* *f* *ff*

thrusts thrusts in thrusts thrusts

T

thrusts thrusts thrusts in thrusts thrusts thrusts in

Bass *ff* *f tutti*

thrusts thrusts thrusts thrusts thrusts thrusts thrusts

Reh. Pno.

218

S *mp*

thrusts thrusts in

A *f*

thrusts thrusts with needle bill

T *ff* *mf* *f*

thrusts thrusts in thrusts thrusts with

Bass *ff* *f tutti* *mp*

thrusts thrusts thrusts thrusts thrusts thrusts in

Reh. Pno. *mp* *f*

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226

S *f* with nee-dle bill___ *f* blos-som [m]___ in mid - air___

A *mp* nee - dle bill___ *f* blos-som [m]___ in mid - air___

T *f* nee-dle bill___ in___ mid - air___

Bass *f* *p* *f* And off___ a blos-som [m]___ in___ mid - air___

Reh. Pno. *mp* *f* *p* *f*

235

S *p* stands___ still. *pp* rit.

A *pp* Oo___ *p* rit. *pp* stands___ still.

T *pp* Oo___ rit.

Bass *pp* Oo___ rit.

Reh. Pno. *pp* rit.

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Tenderly, freely, as one ♩ = 92

Più mosso ♩ = 120

pp *p* *mp* *mf* *rit. p*

S For this is love love love and noth-ing else is love, —

A For this is love love love and noth-ing else is love, —

T love love and noth-ing else is love, —

Bass love and noth-ing else is love, —

Reh. Pno.

Tenderly, freely, as one ♩ = 92

Più mosso ♩ = 120

pp *p* *mp* *mf* *rit. p*

S *a tempo* *rit. p* *a tempo* is love. for

A *a tempo p* *rit.* *a tempo* noth-ing else is love. for

T *a tempo* *rit. p* *a tempo* with reverence is love. The which it is re - served for God

Bass *a tempo* *rit. p* *a tempo* with reverence is love. for

Reh. Pno.

a tempo *rit.* *a tempo* with reverence

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263 *rit.* *a tempo* *f* *dim. e molto rit.* *p*

S God a - bove To sanc - ti - fy to what far ends He will,

A God a - bove To sanc - ti - fy to what far ends He will,

T a - bove To sanc - ti - fy to what far ends He will,

Bass God a - bove To sanc - ti - fy to what far ends He will,

Reh. Pno. 263 *rit.* *a tempo* *f* *dim. e molto rit.* *p*

Meno ♩ = 100

270 *pp* *breve* *p*

S But which it on - ly needs that we that we ful -

A But which it on - ly needs that we that we

T But which it on - ly needs that we that we

Bass But which it on - ly needs that we that we

Reh. Pno. 270 *pp* *breve*

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278

S

fill.

A

p *rit.* *f* *pp*

that we ful - fill.

T

p *rit.* *f* *pp*

that we ful - fill.

Bass

mp *rit.* *f* *pp*

that we ful - fill.

Reh. Pno.

278

f *pp*

The musical score is for a piece titled "A Prayer In Spring". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass, along with a Rehearsal Piano (Reh. Pno.) accompaniment. The score is marked with a rehearsal number 278. The vocal parts have lyrics: "that we ful - fill." The piano part has dynamic markings: *f* and *pp*. The vocal parts have dynamic markings: *p*, *rit.*, *f*, and *pp*. The Bass part has dynamic markings: *mp*, *rit.*, *f*, and *pp*. The piano part has dynamic markings: *f* and *pp*. The score includes a large watermark: "FOR PERUSAI USE ONLY".