

SATB  
piano  
duration: 4:40

# When I Think of You

music by

Laura Farnell

text adapted from two poems by

Sara Teasdale



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### About the composer

Laura Farnell (b. 1975) is an active choral composer, clinician, accompanist, and adjudicator who resides in Arlington, Texas. After graduating from Baylor University with her Bachelor of Music Education in Choral Music (with a piano emphasis) in 1998, Laura taught elementary music in Mansfield, Texas,



and later directed middle school choir at Boles Junior High in Arlington ISD, during which time the choir program earned numerous UIL sweepstakes awards. In 2004 she received an Excellence in Education Award as the Arlington Independent School District's outstanding junior high teacher of the year.

Laura especially enjoys working with middle school students, as well as composing and arranging for this age group. She is represented by several publishing companies. She is a member of the Texas Music Educators Association, Texas Choral Directors Association, Texas Music Adjudicators' Association, and The American Society of Composers, Authors, and Publishers. She and her husband, Russell, and their son, Ryan, attend First Presbyterian Church of Arlington.

### About the poet

Sara Teasdale (1884-1933) was born in St. Louis, Missouri. She achieved fame and recognition during her lifetime for her sensitive poetry.

The composer chose to adapt two poems from her volume titled *Love Songs*; published in 1917, in 1918 the book won the Columbia University Poetry Society Prize (which became the Pulitzer Prize for poetry) and the Poetry Society of America Prize. She published three more volumes of poetry during her lifetime: *Flame and Shadow* (1920), *Dark of the Moon* (1926), and *Stars Tonight* (1930). Her final collection, *Strange Victory* was published posthumously the year of her death.

The two poems that were adapted for this piece appear here in their original form.

### To E.

I have remembered beauty in the night,  
 Against black silences I waked to see  
 A shower of sunlight over Italy  
 And green Ravello dreaming on her height;  
 I have remembered music in the dark,  
 The clean swift brightness of a fugue of Bach's,  
 And running water singing on the rocks  
 When once in English woods I heard a lark.

But all remembered beauty is no more  
 Than a vague prelude to the thought of you --  
 You are the rarest soul I ever knew,  
 Lover of beauty, knightliest and best;  
 My thoughts seek you as waves that seek the shore,  
 And when I think of you, I am at rest.

### Barter

Life has loveliness to sell,  
 All beautiful and splendid things,  
 Blue waves whitened on a cliff,  
 Soaring fire that sways and sings,  
 And children's faces looking up  
 Holding wonder like a cup.

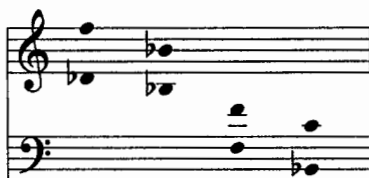
Life has loveliness to sell,  
 Music like a curve of gold,  
 Scent of pine trees in the rain,  
 Eyes that love you, arms that hold,  
 And for your spirit's still delight,  
 Holy thoughts that star the night.

Spend all you have for loveliness,  
 Buy it and never count the cost;  
 For one white singing hour of peace  
 Count many a year of strife well lost,  
 And for a breath of ecstasy  
 Give all you have been, or could be.

### Listen to a recording at [www.sbmp.com](http://www.sbmp.com)

Martin High School Chamber Singers, Arlington, TX  
 Kay Owens, conductor

Range



S A T B

# When I Think of You

Text adapted from "To E."  
and "Barter" by Sara Teasdale

Laura Farnell

$\text{♩} = 88$  3 *mp*

S  
A  
T  
B

I have re-mem-bered  
I have re-mem-bered  
I have re-mem-bered  
I have re-mem-bered

*mp* gently and very legato with unhurried 16th notes

*A* 6

beau-ty in the night. I have re-mem-bered  
beau-ty in the night. I have re-mem-bered  
beau-ty in the night. I have re-mem-bered  
beau-ty in the night. I have re-mem-bered

7 9

green Ra-vel - lo\* dream-ing on her height. I have re-mem - bered

green Ra-vel - lo\* dream-ing on her height. I have re-mem - bered

green Ra-vel - lo\* dream-ing on her height. I have re-mem - bered

green Ra-vel - lo\* dream-ing on her height. I have re-mem - bered

10

I have re - mem - bered beau - ti - ful and splen - did things,

I have re - mem - bered beau - ti - ful and splen - did things,

beau - ti - ful and splen - did things,

beau - ti - ful and splen - did things,

\*Ravello is a beautiful Italian city that sits on a mountainside.

12

soar - ing fire that sways and sings, chil - dren's fac - es look - ing up

soar - ing fire that sways and sings, chil - dren's fac - es look - ing up

soar - ing fire that sways and sings, chil - dren's fac - es look - ing up

soar - ing fire that sways and sings, chil - dren's fac - es look - ing up

mp

14

hold - ing won - der in a cup. But

hold - ing won - der in a cup.

hold - ing won - der in a cup.

hold - ing won - der in a cup.

mf

mf

mf

mf

\* Cue notes throughout the piece are optional.

17

all re - mem - bered beau - ty is no more than a pre - lude to the  
*p*

All beau - ty is but a pre - lude to the  
*p*

All beau - ty is but a pre - lude to the  
*p*

All beau - ty is but a pre - lude to the

*mp*

19

*poco rit. a tempo*

*mf* 21

thought of you, When I think of you, I am at  
*mf*

thought of you, When I think of you, I am at  
*mf*

thought of you, When I think of you, I am at  
*mf*

thought of you, When I think of you, I am at

*mf*

22

23

rest. My thoughts need you like waves that need the shore,

rest. My thoughts need you like waves that need the shore,

rest. My thoughts need you like waves that need the shore,

rest. My thoughts need you like waves that need the shore,

25

27

Lov - er of beau - ty, knight-li - est and best, rar - est soul I ev - er

Lov - er of beau - ty, knight-li - est and best, rar - est soul I ev - er

Lov - er of beau - ty, knight-li - est and best, rar - est soul I ev - er,

Lov - er of beau - ty, knight-li - est and best, rar - est soul I ev - er,

\*In m. 27, 57, and 87 ignore the cue notes marked with asterisks unless range is an issue.

20

29 *mp*

knew. I am at rest when I think of

ev - er knew. I am at rest when I think of

knew. I am at rest when I think of

knew. I am at rest when I think of

31

33 *mp*

you. I have re-mem - bered

you. I have re-mem - bered

you. I have re-mem - bered

you. I have re-mem - bered



34

mu-sic in the dark. I have re-mem - bered

mu-sic in the dark. I have re-mem - bered

mu-sic in the dark. I have re-mem - bered \_\_\_\_

mu-sic in the dark. I have re-mem - bered \_\_\_\_

37

39

run - ning wa - ter sing-ing on the rocks. I have re-mem - bered \_\_\_\_

run - ning wa - ter sing-ing on the rocks. I have re-mem - bered \_\_\_\_

run - ning wa - ter sing-ing on the rocks. I have re-mem - bered \_\_\_\_

run - ning wa - ter sing-ing on the rocks. I have re-mem - bered \_\_\_\_

40

I have re - mem - bered whit - est o - cean's crash - ing waves,

I have re - mem - bered whit - est o - cean's crash - ing waves,

whit - est o - cean's crash - ing waves,

whit - est o - cean's crash - ing waves,

42

scent of pine trees in the rain, mu - sic like a curve of gold,

scent of pine trees in the rain, mu - sic like a curve of gold,

scent of pine trees in the rain, mu - sic like a curve of gold,

scent of pine trees in the rain, mu - sic like a curve of gold,

44

*mf*

eyes that love and arms that hold.

*mf*

eyes that love and arms that hold.

*mf*

eyes that love and arms that hold.

*mf*

eyes that love and arms that hold.

46

*mp* 47

But all re-mem-bered beau-ty is no more than a pre-lude to the

*p*

All beau-ty is but a pre-lude to the

*p*

All beau-ty is but a pre-lude to the

*p*

All beau-ty is but a pre-lude to the

*mf*

*mp*

49

thought of you, When I think of you, I am at  
 thought of you, When I think of you, I am at  
 thought of you, When I think of you, I am at  
 thought of you, When I think of you, I am at

*mf* *mf* *mf* *mf*

51

52

rest. My thoughts need you like waves that need the shore,  
 rest. My thoughts need you like waves that need the shore,  
 rest. My thoughts need you like waves that need the shore,  
 rest. My thoughts need you like waves that need the shore,

53

55

Lov - er of beau - ty, knight-li-est and best, rar-est soul I ev - er

Lov - er of beau - ty, knight-li-est and best, rar-est soul I ev - er

Lov - er of beau - ty, knight-li-est and best, rar-est soul I ev - er,

Lov - er of beau - ty, knight-li-est and best, rar-est soul I ev - er,

58

59 *mp*  
knew. I am at rest when I think of

*mp*  
ev - er knew. I am at rest when I think of

*mp*  
knew. I am at rest when I think of

*mp*  
knew. I am at rest when I think of

61 62

you. I have re-mem - bered beau-ty in the night, And

you. I have re-mem - bered beau-ty in the night, And

you. I have re-mem - bered beau-ty in the night, And

you. I have re-mem - bered beau-ty in the night, And

you. I have re-mem - bered beau-ty in the night, And

64 66

I have re-mem - bered mu-sic in the dark. And once in Eng-lish woods,

I have re-mem - bered mu-sic in the dark. And once in Eng-lish woods,

I have re-mem - bered mu-sic in the dark. And once in Eng-lish woods,

I have re-mem - bered mu-sic in the dark. And once in Eng-lish woods,

67 68 Slightly faster  $\text{♩} = c. 96$   
*mf*

I heard a lark. I heard its

I heard a lark. I heard its

I heard a lark. I heard its

I heard a lark. I heard its

Slightly faster  $\text{♩} = c. 96$   
*mf*

70 *f* *p*<sup>72</sup>

I heard its music. But all remembered

song. I heard its music. But all remembered

song. I heard its music. But all remembered

song. I heard its music. But all remembered

song. I heard its music. But all remembered

\* Second sopranos may sing the higher alto notes at divisi and remain on the alto line until m. 70, beat 2.

73

beau - ty is no more than a pre - lude, a  
 beau - ty is no more than a pre - lude, a  
 beau - ty is no more than a pre - lude, a  
 beau - ty is no more than a pre - lude, a

*mp*  
*mp*  
*mp*  
*mp*

vague and fleet - ing pre - lude to the thought of you,  
 vague and fleet - ing pre - lude to the thought of you,  
 vague and fleet - ing pre - lude to the thought of you,  
 vague and fleet - ing pre - lude to the thought of you,

*mf*  
*mf*  
*mf*  
*mf*

*mp*  
*mp*

76

vague and fleet - ing pre - lude to the thought of you,  
 vague and fleet - ing pre - lude to the thought of you,  
 vague and fleet - ing pre - lude to the thought of you,  
 vague and fleet - ing pre - lude to the thought of you,

*mf*  
*mf*  
*mf*  
*mf*

*mp*  
*mp*



79 *molto rit.* 81 *a tempo*

*molto rit.* the thought of you! *f* When I think of you, *a tempo* I am at

*molto rit.* the thought of you! *f* When I think of you, *a tempo* I am at

*molto rit.* the thought of you! *f* When I think of you, *a tempo* I am at

*molto rit.* the thought of you! *f* When I think of you, *a tempo* I am at

*rit.* the thought of you! *f* When I think of you, *a tempo* I am at

82

rest. My thoughts need you like waves that need the shore,

rest. My thoughts need you like waves that need the shore,

rest. My thoughts need you like waves that need the shore,

rest. My thoughts need you like waves that need the shore,

85

Lov - er of beau - ty, knight-li - est and best, rar - est soul I ev - er

Lov - er of beau - ty, knight-li - est and best, rar - est soul I ev - er

Lov - er of beau - ty, knight-li - est and best, rar - est soul I ev - er

Lov - er of beau - ty, knight-li - est and best, rar - est soul I ev - er

89

*poco rit.*

89 *mp*

knew. I am at rest when I think of

ev - er knew. I am at rest when I think of

knew. I am at rest when I think of

knew. I am at rest when I think of

Meno Mosso

91

93

Musical score for measures 91-93. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The lyrics are: "you. I am at". The piano part includes dynamics *mp* and *p*. A box containing the number 93 is located above the piano part.

94

Musical score for measures 94-96. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The lyrics are: "rest when I think of you. I have re-mem - bered you." The piano part includes the marking *rit.* (ritardando).