

Ethan Soledad

In effect it is this:
that I love you

For SATB choir and piano

PERUSAL ONLY

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Duration: ca. 5'

Program Notes

This piece is inspired by a love letter written by renowned WWI poet Wilfred Owen to his colonel, mentor, and fellow poet Siegfried Sassoon. Both literary legends were known for their raw depictions of the war in their poetry with Sassoon serving as a major influence to Owen's own work. Both were also closeted homosexuals in a time and place where it was criminalized. Even so, the incredible bond the two formed during their time together is so evident in the unrelenting love and admiration that Owen exemplifies in this letter. Sadly, their relationship came to a tragic end when Owen was killed in battle a week before the end of the war. Siegfried was left with severe survivor's guilt as a result and was never truly able to move on. This piece seeks to portray the unrelenting, tumultuous love between the two but also the grief and painful guilt experienced after a loved one's death.

Excerpt of Wilfred Owen's letter to Siegfried Sassoon. 27 November 1917. Public domain.

"Know that since mid-September, when you still regarded me as a tiresome little knocker on your door, I held you as Keats + Christ + Elijah + my Colonel + my father-confessor + Amenophis IV in profile.

What's that mathematically?

In effect it is this: that I love you, dispassionately, so much, so very much, dear Fellow, that the blasting little smile you wear on reading this can't hurt me in the least.

If you consider what the above Names have severally done for me, you will know what you are doing. And you have fixed my Life – however short. You did not light me: I was always a mad comet; but you have fixed me. I spun round you a satellite for a month, but I shall swing out soon, a dark star in the orbit where you will blaze. It is some consolation to know that Jupiter himself sometimes swims out of Ken!"

Commissioned by the Young New Yorkers' Chorus. Alex Canovas, conductor.

In effect it is this: that I love you

Text by Wilfred Owen

Ethan Soledad

Intimate ♩ = 60

pp

SOPRANO

oo

pp

ALTO

oo

pp

TENOR

oo

pp

BASS

oo

Intimate ♩ = 60

p

Piano

Red

Recite the text freely on the given pitch. Come in one at a time.
Hushed. As if telling a secret.

S. *pp*

Know that since mid-September, when you still regarded me as a tiresome little knocker on your door,
I held you as Keats + Christ + Elijah + my Colonel + my father-confessor + Amenophis* IV in profile.

A. *pp*

Recite the text freely on the given pitch. Come in one at a time.
Hushed. As if telling a secret.

Know that since mid-September, when you still regarded me as a tiresome little knocker on your door,
I held you as Keats + Christ + Elijah + my Colonel + my father-confessor + Amenophis* IV in profile.

T. *pp*

Recite the text freely on either of the given pitches.
Come in one at a time. Hushed. As if telling a secret.

Know that since mid-September, when you still regarded me as a tiresome little knocker on your door,
I held you as Keats + Christ + Elijah + my Colonel + my father-confessor + Amenophis* IV in profile.

B.

Pno.

* Pronounced ə'mɛnəʊfɪs (A-MEN-o-phis) the fourth.

7 3

S.

A.

T.

B.

pp

Recite the text freely on either of the given pitches.
Come in one at a time. Hushed. As if telling a secret.

Know that since mid-September, when you still regarded me as a tiresome little knocker on your door,
I held you as Keats + Christ + Elijah + my Colonel + my father-confessor + Amenophis* IV in profile.

Pno.

10

S. *sweet but aching, gradually drop out one by one*
f *ppp*

A. *sweet but aching, gradually drop out one by one*
f *ppp*

T. *sweet but aching, gradually drop out one by one*
f *ppp*

B. *sweet but aching, gradually drop out one by one*
f *ppp*

Pno. *sweet but aching*
ff *p* *mf*

15

pp

S. What's that math-e-mat-i - c'ly? In ef-fect it is this: that I love you

A. What's that math-e-mat-i - c'ly? In ef-fect it is this: that I love you

T. What's that math-e-mat-i - c'ly? In ef-fect it is this: that I love you

B. What's that math-e-mat-i - c'ly? In ef-fect it is this: that I love you

Pno. *p* dramatically slow down into the chord

20

short

S. In ef - fect it is this: that I love you

A. In ef - fect it is this: that I love you

T. In ef - fect it is this: that I love you

B. In ef - fect it is this: that I love you

Pno. *mf* *p* short gently

3 r.h. 3 l.h. 8th l.

(rit. is optional)
poco rit. - - - - a tempo

5

25

S. *mf* *p* *mf* *3*
dis - pas-sion-ate - ly, so

A. *mf* *p* *mf* *3*
dis - pas-sion-ate - ly, so

T. *mf* *p* *mf* *3*
dis - pas-sion - ate - ly, _____

B. *mf* *p* *mf* *3*
dis - pas-sion - ate - ly, _____

Pno. *f* *3* *r.h.* *3* *mf* *l.h.*

poco rit. - - - - a tempo
(rit. is optional)

27

S. *p* *mf* *p* *f*
much, so ve - ry much dear Fel- low_ blast-ing smile you

A. *p* *mf* *p* *f*
much, so ver - ry much dear Fel- low_ blast-ing smile you

T. *p* *mf* *p* *f*
so much, so ve - ry much that the blast-ing lit-tle smile you

B. *p* *mf* *p* *f*
so much, so ve - ry much that the blast-ing lit-tle smile you

Pno. *3* *mp* *3* *p* *8va*

molto rall. . . . ♩ = 60 a tempo (♩ = 60)

31

S. *mp* *p* *ff* Intense ♩ = 72

wear on can't hurt me in the least.

A. *mp* *p* *ff*

wear on can't hurt me in the least.

T. *p* *ff*

wear on read-ing this can't hurt me in the least.

B. *p* *ff*

wear on read-ing this can't hurt me in the least.

Pno. *f* Intense ♩ = 72

molto rall. . . . ♩ = 60 a tempo (♩ = 60)

35

S. *f*

If you con - si - der what the a - bove Names have done for me,

A. *f*

If you con - si - der what the a - bove Names have done for me,

T.

B.

Pno.

S. *p*

A. *p*

T. *f* you will know what you are do - ing. And you have

B. *f* you will know what you are do - ing. And you have

Pno. *8va*

S.

A.

T. fixed my Life - how - e - ver short.

B. fixed my Life - how - e - ver short.

Pno. *THUNDEROUS* *(ossia)*

41

S. *mf* You did not light me I was

A. *mf* You did not light me I was

T. *ff* *mf* You did not light me I was

B. *ff* *mf* You did not light me I was

Pno. *fff* *mf* grace notes ON the beat until m. 46

43

S. *f* *ff* *fff* al-ways a mad co - met;_ but you have fixed me.

A. *f* *ff* *fff* al-ways a mad co - met;_ but you have fixed me.

T. *f* *ff* *fff* al-ways a mad co - met;_ but you have fixed me.

B. *f* *ff* *fff* al-ways a mad co - met;_ but you have fixed me.

Pno. *ff* *fff*

47 9

S. *p*
1

A. *p*
1

T. *p*
1

B. *p*
1

Pno. *fff* *p*

49

S. spun round you _____ a sat-el-lite for a month, _____

A. spun round you _____ a sat-el-lite for a month, _____

T. spun round you _____ a sat-el-lite for a month, _____

B. spun round you _____ a sat-el-lite for a month, _____

Pno. *8va*

52

S. 
but I shall swing out soon, a

A. 
but I shall swing out soon, a

T. 
but I shall swing out soon, a

B. 
but I shall swing out soon, a

Pno. 

55

S. 
dark star in the orbit where you will blaze.

A. 
dark star in the orbit where you will blaze.

T. 
dark star in the orbit where you will blaze.

B. 
dark star in the orbit where you will blaze.

Pno. 

57

S.

A.

T.

B.

Pno.

6

3

3

3

3

59

molto rit.

S.

A.

T.

B.

Pno.

molto rit.

♩ = 72

3

3

3

3

accel. Overjoyed ♩ = 90
 60 a tempo (♩ = 72) *pp* *ff*

S. It is some con-so-la-tion to know that Ju-pi-ter him - self some-times swims out of Ken!

A. It is some con-so-la-tion to know that Ju-pi-ter him - self some-times swims out of Ken!

T. It is some con-so-la-tion to know that Ju-pi-ter him - self some-times swims out of Ken!

B. It is some con-so-la-tion to know that Ju-pi-ter him - self some-times swims out of Ken!

Pno. *pp* *fff*

63 Like the beginning ♩ = 60 *pp* like a prayer
 oo In ef-fect it is this:

A. *pp* like a prayer
 oo In ef-fect it is this:

T. *pp* like a prayer
 oo In ef-fect it is this:

B. *pp* like a prayer
 oo In ef-fect it is this:

Pno. *pp* *p*

8^{va} 5 5 5 5 5 15^{ma} 5 5 5 5 5

(15) Like the beginning ♩ = 60

3

S. — that I love you — In ef-fect it is this: that I love you —

A. — that I love you — In ef-fect it is this: that I love you —

T. — that I love you — In ef-fect it is this: that I love you —

B. — that I love you — In ef-fect it is this: that I love you —

Pno.

as though it's the last thing you'll ever tell them

ppp *f* *p* *ffff*

3" that I love —

as though it's the last thing you'll ever tell them

ppp *f* *p* *ffff*

that I love —

as though it's the last thing you'll ever tell them

ppp *f* *p* *ffff*

that I love —

as though it's the last thing you'll ever tell them

ppp *f* *p* *ffff*

3" that I love — hold as long as there's sound

p *f* *fff*

8th