

The Mill Suite

For Chamber Choir (*SATB*)
and String Quartet
(*Choir score with piano reduction*)

Philip Seaton

ANDART MUSIC

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and String Quartet

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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

Philip Seaton

Percy Bysshe Shelley (1792-1822)

Adagio ♩ = 66

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 3/4 time and consists of five measures. The vocal parts (Soprano, Alto, Tenor, Bass) are all silent, indicated by a horizontal line with a dash. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Adagio' with a quarter note equal to 66 beats per minute. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature has one flat (B-flat).

Musical score for vocalists and piano, starting at measure 6. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "A wid - ow bird sate mourn-ing for her". The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'a tempo'. Dynamics include *mp* (mezzo-piano) and *mesto*. The key signature has one flat (B-flat). The piano part includes triplets and a trill (tr).

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.

mp leggiero

p

14

fro - zen wind crept on a - bove, The freez - ing stream be -

mp *mf*

fro - zen wind crept on a - bove, The freez - ing stream be -

mp *mf*

fro - zen wind crept on a - bove, The freez - ing stream be -

mp *mf*

fro - zen wind crept on a - bove, The freez - ing stream be -

mp *mf*

mf *mp* *mf*

17

low. There was no leaf up-on the *f*

low. Ah Ah Ah Ah Ah *f*

low. There was no leaf up-on the *f*

low. There was no leaf up-on the *f*

20

for - est bare, No flow'r up-on the ground. Ah *p*

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah *p*

for - est bare, No flow'r up-on the ground. Ah *p*

for - est bare, Ah Ah Ah And *p*

II. The Second Visit

Thomas Hardy (1840-1928)

30 Allegro Giocoso ♩ = 92

Musical score for measures 30-31, featuring four staves (treble, two alto, and bass clefs) with rests.

Allegro Giocoso ♩ = 92

Musical score for measures 32-33, featuring piano accompaniment with dynamic markings *f*.



32

Musical score for measures 32-33, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Clack, clack, clack, went the". Dynamic markings include *mf* and *f*.

6

35

mill - wheel as I came, And she was on the bridge with the thin hand - rail, And the
mill - wheel as I came, Ah Ah

mill - wheel as I came, And she was on the bridge with the thin hand - rail, And the
mill - wheel as I came, Ah Ah

mf



37

mil-ler at the door, and the ducks at mill-tail; I come a - gain years af - ter, and all there seems the
Ah Ah Ah and all there seems the

mil-ler at the door, and the ducks at mill-tail; I come a - gain years af - ter, and all there seems the
Ah Ah Ah and all there seems the

40

same... And so in-deed it is: the ap-ple-tree'd old house, And the
same... And so in-deed it is: the ap-ple-tree'd old house, And the
same... Ah Ah Ah And the
same... And so in-deed it is: the ap-ple-tree'd old house,

mf



44

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

46

mil-ler at the door, pow-dered pale from boots to brows. But it's

mil-ler at the door, pow-dered pale from boots to brows.

mil-ler at the door, pow-dered pale from boots to brows. But it's

Ah pow-dered pale from boots to brows.



49

not the same mil-ler whom long a-go I knew, Nor are they the same ap-ples nor the same drops that dash O'er the

Ah Ah Ah Ah

not the same mil-ler whom long a-go I knew, Nor are they the same ap-ples nor the same drops that dash O'er the

Ah Ah Ah Ah

51

wet wheel, nor the ducks be - low that splash, Nor the
wet wheel, nor the ducks be - low that splash, Nor the
wet wheel, nor the ducks be - low that splash, Nor the
wet wheel, nor the ducks be - low that splash, Nor the

The musical score for measures 51-53 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "wet wheel, nor the ducks be - low that splash, Nor the". The piano part features a simple accompaniment with chords and moving lines in both hands.



54 *solo, parlando*

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

The musical score for measures 54-56 features four vocal staves and a piano accompaniment. The lyrics are: "wom-an who to fond plaints re-plied, 'You know I do!'". The piano part includes a dynamic marking of *f* (forte) in measure 55. The score concludes with a double bar line.

III. The Brookside

Seaton: *Mill Suite*

10

Richard Monckton Milnes (1809-1885)

Recit ♩ = 92

Lento ♩ = 40

58

Dreamily

p

p

Recit ♩ = 92

mp

rallentando

Lento ♩ = 40



64

wan - dered by the brook - side, I wan - dered by the mill; I could not hear the brook flow, the

Ah Ah Ah

p

wan - dered by the brook - side, I wan - dered by the mill; I could not hear the brook flow, the

p

67

There was no burr of grass-hop-per, No chirp of an-y bird, But the beat - ing of my own heart
mp *p*

nois-y wheel was still; There was no burr of grass-hop-per, No chirp of an-y bird, But the beat - ing of my own heart
mp *p*

Ah There was no burr of grass-hop-per, No chirp of an-y bird, But the beat - ing of my own heart
mp *p*

nois-y wheel was still; Ah Ah But the beat - ing of my own heart
mp *p*



71

Was all the sound I heard.

all the sound I heard. I sat be - neath the elm - tree; I
più p

Was all the sound I heard. Ah
più p

all the sound I heard. I sat be - neath the elm - tree; I
più p

più p

12

75

watched the long, long shade, And, as it grew still long - er, I

Ah

watched the long, long shade, And, as it grew still long - er, I



77

Getting slightly anxious

For I lis - tened for a foot - fall, I lis - tened for a

Getting slightly anxious

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

Getting slightly anxious

For I lis - tened for a foot - fall, I lis - tened for a

did not feel a - fraid; Ah Ah

80

word, But the beat - ing of my own heart Was

word, But the beat - ing of my own heart Was

word, But the beat - ing of my own heart

But the beat - ing of my own heart

83

Painfully

all the sound I heard. He

ff molto appassionato

Painfully

all the sound I heard. He

ff molto appassionato

Painfully

all the sound I heard. He

ff molto appassionato

Painfully

all the sound I heard. He

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-enthroned; The *p* eve-ning wind passed by my cheek, The leaves a - bove were stirred, But the *pp*

on his gold-enthroned; Ah *p* Ah But the *pp*

Peacefully yet sorrowfully

on his gold-enthroned; The *p* eve-ning wind passed by my cheek, The leaves a - bove were stirred, But the *pp*

on his gold-enthroned; Ah *p* Ah But the *pp*

91

beat - ing of my own heart Was all the sound I heard. Sorrowfully
 beat - ing of my own heart all the sound I heard. Fast *p* si - lent tears were flow - ing, When
 beat - ing of my own heart Was all the sound I heard. Ah *p*
 beat - ing of my own heart all the sound I heard. Sorrowfully Fast *p* si - lent tears were flow - ing, When



96

Getting very excited
 A hand was on my shoul - der, I knew its touch was kind: It
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...
 Getting very excited
 some - thing stood be - hind; A hand was on my shoul - der, I knew its touch was kind: It
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...
 Getting very excited
 Ah Ah I knew its touch was kind: It
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...
 Getting very excited
 some - thing stood be - hind; A hand was on my shoul - der, I knew its touch was kind: It
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c...

99 *a tempo, Lento*
 Joyfully, and with relief
 drew me near - er, near - er, We did not speak one word, For the beat - ing of our own hearts,
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c... **ff**

Joyfully, and with relief
 drew me near - er, near - er, We did not speak one word, For the beat - ing of our own hearts,
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c... **ff**

Joyfully, and with relief
 drew me near - er, near - er, We did not speak one word, For the beat - ing of our own hearts,
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c... **ff**

Joyfully, and with relief
 drew me near - er, near - er, We did not speak one word, For the beat - ing of our own hearts,
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c... **ff**

a tempo, Lento
s.t.r.i.n.g.e.n.d.o...e...c.r.e.s.c... **ff**

103
 Tenderly
 Was all the sound we heard.
p

Tenderly
 Was all the sound we heard.
p

Tenderly
 Was all the sound we heard.
p

Tenderly
 Was all the sound we heard.
p

p

IV. The Bucket (Excerpt)

Samuel Woodworth (1785-1842)

108 Adagio ♩ = 52

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

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

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

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

Adagio ♩ = 52



111

fond re - col - lec - tion pres - ents them to view! *mf* The

fond re - col - lec - tion pres - ents them to view! *mf* The

fond re - col - lec - tion pres - ents them to view! *mf* The

fond re - col - lec - tion pres - ents them to view! *mf* The

114

or - - chard, the mead - ow, the deep - tan - gled wild - wood, And

or - - chard, the mead - ow, the deep - tan - gled wild - wood, And

or - - chard, the mead - ow, the deep - tan - gled wild - wood, And

or - - chard, the mead - ow, the deep - tan - gled wild - wood, And

mf *rhythmico*

115

eve - - ry loved spot which my in - fan - cy knew! The *f*

eve - - ry loved spot which my in - fan - cy knew! The *f*

eve - - ry loved spot which my in - fan - cy knew! The *f*

eve - - ry loved spot which my in - fan - cy knew! The *f*

f

116

wide - spread - ing pond_ and the mill that stood be - side it, The

wide - spread - ing pond_ and the mill that stood be - side it, The

wide - spread - ing pond_ and the mill that stood be - side it, 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 *mf*

bridge, and the rock where the cat - a - ract_ fell, The *mf*

bridge, and the rock where the cat - a - ract_ fell, The *mf*

bridge, and the rock where the cat - a - ract_ fell, The *mf*

20

118

cot of my fa - ther, the dair - y house_ nigh it, And

cot of my fa - ther, the dair - y house_ nigh it, And

cot of my fa - ther, the dair - y house_ nigh it, And

cot of my fa - ther, the dair - y house_ nigh it, And

6 6

119

e'en the rude_ buck - et, that hung in the well.
mp

e'en the rude_ buck - et, that hung in the well.
mp

e'en the rude_ buck - et, that hung in the well.
mp

e'en the rude_ buck - et, that hung in the well.
mp

mp *rallentando attacca*

V. A Wish

Samuel Rogers (1763-1855)

123 Lento ♩ = 40

Lento ♩ = 40

mp



129

Mine be a cot be - side the hill; a bee - hive's hum shall soothe my ear; a
mp dreamily

Mine be a cot be - side the hill; a bee - hive's hum shall soothe my ear; a
mp dreamily

Mine be a cot be - side the hill; a bee - hive's hum shall soothe my ear; a
mp dreamily

Mine be a cot be - side the hill; a bee - hive's hum shall soothe my ear; a
mp dreamily

p *tr*

133

wil - low - y brook, that turns a mill; with

wil - low - y brook, that turns a mill; with

wil - low - y brook, that turns a mill; with

wil - low - y brook, that turns a mill; with



135

man - y a fall shall lin - ger near. The *mf gaily*

man - y a fall shall lin - ger near. The *mf gaily*

man - y a fall shall lin - ger near.

man - y a fall shall lin - ger near.

mp

138

swal - low oft be - neath my thatch Shall twit - ter from her clay - built nest; Oft

swal - low oft be - neath my thatch Shall twit - ter from her clay - built nest; Oft

Ah Ah Ah Ah Ah Ah Ah Ah

Ah Ah Ah Ah Ah Ah Ah Ah

mf

142

shall the pil - grim lift the latch And share my meal, a wel - come guest.

shall the pil - grim lift the latch And share my meal, a wel - come guest.

Ah Ah Ah Ah Ah a wel - come guest.

Ah Ah Ah Ah Ah a wel - come guest.

146 $\text{♩} = \text{♩}$

Mm *mp* Mm

Mm *mp* Mm

f *spritely* A - round my i - vied porch shall spring Each fra - grant flow'r that drinks the dew; And

f *spritely* A - round my i - vied porch shall spring Each fra - grant flow'r that drinks the dew; And

f



149

Solo Tutti

Mm La La La La La and a-pron blue.

Mm and a-pron blue.

Lu - cy at her wheel shall sing In rus-set gown and a-pron blue.

Lu - cy at her wheel shall sing In rus-set gown and a-pron blue.

152

The vil - lage church a - mong the
f maestoso

The vil - lage church a - mong the
f maestoso

The vil - lage church a - mong the
f maestoso

The vil - lage church a - mong the
f maestoso

p *f maestoso*



157

trees, where our first marriage vows were

trees, where our first marriage vows were

trees, where our first marriage vows were

trees, where our first marriage vows were

161

giv'n, With mer - ry peals shall swell the

giv'n, With mer - ry peals shall swell the

giv'n, With mer - ry peals shall swell the

giv'n, With mer - ry peals shall swell the



165

breeze And point with ta - per spire
mp molto crescendo

breeze And point with ta - per spire
mp molto crescendo

breeze And point with ta - per spire
mp molto crescendo

breeze And point with ta - per spire
mp molto crescendo

mp molto crescendo

169

to Heav - - en. *ff*

to Heav - - en. *ff*

to Heav - - en. *ff*

to Heav - - en. *ff*

ff *mf*

176

And *p* point with ta - per spire

And *p* point with ta - per spire

And *p* point with ta - per spire

And *p* point with ta - per spire

181

to Heav'n.

to Heav'n.

to Heav'n.

to Heav'n.

mp rallentando e diminuendo

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