

Doug Constable

FIVE SONGS OF PRESENCE  
*for soprano and piano*

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## Doug Constable - Five Songs of Presence

### I: YOU ARE THERE

*A wedding present for  
Adrian and Susan Snell*

Before I hear the music you are there  
before I catch the fragrance you are there  
before I rise to greet you  
before I thrill to greet you  
before I start to sing my song of love,  
my love, You are there.

And when the music's over  
the fragrance but a memory  
and all my songs of joy and love  
have winged their way to heaven above,  
when silence is the sole surrounding me,  
my love, You are there.

*Words and music:*

*Doug Constable © 1977 / 2013*

### II: LOVE

*The 'digestive' after a dramatised meal  
'Table Talk', held at Lee Abbey, Devon*

Love bade me welcome  
yet my soul drew back  
guilty of dust and sin.  
But quick-ey'd Love,  
observing me grow slack  
from my first entrance in,  
drew nearer to me  
sweetly questioning if I lacked anything.

A guest, I answered, worthy to be here.  
Love said, You shall be he.  
I, the unkind, ungrateful? Ah my dear,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth Lord, but I have marr'd them;  
let my shame go where it doth deserve.  
And know you not, says Love,  
who bore the blame?  
My dear, then I will serve.  
You must sit down, says Love,  
And taste my meat.  
So I did sit and eat.

*Poem: George Herbert (1593-1633)*

*Music: Doug Constable © 1976 / 2013*

### III: WAYFARER MAN

*In memory of Fred Grocott, one of many  
homeless people who called at our  
vicarage door in Derby.*

Wayfarer man, you hold out your hand  
and trouble my heart with your gall.  
Wayfarer man, can you understand  
I didn't invite you to call.  
Every time I sit me down for a meal,  
start to enjoy conversation that's real,  
then you ring the doorbell  
and you make your appeal:  
"I'll thank you for a better deal."

Wayfarer man, you take up your stand  
to get all the help you can find.  
Wayfarer man, I know you've been slammed  
and spat on and shut out of mind.  
I keep thinking that you shouldn't be here,  
you should not have to suffer so dear.  
Still you answer, "Keep your pity year after year:  
I'll thank you for a bit of cheer!"

You're so sad and worn.  
Why were you ever born?  
Your new day – will it dawn?  
Why d'you look to me to make you whole?

You don't say your name -  
you're not looking for fame;  
I know you just the same:  
Brother, can you really save my soul?

Wayfarer man, you held out your hand,  
you came for my love and my all.  
Wayfarer man, this land is your land;  
I'll give what I can when you call.  
Opening doors, you share your life full of need;  
care's your cause and an end to all greed.  
Seeking for a welcome in word and deed,  
I'll thank you for your love for me!

*Words and music:*

*Doug Constable © 1985 / 2013*

### IV: THIS BREAD I BREAK

*Intermezzo between courses  
in 'Table Talk'*

This bread I break was once the oat,  
This wine upon a foreign tree  
Plunged in its fruit;  
Man in the day or wine at night

Once in this wine the summer blood  
Knocked in the flesh that decked the vine,  
Once in this bread  
The oat was merry in the wind;  
Man broke the sun, pulled the wind down.

The flesh you break, this blood you let  
Make desolation in the vein  
Were oat and grape  
Born of the sensual root and sap;  
My wine you drink, my bread you snap.

*Poem: Dylan Thomas 1914-1953*

*Music: Doug Constable © 1976 / 2013*

Come, make way for our bodies with joy to bound!  
Make way for our voices as thanks resound!  
Make way for a ferment of passion and praise.  
Make way for a flowering of love always.  
Make way for the glory among us!

*Words and music:*

*Doug Constable © 1995 / 2013*

### **V: COME, MAKE WAY FOR THE MUSIC**

*Originally an SATB hymn for a festival in  
Winchester Cathedral, here dedicated to  
Andrew Douglas-Forbes and  
Konstantin Lapshin*

Come, make way for the music that sires  
the stars!  
Make way for the silence that births the years!  
Make way for the yearning that forms each  
name.  
Make way for the heartbeat that calls us home.  
Make way for the highest among us!

Come, make way for the neighbour who  
takes your hand!  
Make way for the stranger who shares our  
land.  
Make way for the cast-offs who bear our pain.  
Make way for the helpless who suffer disdain.  
Make way for the lowest among us!

Come, make way for the leaven that raises  
bread.  
Make way for the Spirit to rouse the dead!  
Make way for the host who embraces the lost.  
Make way for the last who will surely be first.  
Make way for the fullness among us!

*Words and music:*

*Doug Constable © 1995 / 2013*



# Five Songs of Presence

for Adrian and Sue Snell

for High Voice and Piano

## I: You Are There

Doug Constable  
(words and music)

**molto espressivo** ♩=88

The musical score is written for high voice and piano. It consists of four systems of music. The first system (measures 1-4) begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The tempo is marked 'molto espressivo' with a quarter note equal to 88 beats per minute. The piano part starts with a mezzo-piano (*mp*) dynamic. The lyrics are: 'Be - fore I hear the mus - ic \_\_\_\_\_ you are there; \_\_\_\_\_ be -'. The second system (measures 5-9) continues the melody and piano accompaniment. The lyrics are: 'fore I catch the fra-grance you are there; \_\_\_\_\_ be - fore I rise to meet you be -'. The piano part includes a 'più cresc.' (more crescendo) marking. The third system (measures 10-12) features a key change to two flats (B-flat, E-flat) and a 6/4 time signature. The lyrics are: 'fore I thrill to greet you, be - fore I start to sing my song of'. The piano part includes an 'allargando' (ritardando) marking. The fourth system (measures 13-16) concludes the piece. The lyrics are: 'love, my love, \_\_\_\_\_ you are there, \_\_\_\_\_ you are there.' The piano part ends with a first ending bracket over the final two measures.

*repeat: piano extemporization only*

16 2 *mp*

And when the mus - ic's ov - er, \_\_\_\_\_ the

*tenuto*

20

fra - grance but a mem - 'ry, \_\_\_\_\_ and all my songs of joy and love have

24 *più p*

winged their way to heav'n a - bove, when si - lence is the

27 *rall.*

way for the me, my love, you are there. \_\_\_\_\_

30

*a tempo*

Be - fore I hear the mus - ic you are there, be -

34

*più cresc.*

fore I catch the fra - grance you are there, be - fore I rise to

38

*allarg.*

meet you, be - fore I thrill to greet you, be - fore I start to sing my song of

42

*poco accell.*

love, my love, you are there, you are there,

45

*rall.* *molto rall.*

you are there, there, you are there.

**II: Love**

Gently intense  $\text{♩} = 96$

*poco rall.*

*a tempo*

*mf*

Doug Constable  
George Herbert

Love bade me

5

wel-come: yet my soul drew back, guilt-y of dust and sin. But

9

quick-ey'd Love, ob-serv-ing me grow slack from my first en-trance



12

in, drew near - er to me, \_\_\_\_\_ sweet-ly quest - ion - ing if I

15

*rall.*

*a tempo*

lacked an-y - thing. \_\_\_\_\_ A guest, I

*cantabile*

19

an-swered, \_\_\_\_\_ worth-y to be here: Love said, You shall be

22

he. I the un-kind, un - grate - ful? Ah my

25

*poco allarg.*

dear, I can-not look on thee. Love took my hand, and smil-ing did re-

29

*poco mf*

ply, Who made the eyes but I? Truth Lord, \_

34

\_ but I have marr'd them: let my shame go where it doth de-

37

serve. And know you not, says Love, who bore the

40 *poco mf* *mf*

blame? My dear, then I will serve. You must sit down, says

*mf*

43 *mp*

Love, and taste my meat. So I did sit and eat.

*In memory of Fred Grocott*  
**III: Wayfarer Man**  
*conversationally* ♩=104

Doug Constable  
 (words and music)

*mf*

Way-far - er man, you  
 Way far er man, you

*mp*

6

hold out your hand, and trou - ble my heart with your gall.  
 take up your stand to get all the help you can find.

9

Way-far - er man, — can you un - der - stand — I did - n't in - vite you to  
 Way far er man, I know you've been slammed and spat on and shut out of

12

call. — — — — — Ev' - ry time - I sit me down - for a meal,  
 mind. I keep think ing that you should n't be here:

15

start to en - joy — con-ver - sa - tion that's real, — then you ring - the door - bell and - you  
 you should not have to suf fer so dear; yet you ans wer, "Please don't pi ty

18

make your - ap - peal: "I'll thank you for a bet - ter deal."  
 year af ter year: I'll thank you for a bit of cheer."

*rall.*

20 *rall.*  $\text{♩} = 96$   
*mp*

You're so sad and worn.  
 You don't say your name;

*p dolce*

23 *più cresc.*

Why were you - ev - er born? Your new day, will it dawn?  
 you're not look ing for fame; I know you just the same :

27 *poco rall.* *rall.*

Why-d'you look to me-to make you whole. whole. —  
 Bro ther, can you real ly save my soul? —

29  $\text{♩} = 104$   
*mf*

Way-far - er man, — you held out your hand, you came for my love and my

*mf*

32

all. Way-far - er man, \_\_\_ this land is your land: I'll

35

give what I can when you call. \_\_\_ Op' - ning doors, you share your

38

life full of need: care's your cause, and an end to all greed.

41

Seek - ing for a wel - come in word \_\_\_ and in deed, I'll

43 *rall.*

thank you for your love for me, I'll

45 *subito mp*

thank you for your love for me.

### IV: This Bread I Break

con moto ♩=88

Doug Constable  
Dylan Thomas

*rall.*

*f* *mp* *p*

4 *mp*

This bread I break was once the oat, this wine up - on a

10 *rall.* *a tempo*

for - eign tree plunged in its fruit; man in the

14

day \_\_\_\_\_ or wine at night \_\_\_\_\_ laid the crops

18 *rall.*

low, \_\_\_\_\_ broke the grape's joy. \_\_\_\_\_

22 *a tempo*

Once in this wine \_\_\_\_\_ the sum - mer blood



26

knocked in the flesh that decked the vine,

29

*rall.* *a tempo*

Once in this bread the oat was mer -

33

- ry in the wind; Man broke the sun,

37

*rall.* *a tempo*  
*p*

pulled the wind down. This flesh you break,

*pp*

42

— this wine you let — make de - sol - at - ion

46

in the vein — were oat — and grape — born of the

50

sens - - ual root and sap; — My wine you

*rall.*

54

drink, — my bread you snap. —

*molto rall.*

*niente*

# V: Hymn - Come make Way for the Music

Doug Constable  
(words and music)

♩=104

1. Come, make way for the music that sires - the  
 2. Come, make way for the neighbour who takes your  
 3. Come, make way for the leaven that raises  
 4. Come, make way for our bodies with joy to

Come, O come make way

4

stars, make way for the silence that births the - years, make way for the yearning that -  
 hand, make way for the stranger who shares your land, make way for the rejects who  
 bread, make way for the Spirit to rouse the dead, make way for the host who em  
 bound, make way for our voices as thanks re sound, make way for a ferment of

8

forms each name, make way for the heart - beat that calls - us - home, make  
 bear our pain, make way for the help less who suf fer dis dain, make  
 brac - es the lost, make way for the last who will sure ly be first, make  
 pass ion and praise, make way for a flow'r ing of love al ways, make

11

way for the high - est, the high - est a - mong us.  
 way for the low est, the low est a mong us.  
 way for the full ness, the full ness a mong us.  
 way for the glor y. the glor y a mong us.

for Andrew Douglas-Forbes and Konstantin Lapshin

# V: Come, Make Way for the Music

Doug Constable  
(words and music)

$\text{♩} = 108$

*f*

4 *f*

1. Come, make way for the

7 mus - ic that sires the stars; make way for the sil - ence that births the

10 years; make way for the yearn - ing that forms each name; make

13

way for the heart - beat that calls us home; make way for the

16

high - est, the high - est a - mong us.

*rall.*

19

*a tempo*

*più f*

23

2. Come, make way for the neighbour who takes your

*più f*

26

hand; make way for the strang - er who shares our land; make

29

way for the cast - offs who bear our pain; make way for the help - less who

32

suf - fer dis - dain; make way — for the low - est, the

35

low - est a - mong — us. —

*rall.*

38

Musical score for measures 38-40. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand.

*a tempo*

41

Musical score for measures 41-43. The vocal line begins with the lyrics: "Come, make way, way for the leav - en that rais - es". The piano accompaniment continues with a similar rhythmic pattern to the previous section.

44

Musical score for measures 44-46. The vocal line continues with the lyrics: "bread; make way for the Spir - it to raise the". The piano accompaniment features a more complex harmonic structure with some chromaticism.

47

Musical score for measures 47-49. The vocal line concludes with the lyrics: "dead! make way for the host who em - brac - es the lost; make". The piano accompaniment provides a strong harmonic foundation for the final phrases.

50

way — for the last — who will sure - ly be first; — make —

52

way — for the full - ness, the full - ness a -

55

*rall.* *a tempo*

mong — us.

59

*ff*

Come, make way, make way for our



62

bod - ies with joy to a - bound, with joy to a - bound! Make\_ way for our

65

voic - es in jub - i - lant sound! Make

67

way for a fer - ment of pas - sion and praise; make way\_ for a flow' - ring of

70 **meno mosso**

love\_ al - ways; make way\_ for the glor - y, the

73

*poco allarg.*

*più mosso*

Vocal line for measures 73-75. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The lyrics are "glor - y a - mong us." with a long line under "us." indicating a sustained note.

glor - y a - mong us.

Piano accompaniment for measures 73-75. The right hand plays a rhythmic pattern of eighth notes in a descending sequence. The left hand plays chords. A *ff* dynamic marking is present in measure 75.

*ff*

76

*rit.*

Piano accompaniment for measures 76-79. The right hand features a series of chords with accents. The left hand plays a simple bass line. The piece concludes with a double bar line and a fermata over the final chord.