

Russell Steinberg

Change of Heart

op. 14

A Prelude and Three Movements

For Baritone
Cello
Harp
Organ

(based on two poems by
William Wordsworth)

Duration: Approximately 14 minutes

Blown To Bits Publications

Change of Heart
by Russell Steinberg

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PREVIEW SCORE

Notes

In his *Intimations of Immortality*, William Wordsworth refers to his early poem brimming over in exuberance for nature's beauty, famously proclaiming "The Child is the father of the Man." Now older, and too well-versed in mortality, he writes "To me the meanest flower that blows can give / Thoughts that do often lie too deep for tears."

Change of Heart merges both sentiments in an evocative soundscape that combines a cello, harp, and organ with a baritone singer. A short instrumental prelude introduces "My Heart Leaps Up," and an instrumental interlude marks the transition to "There Was A Time."

For the organist: My specific registrations should be taken only as suggestions. Please make every effort to not overpower either baritone or the cello and harp.

Text by William Wordsworth

I. Prelude [Instrumental]

II. My Heart Leaps Up

My heart leaps up when I behold

A rainbow in the sky:

So was it when my life began;

So is it now I am a man;

So be it when I shall grow old,

Or let me die!

The Child is father of the Man;

And I could wish my days to be

Bound each to each by natural piety.

III. Interlude [Instrumental]

IV. There Was A Time

(from *Intimations of Immortality*)

There was a time when meadow, grove, and stream,

The earth, and every common sight.

To me did seem

Apparell'd in celestial light,

The glory and the freshness of a dream.

It is not now as it has been of yore: —

Turn wheresoe'er I may,

By night or day.

The things which I have seen I now can see no more!

The rainbow comes and goes,

And lovely is the rose;

Waters on a starry night...

The clouds that gather round the setting sun

Do take a sober coloring from an eye

That hath kept watch o'er man's mortality!

Another race hath been and other palms are won.

Thanks to its tenderness, its joys and fears;

To me the meanest flower that blows can give

Thoughts that do often lie too deep for tears.

Change of Heart

Prelude

Russell Steinberg

Andantino ♩ = 70 - 76

Violoncello *pizz.* *mp*

Harp *trem.* *pp*

Organ *6* *6*

Vc. *4* *p* *mp* *sf*

Hp. *pp*

Org. *5* *pp*

Vc. *7*

Hp.

Org. *6* *cresc. 6* *6* *f* *I* *III*

9

arco

pizz. arco sul pont.

Vc.

mp

Hp.

mf

Org.

p mp pp

leggiero

Ped.

12

pizz. arco

to Allegro →

Vc.

p

Hp.

p

L. V.

L. V.

Org.

I. My Heart Leaps Up

Allegro $\text{♩} = 76$

Bar. 

Vc. 

Hp. 

Org. 

Vc. 

Hp. 

Org. 

9

Vc.

mf *f*

Hp.

mf

E (F#) G# A#
(B C#) D#

Org.

mp

14

Bar.

mf

My heart leaps up

Vc.

p *mf*

Hp.

mf

Org.

mf

18

Bar. *when I be - hold_ a rain - bow in the sky*

Vc.

Hp. *cresc.* E# E A

Org. *cresc.*

21

poco rit. *poco meno mosso* **mp**

Bar. *so*

Vc. *pizz.* **f** *dim.* **mp**

Hp. **f** *dim.* **mp**

Org. **f** *dim.* **mp** *molto legato* Fl. + Stgs.

24 *mf*

Bar. was it when my life be-gan _____ so is it now I am a man

Vc. arco *mp*

Hp.

Org.

28 *cresc.* *f*

Bar. so be it when I shall grow old or let me die!

Vc. *cresc.* *f* *f*

Hp. E F# G A Bb C Db *f*

Org. *cresc.* *f*

32

Vc. *ff* *mf dim.* *mp*

Hp. *ff* *mf* *mp*
Eb F Gb Ab
(Bb C Db)

Org. *f sfz molto dim.*

38

Bar. The Child is Fa-ther of the Man—

Vc.

Hp.

Org.

43

mf

Bar. And I could wish my

Vc. mf

Hp. *cresc.* *mf* Cb

Org. *cresc.* *mf*

46

Bar. days to be bound each to each by na - tural

Vc.

Hp.

Org.

50

Bar. *pi - e - ty.*

Vc. *espress.*
mp

Hp. *mp* L.V. *gliss.*

Org. *mp*

53

Vc. *p*

Hp. *p* L.V.

Org. *p*

II. Interlude

Agitato (♩ = 120)

The musical score is for 'II. Interlude' in 4/4 time, marked 'Agitato' with a tempo of 120 beats per minute. It features three staves: Violoncello (Vc.), Harp (Hp.), and Organ (Org.).

- Vc. Staff:** Starts with a whole rest. From measure 4, it plays a series of eighth-note triplets, starting at a mezzo-piano (*mp*) dynamic and ending at a mezzo-forte (*mf*) dynamic in measure 6. Measure 7 features a series of eighth-note triplets that conclude with a decrescendo to a piano (*p*) dynamic.
- Hp. Staff:** Features a mezzo-piano (*mp*) dynamic. It begins with a half note chord in the first measure, followed by whole rests for the remainder of the piece.
- Org. Staff:** Labeled 'soft flute' and mezzo-piano (*mp*). It plays a melodic line of eighth-note triplets with a long slur across measures 1-6. The organ accompaniment consists of eighth-note triplets in both hands, mirroring the Vc. part.

Large red 'DRAFT' watermarks are overlaid diagonally across the page.

10

Vc. *cresc.* *f*

Org. *cresc.* *f*

Tpt.

Più mosso

♩ = 138

Declamatory

13

Vc. *f*

Hp. *f* *gliss.* L.V.

Org. *f* Declamatory

A tempo

ricochet

19

Vc. *mp*

Hp. *mp*

Org. *p*

Fl. Tpt.

23

Vc.

mf

Hp.

Org.

27

Vc.

f

etc.

Hp.

Org.

30

Vc.

ff

Hp.

Org.

34

Vc. *pp*

Hp. *p* gliss. 9

Org. *pp* cresc.

38

Vc.

Org. Cadenza *molto accel.* *mf* Rip!

Org.

43 in 2

Org. *p*

46

Org.

3

49

Org.

51

Org.

a tempo

54

Vc.

2 measures

Org.

Add stops 4' 16'

f

59

Vc.

Hp.

Org.

f

3

Presto

64

Vc.

Hp.

Org.

68

Vc.

Hp.

Org.

PREVIEW SCORE

71 Sul pont. rall.

Vc.

Hp.

Org.

Begin Huge Rallentando

73

Vc.

Hp.

Org.

Erratic + unevenly (Like a wound down clock)

dim. p

PREVIEW ONLY

75 **Andantino** Sul tasto

Vc.

p

Hp.

Org.

p

75 **Andantino** Sul tasto

Vc.

p

Hp.

Org.

p

80

Vc.

8va

Hp.

pp

Org.

80

Vc.

8va

Hp.

pp

Org.

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III. There Was A Time

Larghetto Semplice ♩ = 66

Bar.

Vc. *espress.*
p

Hp. *p* 3 etc. 3

Org. *p*

5

Bar. *p*
There was a time

Vc. *mf* *p*

Hp. 3 *mf* 3 *p*

Org. *mf* *p*

9

Bar. *mf*
when mea-dow, grove and stream _____ the earth

Vc. *p* *cresc.* *mf* *p*

Hp. *mf*
3 *3* *cresc.* *3* *mf* *3*

Org. *cresc.* *mf*

13

Bar. *mp* *mf*
and ev-ery com-mon sight to me _____ did _____ seem ap -

Vc. *mf* *3*

Hp. *mp* *mf*
3 *3* *3* *3* *3* *3*

Org. *mp* *mf*

17

Bar. *f*
par - alled _____ in _____ ce - les - ti - al light the

Vc. *f*

Hp. *f* *3* *3* *3*

Org. *f*

21

Bar. *mf*
glo - ry — And the fresh-ness of a dream —

Vc. *p*

Hp. *mf* *mp*

Org. *mf* *mp*

25

Bar. It is not now — as it has been

Vc. *pp*

Hp. *p* *3*

Org. *3*

30

Bar. — of yore —

Vc. *mf* *mp* *p* *pp*

Hp. *mf* *mp* *p* solo espress. etc.

Org. *mf* *pp*

Poco più mosso
♩ = 80

34 *mp*

Bar. Turn where so e'er I may by night or day

Vc. *pizz.*

Hp. *mp*

39 *mf*

Bar. The things which I have seen I now can

Vc.

Hp.

Org. *mf* *mp* *Leggiero*

42 *mp*

Bar. see no more see no more can see no more

Vc.

Hp.

Org. *p*

46 **a tempo**

Bar. 

Vc. *pizz.*
p 

Hp. *p* 

Org. *p* 

50 *mp*
The rain - bow comes — and goes — *espress.*

Bar. 

Vc. 

Hp. 

Org. 

54
wa - ters on a star - ry night *espress.* the clouds — that ga - ther

Bar. 

Vc. 

Hp. *(8)-----7*
8vb *8va* 

Org. 

58

Bar. *f* *mf*

round the set-ting sun do take a sob - er co-lo-ring from an eye that

Vc. *pizz.*

Hp. *mf*

Org. *mf* *p*

61

Bar. *f*

hath kept watch_ o'er man's mor - ta - li - ty_

Vc. *arco* *f* *p*

Hp. *f* *p*

Org. *mf* *f* *p* *pp* distant

65 *mp* *dolce*

Bar. *mp* *dolce*
An-oth-er race hath been and oth-er palms are won

Vc. *p*

Hp. *p*

Org. *espress.*

69

Bar. Thanks to the hu-man

Vc.

Hp.

Org.

73

Bar. heart by which we live Thanks to its ten - der - ness its voys and

Vc.

Hp.

Org.

77

Bar. fears___ to me the mean-est flow - er that blows___ can___ give

Vc.

Hp.

Org.

81

Bar. thoughts that do of-ten lie_____ to deep for tears.

Vc.

Hp. L.V.

Org. 8 16

84

Bar.

Vc. *mp p dim. ppp*

Hp. L.V. *pp dim. ppp*

Org. *dim. ppp*