

# The Plains

*based on the poem by Adela Florence Nicolson (1865-1904)*

**Christopher Lee Fraley**

---

*unaccompanied mixed voices  
SATB with divisi*

## Perusal Score

This document is licensed only for evaluation purposes, a single copy for the reviewer. It is not licensed for rehearsal, performance or any other purpose beyond determining the suitability of this piece for your ensemble. Thank you for your understanding and for your support of living composers!



*My name is Chris Fraley. I'm a composer from Kona, Hawaii (previously from the less sunny Seattle area). **I need your help!** I am looking for choirs to partner with—either as a composer-in-residence, to commission new pieces, or simply to perform music I've already written. Please check out my website [www.FraleyMusic.com](http://www.FraleyMusic.com), call my cell 425-829-9654, or email me at [Chris@FraleyMusic.com](mailto:Chris@FraleyMusic.com) to discuss possibilities.*

*Thank you!*

## ***Instrumentation***

*SATB (a cappella)*

## ***Performance Time***

*approximately 3'30"*

## **The Plains**

*Adela Florence Nicolson (Laurence Hope) (1865 - 1904)*

How one loves them  
These wide horizons; whether Desert or Sea,—  
Vague and vast and infinite; faintly clear—  
Surely, hid in the far away, unknown “There,”  
Lie the things so longed for and found not, found not, Here.

Only where some passionate, level land  
Stretches itself in reaches of golden sand,  
Only where the sea line is joined to the sky-line, clear  
Beyond the curve of ripple or white foamed crest,—  
Shall the weary eyes  
Distressed by the broken skies,—  
Broken by Minaret, mountain, or towering tree,—  
Shall the weary eyes be assuaged,—be assuaged,—and rest.

# The Plains

Adela Florence Nicolson (1865-1904)  
ed. Christopher Lee Fraley

Christopher Lee Fraley  
(F. 154)

Slow, broadly, freely (ca. ♩ = 69)

S. *pp* *mp*

How one loves these wide ho - ri - zons, wheth - er Des - ert or Sea:

6

S. *p*

A. *p* *mf*

T. *mp*

B. *mp* *mf*

How one loves these wide

Wide \*

How one loves these wide\*

\*Starting at ms. 8 beat 3, very slowly and evenly morph through the [ai] diphthong: w - iiiii to eeeee - d

11

*pp*

How one loves these wide ho - ri - zons, wheth - er Des - ert or

*pp*

How one loves these wide ho - ri - zons, wheth - er Des - ert or

*pp*

How one loves these wide ho - ri - zons, wheth - er Des - ert or

*pp*

How one loves these wide ho - ri - zons, wheth - er Des - ert or

Copyright © 2009 by Fraley Music, Inc.  
All Rights Reserved. (Including changes to poetry.)  
for more information, visit: [www.FraleyMusic.com](http://www.FraleyMusic.com)

16 *mp* *mp* *f*

Sea: vague, vast,

Sea: vague, vast,

Sea: vague, vast,

Sea: vague, vast,

21 *sub.* *mp* *mf*

in - fin - ite, and faint - ly clear.

in - fin - ite, and faint - ly clear.

in - fin - ite, and faint - ly clear.

in - fin - ite, and faint - ly clear.

27

Slightly faster, still freely (ca. ♩ = 72)

Sure-ly, hid in this far a-way un - known "There",

(molto legato)

mm

(molto legato)

mm

lie the things so longed for and

33

On - ly where some pas-sion-ate, lev - el land

On - ly where pas-sion-ate land, pas-sion-ate,

pas-sion-ate, lev - el

found not, found not, Here.

38

stretch - es, where pas - sion - ate, lev - el land stretch - es it -

lev - el land, pas - sion - ate, lev - el land stretch - es it -

land, pas - sion - ate, lev - el, lev - el land stretch - es it -

pas - sion - ate, lev - el land, lev - el land stretch - es it -

41

self in reach-es of gold - en sand—

self in reach-es of gold - en sand—

self— gold - en sand— On - ly

self— gold - en sand— On - ly

44

joined to the sky line

joine to the sky line

where the sea line is joined to the sky line

where the sea line is joined to the sky line

47

*fp* *pp* hushed, but excited *rit.*

clear, be - yond the curve of rip - ple or white foamed crest—

*fp* *pp* hushed, but excited

clear, be - yond the curve of rip - ple or white foamed crest—

*fp* *pp* hushed, but excited

clear, be - yond the curve of rip - ple or white foamed crest—

*fp* *pp* hushed, but excited

clear, be - yond the curve of rip - ple or white foamed crest—

51 *a tempo*  
*mf*

On - ly There shall my wea - ry eyes, dis - tressed, dis - tressed

*mf*

On - ly There dis - tressed, dis -

*mf*

On - ly There dis - tressed, dis -

*mf*

On - ly There dis - tressed, dis -

55

by the bro - ken skies, bro - ken by Min - a - ret,

tressed skies, bro - ken by Min - a - ret,

tressed skies, bro - - ken,

tressed skies, bro - - ken,

58 *poco rit.*

moun - tain, or tow - 'ring tree, bro - - - ken skies.

moun - tain, or tow - 'ring tree, bro - - - ken skies.

bro - - - ken skies.

bro - - - ken skies.

**a tempo**  
*f*

**Meno mosso**  
*dim.*

**Meno mosso**

60

On - ly There shall my wea - ry eyes be as - suaged, be as -

On - ly There shall my wea - ry eyes mm\_\_\_\_\_ be as - suaged, mm\_\_\_\_\_

On - ly There shall my wea - ry eyes mm\_\_\_\_\_ be as - suaged, mm\_\_\_\_\_

On - ly There shall my wea - ry eyes, mm\_\_\_\_\_ mm\_\_\_\_\_

**molto rit.**

64

suaged, be as - suaged and rest. 3'30"

be as - suaged, be as - suaged and rest.

be as - suaged, be as - suaged and rest.

be as - suaged and rest.

off Dec '09