

PAUL WINCHESTER

TO LOVE
AGAIN

Low Voice and Piano

I/VII. Grow Old Along With Me

*Grow old along with me!
The best is yet to be,
The last of life, for which the first was made:
Our times are in His hand
Who saith "A whole I planned,
Youth shows but half; trust God: see all, nor be afraid!"*

– from *Rabbi Ben Ezra*
Robert Browning (1812–1889)

II. To Love Again

*What would it be like to love again?
To walk out on that thin filament
and trust my balance? With each step
I move farther from safety, into the middle
where suspended I feel most alive,
like I am performing my life
not for the crowd but for the taut wire itself,
following the way it stretches out before me.
How it beckons me into the light,
the open air, where the only thing
I have to forget is the net that isn't there.*

Gary Boelhower (used with permission)

III. O Mistress Mine

*O Mistress mine where are you roaming?
O stay and hear, your true love's coming,
That can sing both high and low.
Trip no further pretty sweeting.
Journey's end in lovers' meeting,
Every wise man's son doth know.*

*What is love, 'tis not hereafter,
Present mirth, hath present laughter:
What's to come, is still unsure.
In delay there lies no plenty,
Then come kiss me sweet and twenty:
Youth's a stuff will not endure.*

– from *Twelfth Night*
William Shakespeare (1564–1616)

IV. Valentine

*For us, much of the harvest is in,
the day cools and the sun starts
its slow but sure farewell
with all its glow and mystery
and love is less about fire
than faithfulness, more
about silence than passion.*

*We have begun to admire silence
the way it opens its arms
and gathers us in and makes space.*

*I won't refuse your curious hands,
your stormy lips, [but we both know]
the climb is longer now,
and the momentary summit
is not our destination.*

*So take the hand that knows
your hand by heart.*

Gary Boelhower (used with permission)

V. Love is a Sickness

*Love is a sickness full of woes,
All remedies refusing;
A plant that with most cutting grows,
Most barren with best using.
Why so?
More we enjoy it, more it dies;
If not enjoyed, it sighing cries,
Heigh ho!*

*Love is a torment of the mind,
A tempest everlasting;
And Jove hath made it of a kind
Not well, nor full, nor fasting.
Why so?
More we enjoy it, more it dies;
If not enjoyed, it sighing cries,
Heigh ho!*

Samuel Daniel (1562–1619)

VI. Between Us

*Sometimes the distance
between us is light years,
you in your dying, me*

*in my planning to keep
the flowers watered and
get the house painted*

*before the frost comes
early in the fall. Death seeps
into every syllable and finally*

*nothing is free of finitude,
the counting of days,
[the names of the guardian angels.]*

*But today you ask me to massage
your feet and hands, so I sit
on the edge of your hospital bed*

*and try to feel the marrow in your brittle
bones, [to soften the tendons taut as anchor
lines in a harsh wind,] to taste the ripe fruit*

*of now, to inhabit together the deepening
silent sorrow. We have already entered
the empty house of grief, you saying goodbye*

*to everything [that touches your skin,]
me facing your banishment from
this world, from your side of the bed.*

Gary Boelhower (used with permission)

*Bracketed portions indicated words omitted from the musical setting

to Gary, with gratitude

TO LOVE AGAIN

I. Grow Old Along With Me

Robert Browning

Paul Winchester

Gentle, Wistful ♩ = 66

mp

Grow old a - long — with me! The

p delicatissimo

5

mp

best is — yet — to be, The last of life, for which the first was made;

leggiero

9

mp *f*

Our times are in — his hand — who saith, "a whole

mp

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II. To Love Again

Gary Boelhower

Paul Winchester

On Edge, Unsettled ♩ = 44

The perpetual *accel.* and *rit.* should remain in the piano part only and remain near the speed of a 16th note

p *sim.*

ped. *

3 *mp* In steady tempo against the shifting piano *mp*

What would it be like _____ to love a - gain? To walk out on that

6

thin fi - la - ment _____ and trust _____ my ba - lance? _____

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19

for - ming my life

21

not for the crowd but for the taut wire it - self,

mf *p*

mf *poco leggiero* *p* *pp*

24

p *sim.*

Red. *

26

fol - low - ing the way it stretch - es out be - fore me. How it

mp

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III. O Mistress Mine

William Shakespeare

Paul Winchester

Playful ♩ = 120

mf

5 *mf*

O Mis - tress mine — where are you roam - ing? O stay and hear, your true love's

9

co - ming, That can sing both high — and low. —

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29

mf

What is — love, 'tis not here - af - ter, Pre-sent mirth, hath

33

mp

pre - sent laugh - ter: What's to come is still un - sure.

37

f

mp

In de - lay there lies no plen - ty, Then come and kiss me

41

mf

sweet and twen - ty: Then come and kiss me sweet and twen - ty:

45 *mf* *f*

Then come and

mf *f*

(8va)

50 *mf*

kiss me sweet and twen - ty: Youth's a stuff will not

mp *mf* *mp* *legato, misterioso*

54

en - dure. Youth's a stuff will

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IV. Valentine

Gary Boelhower

Paul Winchester

Tender ♩ = 72

mp

For

mp dolcissimo

4

us much of the har-vest is in. The

8

day cools and the sun starts its slow but

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16
30

poco rit. *a tempo*

fire — than faith - ful - ness, more a - bout si - lence,

35

si - lence, more — a - bout si - lence than

39

pass - ion — We have be -

43 *Reflective* ♩ = 66

gun to ad - mire — si - lence, the way it o - pens its arms and

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58 *mp* *rit.* *mf* **With Anticipation** ♩ = 82

stor - my lips, the climb

62 *f* *mf* *poco rit.* **Tempo I** ♩ = 72 *mp*

is long - er now and the

66 *mf* *mp* *poco rit.* *p*

mo - men - ta - ry sum - mit is not the de - sti - na - tion.

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V. Love is a Sickness

Samuel Daniel

Paul Winchester

Irate ♩ = 136 *mf marcato agitato*

Love is a sick - ness

4 full of woes, All re - me - dies re - fu - sing;

7 A plant that with most cut - ting grows, Most bar - ren with best

mp molto f mf mp

mf mp f mp

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22
25

tor - ment of the mind, A tem - pest e - ver - last - ing;

secco

28

f

And

mf

f

30

Jove hath made it of a kind not

mf

32

well, not full, nor fast - ing. Why so?

mf

f

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THANK YOU FOR SUPPORTING
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VI. Between Us

Gary Boelhower

Paul Winchester

Lost, empty ♩ = 100

mp

sostenuto

9

16

22 *mp*

Some-times the dis-tance be -

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p

Death seeps in to e-very syl-la-ble and fi-nal-ly

p

59 *mf poco marcato* *mp*

no-thing is free of fi-ni-tude, the coun-ting of days.

mf poco marcato *mp*

65 *rit.* *mp*

But to-

p *pp*

70 With love and grief ♩ = 76

day you ask me to mas-sage your feet and hands, so I

mp

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THANK YOU FOR SUPPORTING
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Lost, empty ♩ = 100

si - lent sor - row.

mp

poco leggiero

mp

We have al - read - y en - tered the

107

em - pty house of grief,

113

p *mp* *p hollow*

you say - ing good - bye to e - very - thing,

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VII. Grow Old Along With Me

Robert Browning

Paul Winchester

Gentle, Wistful ♩ = 66

mp

Grow old a - long — with me! The

p delicatissimo

5

mp

best is — yet — to be, The last of life, for which the first was made;

leggiero

9

mp *f*

Our times are in — his hand — who saith, "a whole —"

mp

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About the Composer

Paul Winchester is an award-winning composer, performer, educator, and music director in Minneapolis, MN.



Praised for “beautiful harmonic and melodic language,” Paul's work has been commissioned and performed by the The Singers: Minnesota Choral Artists, The Society for New Music, the Ohio Shakespeare Festival, the Wooster Symphony, and numerous church and school choirs. Paul received his B. Mus in Composition from The College of Wooster and his M. Mus in Composition at Syracuse University, where he was a Heaton Fellow and a recipient of the Brian Israel Award.

As a performer, Paul performs regularly throughout the Twin Cities in both studio and live settings as a singer and multi-instrumentalist. Paul has served as the Music Director for the Unitarian Universalist Church of Minnetonka since 2014.

In addition to his music career, Paul is also a professional game developer, notably serving as lead designer and producer for most of the product line of Star Wars: Imperial Assault, winner of the 2015 Board Game of the Year Origin Award.

More Music

5 Pillars – Tenor, Percussion, and Piano – 27'30”

5 Songs of Love – Voice and Piano – 12'30”

At Sunset – Voice and Piano – 5'45”

Dream – Tenor, Baritone, and Piano – 7”

I Am Not There – Voice and Piano – 4'30”

Mass for Voice and Piano – 22”

Two Shakespearean Monologues – Baritone, Clarinet, Oboe, and Piano – 10'30”

The Tide Rises, The Tide Falls – Mezzo-Soprano and Mixed Chamber Ensemble – 9'40”

A Holy Night – SATB Unaccompanied – 6'30”

If It Was Your Son – SATB Unaccompanied – 6’

Lux Benedictum – SATB, Piano, and Percussion – 3’

Stabat Mater – SATB with soloists, Piano, Timpani, and 2 Percussionists – 9’

Dialogue for Clarinet and Piano – 6'30”

Syncphony – Clarinet, Cello, Piano, Electric Guitar, and 2 Percussionists – 20’

These pieces and more available for purchase at paulwinchester.com.