

# The Mill Suite

For Chamber Choir (*SATB*)  
and String Quartet

Philip Seaton

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and String Quartet

**Philip Seaton**

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# The Mill Suite Poems

## I. Song

**Percy Bysshe Shelley (1792-1822)**

A widow bird sate mourning for her love  
Upon a wintry bough;  
The frozen wind crept on above,  
The freezing stream below.

There was no leaf upon the forest bare,  
No flower upon the ground,  
And little motion in the air  
Except the mill-wheel's sound.

## II. The Second Visit

**Thomas Hardy (1840-1928)**

Clack, clack, clack, went the mill-wheel as I came,  
And she was on the bridge with the thin hand-rail,  
And the miller at the door, and the ducks at mill-tail;  
I come again years after, and all there seems the same.

And so indeed it is: the apple-tree'd old house,  
And the deep mill-pond, and the wet wheel clacking,  
And a woman on the bridge, and white ducks quacking,  
And the miller at the door, powdered pale from boots to brows.

But it's not the same miller whom long ago I knew,  
Nor are they the same apples, nor the same drops that dash  
Over the wet wheel, nor the ducks below that splash,  
Nor the woman who to fond complaints replied, "You know I do!"

## III. The Brookside

**Richard Monckton Milnes (1809-1885)**

I wandered by the brookside,  
I wandered by the mill;  
I could not hear the brook flow,  
The noisy wheel was still,  
There was no burr of grasshopper,  
No chirp of any bird,  
But the beating of my own heart  
Was all the sound I heard.

I sat beneath the elm-tree,  
I watched the long, long shade,  
And, as it grew still longer,  
I did not feel afraid;  
For I listened for a footfall,  
I listened for a word,  
But the beating of my own heart  
Was all the sound I heard.

He came not, no he came not,  
The night came on alone,  
The little stars sat one by one,  
Each on his golden throne;  
The evening wind passed by my cheek,  
The leaves above were stirred,  
But the beating of my own heart  
Was all the sound I heard.

Fast silent tears were flowing,  
When something stood behind,  
A hand was on my shoulder,  
I knew its touch was kind:  
It drew me nearer, nearer,  
We did not speak one word,  
For the beating of our own hearts  
Was all the sound we heard.

#### **IV. The Bucket (Excerpt)** **Samuel Woodworth (1785-1842)**

How dear to this heart are the scenes of my childhood,  
When fond recollection presents them to view!  
The orchard, the meadow, the deep-tangled wild-wood,  
And every loved spot which my infancy knew!  
The wide-spreading pond, and the mill that stood beside it,  
The bridge, and the rock where the cataract fell,  
The cot of my father, the dairy-house nigh it,  
And e'en the rude bucket which hung in the well ....

#### **V. A Wish** **Samuel Rogers (1763-1855)**

Mine be a cot beside the hill;  
A bee-hive's hum shall soothe my ear;  
A willowy brook, that turns a mill,  
With many a fall shall linger near.

The swallow oft beneath my thatch  
Shall twitter from her clay-built nest;  
Oft shall the pilgrim lift the latch  
And share my meal, a welcome guest.

Around my ivied porch shall spring  
Each fragrant flower that drinks the dew;  
And Lucy at her wheel shall sing  
In russet gown and apron blue.

The village church among the trees,  
Where our first marriage vows were given,  
With merry peals shall swell the breeze  
And point with taper spire to Heaven.

In fond remembrance of Doris Seaton,  
who passed away during the composition of The Mill Suite.

# I. Song

Percy Bysshe Shelley (1792-1822)

Philip Seaton

Adagio ♩ = 66

Musical score for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time and consists of four measures. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with a fermata in the first measure and are silent for the remainder of the piece. The instrumental parts (Violin I, Violin II, Viola, Violoncello) play a melodic line in the first measure, marked *mf*. The Violin I and II parts have a 'V' above the first measure. The Viola and Violoncello parts are silent throughout. The score ends with a *mp* dynamic marking.

Musical score for vocal parts and piano accompaniment. The score is in 3/4 time and consists of four measures. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "A wid - ow bird sate mourn - ing for her" in the first measure, marked *mp*. The piano accompaniment (Violin I, Violin II, Viola, Violoncello) plays a melodic line in the first measure, marked *mp*. The piano accompaniment has a *poco rit.* marking in the second measure and a *tr* marking in the third measure. The vocal parts have a *poco rit.* marking in the second measure and a *tr* marking in the third measure. The score ends with a *mp* dynamic marking.

10

*a tempo*

love *P* Up - on a win - try bough. The *mp*

*a tempo*

love *P* Up - on a win - try bough. The *mp*

*a tempo*

love *P* Up - on a win - try bough. The *mp*

*a tempo*

love *P* Up - on a win - try bough. The *mp*

*poco rit.*

*poco rit.*

*p*

*mp leggiero*

*a tempo*

*p*

14

fro - zen wind crept on a - bove, The freez - ing stream be - low. *mf*

fro - zen wind crept on a - bove, The freez - ing stream be - low. *mf*

fro - zen wind crept on a - bove, The freez - ing stream be - low. *mf*

fro - zen wind crept on a - bove, The freez - ing stream be - low. *mf*

*mf mp mf*

*mf*

*mf mp mf*

*mf*

*mf*

*mf*

*mf*



18

There was no leaf up-on the for-est bare, No

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

There was no leaf up-on the for-est bare, No

Ah

flow'r up-on the ground. Ah Ah

Ah Ah Ah Ah Ah

flow'r up-on the ground. Ah Ah Ah

Ah Ah And lit-tle mo-tion

22

flow'r up-on the ground. Ah Ah

Ah Ah Ah Ah Ah

flow'r up-on the ground. Ah Ah Ah

Ah Ah And lit-tle mo-tion

25

Ah

Mm *p* *attacca*

Ah

Mm *p* *attacca*

Ah\_ Ah\_ Ah\_ Ah\_ Ah\_ Ah\_ Ah

Mm *p* *attacca*

in the air Ex - cept the mill - wheel's sound.

Mm *p* *attacca*

*p* *attacca*

*p* *attacca*

*p* *attacca*

*p* *attacca*

# II. The Second Visit

Thomas Hardy (1840-1928)

30 Allegro Giocoso ♩ = 92

Clack, clack, clack, went the *mf*

Clack, clack, clack, went the *mf*

Clack, clack, clack, went the *mf*

Clack, clack, clack, went the *mf*

*f* *mp* *f* *col legno*

*f* *mp* *f* *col legno*

*f* *mp* *f* *col legno*

*f* *mp* *f* *col legno*

mill - wheel as I came, And she was on the bridge with the thin hand - rail, And the mil-ler at the door, and the ducks at mill-tail; I

mill - wheel as I came, Ah Ah Ah Ah

mill - wheel as I came, And she was on the bridge with the thin hand - rail, And the mil-ler at the door, and the ducks at mill-tail; I

mill - wheel as I came, Ah Ah Ah Ah

arco *mf*

arco *mf*

arco *mf*

arco *mf*

38

come a - gain years af - ter, and all there seems the same. And so in - deed it is: the

Ah and all there seems the same. And so in - deed it is: the

come a - gain years af - ter, and all there seems the same. Ah Ah

Ah and all there seems the same. And so in - deed it is: the

pizz. arco *mf*

pizz. arco *mf*

pizz. arco *mf*

pizz. arco *mf*

43

ap - ple - tree'd old house, And the deep mill - pond, and the wet wheel clack - ing, And a wom-an on the bridge, and white ducks quack-ing, And the

ap - ple - tree'd old house, And the deep mill - pond, and the wet wheel clack - ing, And a wom-an on the bridge, and white ducks quack-ing, And the

Ah Ah And the deep mill - pond, and the wet wheel clack - ing, And a wom-an on the bridge, and white ducks quack-ing, And the

ap - ple - tree'd old house, Ah Ah Ah Ah

46

mil-ler at the door, pow-dered pale from boots to brows. But it's not the same mil-ler whom long-a-go I knew, Nor are  
 mil-ler at the door, pow-dered pale from boots to brows. Ah Ah  
 mil-ler at the door, pow-dered pale from boots to brows. But it's not the same mil-ler whom long-a-go I knew, Nor are  
 Ah powdered pale from boots to brows. Ah Ah

pizz. arco  
 pizz. arco  
 pizz. arco  
 pizz. arco

50

they the same ap-ples nor the same drops that dash O'er the wet wheel, nor the ducks be-low that splash, Nor the  
 Ah Ah wet wheel, nor the ducks be-low that splash, Nor the  
 they the same ap-ples nor the same drops that dash O'er the wet wheel, nor the ducks be-low that splash, Nor the  
 Ah Ah wet wheel, nor the ducks be-low that splash, Nor the

pizz. arco  
 pizz. arco  
 pizz. arco  
 pizz. arco

54 solo, parlando

wom-an who to fond complaints re-plied, "You know I do!"

wom-an who to fond complaints re-plied,

wom-an who to fond complaints re-plied,

wom-an who to fond complaints re-plied,

*f* *pizz.*

*f* *pizz.*

*f* *pizz.*

*f* *pizz.*

### III. The Brookside

Richard Monckton Milnes (1809-1885)

58 Recit ♩ = 92

Lento ♩ = 40

Musical score for measures 58-63. The vocal line is in 4/4 time, marked 'Recit' with a tempo of ♩ = 92. The piano accompaniment is in 4/4 time, marked 'Lento' with a tempo of ♩ = 40. The score includes a section marked 'arco mp' and 'rallentando'.

Musical score for measures 64-67. The vocal line is in 4/4 time, marked 'Recit' with a tempo of ♩ = 92. The piano accompaniment is in 4/4 time, marked 'Lento' with a tempo of ♩ = 40. The score includes a section marked 'arco p'.

There  
*mp*

wan - dered by the brook - side, I wan - dered by the mill; I could not hear the brook flow, the nois-y wheel was still; There

Ah *p* Ah Ah There

wan - dered by the brook - side, I wan - dered by the mill; I could not hear the brook flow, the nois-y wheel was still;

arco *p*

arco *p*

arco *p*

arco *p*

68

was no burr of grass-hopper, No chirp of an - y bird, But the beat - ing of my own heart Was all the sound I

*mp* *p*

was no burr of grass-hopper, No chirp of an - y bird, But the beat - ing of my own heart all the sound I

*mp* *p*

was no burr of grass-hopper, No chirp of an - y bird, But the beat - ing of my own heart Was all the sound I

*mp* *p*

Ah Ah But the beat - ing of my own heart all the sound I

*mp* *p*

*mp*

*mp*

*mp*

*mp*

73

heard.

heard. I sat be - neath the elm - tree; I watched the long, long shade, And, as it grew still long - er, I

*più p*

heard. Ah Ah

*più p*

heard. I sat be - neath the elm - tree; I watched the long, long shade, And, as it grew still long - er, I

*più p*

*più p*

*più p*



77

Getting slightly anxious

For I lis - tened for a foot - fall, I lis - tened for a word, But the

Getting slightly anxious

did not feel a - fraid; For I lis - tened for a foot - fall, lis - tened for a word, But the

Getting slightly anxious

For I lis - tened for a foot - fall, I lis - tened for a word, But the

did not feel a - fraid; Ah Ah But the

81

Painfully

beat - ing of my own heart\_\_ Was all the sound I heard. He *ff molto appassionato*

Painfully

beat - ing of my own heart\_\_ Was all the sound I heard. He *ff molto appassionato*

Painfully

beat - ing of my own heart\_\_ all the sound I heard. He *ff molto appassionato*

Painfully

beat - ing of my own heart\_\_ all the sound I heard. He

*ff molto appassionato*

*ff molto appassionato*

*ff molto appassionato*

*ff molto appassionato*

85

came not, no he came not, the night came on a - lone, The lit - tle stars sat one by one each

came not, no he came not, the night came on a - lone, The lit - tle stars sat one by one each

came not, no he came not, the night came on a - lone, The lit - tle stars sat one by one each

came not, no he came not, the night came on a - lone, The lit - tle stars sat one by one each

88

Peacefully yet sorrowfully

on his gold-enthone; The eve - ning wind passed by my cheek, The leaves a - bove were stirred, But the beat - ing of my own heart

on his gold-enthone; Ah Ah But the beat - ing of my own heart

Peacefully yet sorrowfully

on his gold-enthone; The eve - ning wind passed by my cheek, The leaves a - bove were stirred, But the beat - ing of my own heart

on his gold-enthone; Ah Ah But the beat - ing of my own heart

92

Was all the sound I heard. A

all the sound I heard. Sorrowfully  
Fast *p* si - lent tears were flow - ing, When some - thing stood be - hind; A

Was all the sound I heard. Ah *p* Ah

all the sound I heard. Sorrowfully  
Fast *p* si - lent tears were flow - ing, When some - thing stood be - hind; A

*p*

97

Getting very excited  
hand was on my shoul - der, I knew its touch was kind: It drew me near - er, near - er, We did not speak one  
*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

Getting very excited  
hand was on my shoul - der, I knew its touch was kind: It drew me near - er, near - er, We did not speak one  
*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

Getting very excited  
Ah I knew its touch was kind: It drew me near - er, near - er, We did not speak one  
*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

Getting very excited  
hand was on my shoul - der, I knew its touch was kind: It drew me near - er, near - er, We did not speak one  
*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

*s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...*

101 *a tempo, Lento*  
 Joyfully, and with relief Tenderly  
 word, For the beat - ing of our own hearts, Was all the sound we heard.  
*ff* *p*  
 Joyfully, and with relief Tenderly  
 word, For the beat - ing of our own hearts, Was all the sound we heard.  
*ff* *p*  
 Joyfully, and with relief Tenderly  
 word, For the beat - ing of our own hearts, Was all the sound we heard.  
*ff* *p*  
 Joyfully, and with relief Tenderly  
 word, For the beat - ing of our own hearts, Was all the sound we heard.  
*ff* *p*

*a tempo, Lento*  
*ff* *p*  
*a tempo, Lento*  
*ff* *p*  
*a tempo, Lento*  
*ff* *p*  
*a tempo, Lento*  
*ff* *p*

# IV. The Bucket (Excerpt)

Samuel Woodworth (1785-1842)

108 Adagio ♩ = 52

How dear to this heart *mp* are the scenes of my child *f* hood, When

How dear to this heart *mp* are the scenes of my child *f* hood, When

How dear to this heart *mp* are the scenes of my child *f* hood, When

How dear to this heart *mp* are the scenes of my child *f* hood, When

*f* 6 6 6 6

*f* 6 6 6 6

*f* 6 6 6 6

*f* 6 6 6 6

111

fond re-col-lec-tionpres-ents them to view! The *mf* or - chard, the mead-ow, the deep-tan-gled wild-wood, And

fond re-col-lec-tionpres-ents them to view! The *mf* or - chard, the mead-ow, the deep-tan-gled wild-wood, And

fond re-col-lec-tionpres-ents them to view! The *mf* or - chard, the mead-ow, the deep-tan-gled wild-wood, And

fond re-col-lec-tionpres-ents them to view! The *mf* or - chard, the mead-ow, the deep-tan-gled wild-wood, And

*mf* 6 6

*mf* 3 3 3 3

*mf* 6 6

*mf* pizz. 6 6

*mf* *rhythmico*

115

eve - ry loved spot which my in-fan-cy knew! The wide - spread - ing pond and the mill that stood be - side it, The

eve - ry loved spot which my in-fan-cy knew! The wide - spread - ing pond and the mill that stood be - side it, The

eve - ry loved spot which my in-fan-cy knew! The wide - spread - ing pond and the mill that stood be - side it, The

eve - ry loved spot which my in-fan-cy knew! The wide - spread - ing pond and the mill that stood be - side it, The

117

bridge, and the rock where the cat - a - ract fell, The cot of my fa-ther, the dair-y house nigh it, And

bridge, and the rock where the cat - a - ract fell, The cot of my fa-ther, the dair-y house nigh it, And

bridge, and the rock where the cat - a - ract fell, The cot of my fa-ther, the dair-y house nigh it, And

bridge, and the rock where the cat - a - ract fell, The cot of my fa-ther, the dair-y house nigh it, And

119

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "e'en the rude\_\_ buck - et, that hung in the well." The dynamic marking *mp* is placed below the lyrics. The fifth staff is the piano accompaniment, starting with a *mp* dynamic. The piano part includes a section with *con sord.* (con sordina), *rallentando*, and *attacca* markings. The piano part also includes the instruction *arco* for the lower register.

# V. A Wish

Seaton: Mill Suite

18

Samuel Rogers (1763-1855)

Lento ♩ = 40

123

Mine be a cot be-side the hill; a  
*mp dreamily*

Mine be a cot be-side the hill; a  
*mp dreamily*

Mine be a cot be-side the hill; a  
*mp dreamily*

Mine be a cot be-side the hill; a  
*mp dreamily*

*con sord.*  
*mp*

*con sord.*  
*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

131

bee-hive's hum shall soothe my ear; a wil-low-ybrook, that turns a mill; with

bee-hive's hum shall soothe my ear; a wil-low-ybrook, that turns a mill; with

bee-hive's hum shall soothe my ear; a wil-low-ybrook, that turns a mill; with

bee-hive's hum shall soothe my ear; a wil-low-ybrook, that turns a mill; with

*p*

*senza sord.*

*senza sord.*



135

man - y a fall shall lin - ger near. The swal - low oft be -  
*mf gaily*

man - y a fall shall lin - ger near. The swal - low oft be -  
*mf gaily*

man - y a fall shall lin - ger near. Ah Ah  
*mp*

man - y a fall shall lin - ger near. Ah Ah  
*mp*

senza sord. *mp*

senza sord. *mp*

pizz. arco *mp* *mf*

pizz. arco *mp* *mf*

139

neath my thatch Shall twit - ter from her clay - built nest; Oft shall the pil - grim lift the latch And

neath my thatch Shall twit - ter from her clay - built nest; Oft shall the pil - grim lift the latch And

Ah Ah Ah Ah Ah Ah Ah Ah

Ah Ah Ah Ah Ah Ah Ah Ah

*mf*

*mf*

144

$\text{♩} = \text{♩}$

share my meal, a wel - come guest. *Mm mp*

share my meal, a wel - come guest. *Mm mp*

Ah Ah a wel - come guest. *f spritely* A - round my i - vied porch shall spring Each

Ah Ah a wel - come guest. *f spritely* A - round my i - vied porch shall spring Each

*f pizz.*

*f pizz.*

*f pizz.*

*f pizz.*

148

*Mm* *Mm* Solo *Tutti*  
La La La La La and a-pron blue.

*Mm* *Mm* and a-pron blue.

fra - grant flow'r that drinks the dew; And Lu - cy at her wheel shall sing In rus-set gown and a-pron blue.

fra - grant flow'r that drinks the dew; And Lu - cy at her wheel shall sing In rus-set gown and a-pron blue.

Instrumental accompaniment for the second system, including piano, violin, and bass parts.

152

The vil - lage church a - mong the trees, where  
*f maestoso*

The vil - lage church a - mong the trees, where  
*f maestoso*

The vil - lage church a - mong the trees, where  
*f maestoso*

The vil - lage church a - mong the trees, where  
*f maestoso*

arco  
*p* *f maestoso*

arco  
*p* *f maestoso*

arco  
*p* *f maestoso*

arco  
*p* *f maestoso*

158

our first mar - riage vows were giv'n, With mer - ry

our first mar - riage vows were giv'n, With mer - ry

our first mar - riage vows were giv'n, With mer - ry

our first mar - riage vows were giv'n, With mer - ry

163

peals shall swell the breeze And point with ta - per  
*mp molto crescendo*

peals shall swell the breeze And point with ta - per  
*mp molto crescendo*

peals shall swell the breeze And point with ta - per  
*mp molto crescendo*

peals shall swell the breeze And point with ta - per  
*mp molto crescendo*

*mp molto crescendo*

*mp molto crescendo*

*mp molto crescendo*

*mp molto crescendo*

168

spire to Heav - - en.  
***ff***

spire to Heav - - en.  
***ff***

spire to Heav - - en.  
***ff***

spire to Heav - - en.  
***ff***

***ff*** *mf*

***ff*** *mf*

***ff*** *mf*

***ff*** *mf*

176

And *p* point with ta - per spire to Heav'n.

And *p* point with ta - per spire to Heav'n.

And *p* point with ta - per spire to Heav'n.

And *p* point with ta - per spire to Heav'n.

*mp* rallentando e diminuendo

*mp* rallentando e diminuendo

*mp* rallentando e diminuendo

*mp* rallentando e diminuendo





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