

piano/choral score

Gwyneth Walker

Journey on the Open Road

*for SATB Chorus,
with Soprano, Tenor and Baritone Soloists*

commissioned by the Vermont Symphony Orchestra Chorus
for premiere on April 18, 2009
Colchester, Vermont
Dr. Dawn O. Willis, Assistant Conductor

Duration: 12' 30"

Program notes

Journey on the Open Road is based on the familiar Walt Whitman poem, "Song of the Open Road." The message is timeless, celebratory and powerful – the joy of setting forth on life's journey. "Afoot and light-hearted, I travel the open road."

The original poem is quite lengthy. Therefore, in creating this new setting, the composer has edited and focused the text, shaping it into seven distinct sections which alternate between chorus and soloists. In general, the role of the soloists is one of personal expression and reflection. "You road I enter upon and look around, I think you are filled with unseen life. You are so dear to me." In contrast, the chorus is the voice of Everyman/Everywoman as they celebrate group sentiments such as "From this hour – freedom!"

The soloists and chorus continue in their alternating sections and then begin to merge, to travel together. The chorus adopts and comments upon phrases introduced by the soloists. "The soul travels, ever alive, ever forward." Chorus and soloists join together for the final statement of "Arise! Let us go! Shall our lives be a journey on the open road!"

The music undertakes a journey of its own, moving along a "highway of shifting tonalities," exploring many back roads of diverse textures. Ultimately, the voyage arrives at a heightened version of the opening section, coming full circle, but infused with energy from the adventure.

The composer selected the Whitman text for this composition due to the evocative and uplifting sentiments expressed in the poetry. Closing lines such as "my friend and companion, the road lies before us..." are a powerful reminder that life is filled with possibilities, both for the individual and for the joining together of souls sharing the journey. The musical interpretation is thus both exploratory and celebratory.

* * * * *

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council as well as the 2008 "Athenaeum Award for Achievement in the Arts and Humanities" from the St. Johnsbury (VT) Athenaeum.

Walker's catalog includes over 180 commissioned works for orchestra, chamber ensembles, chorus and voice. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

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Journey On the Open Road

for Soprano, Tenor, and Baritone Solo, SATB Chorus (divisi) and Piano

Walt Whitman (1819-1892)

Gwyneth Walker

1. Afoot and Light-hearted (the journey begins)

With joy and energy $\text{♩} = 80$

Piano

p

with slight pedal

8

mp

16

mf

22

mf

29

f

A

36 *p unnoticed* *f*

S A
 Hmm _____ A - foot and

T B
p unnoticed *f*
 Hmm _____ A - foot and

mf

43 *unis.* *unis.*

S A
 light - - - heart - - - ed, I trav - el the o - pen

T B
 light - - - heart - - - ed, I trav - el the o - pen

49

S A
 road, _____

T B
 road, _____

f

55 **B** *unis. mf* *unis.*

T health - y, free, the world be - fore me, _____

B **B** *Omit RH _____

62 *mf*

S the long path be - fore me, _____

A (Omit RH) _____ Omit RH _____

68 *poco rit.* *f* **C** *slightly slower*

S lead - ing wher - ev - er I choose. _____

A lead - ing wher - ev - er I choose. _____

T lead - ing wher - ev - er I choose. _____

B lead - ing wher - ev - er I choose. _____

(Omit RH) *poco rit.* *f* **C** *slightly slower*

*Do not play the bracketed passages when Piano II is present, since Piano II will play these notes instead. This marking applies only to the staff indicated, not both staves. Additional instructions are provided when needed.

1. *Afoot and Light-hearted (the journey begins)*

74

S *(f)* *unis.* *accel.*
I trav - el the o -

A *(f)* *unis.*
I trav - el the o -

T *(f)* *unis.*
I trav - el the o -

B *(f)*
I trav - el the o -

(Loc.) *Loc.* *Loc.*

80 *(accel.)*

a tempo

S pen road.

A pen road.

T pen road.

B pen road.

(accel.) *a tempo*

(Loc.) *Loc.* *Loc.*

1. Afoot and Light-hearted (the journey begins)

6
96 *mf* *f*

S need noth - ing strong and con - tent, I

A need noth - ing strong and con - tent, I

T Ah, strong and con - tent, I

B Ah, strong and con - tent, I

(rehearsal) ----- Play

100 *accel.* **E** *a tempo* (♩ = 80)

S trav - el the o - pen road.

A trav - el the o - pen road.

T *unis.* trav - el the o - pen road.

B *unis.* trav - el the o - pen road.

accel. **E** *a tempo* (♩ = 80)

1. Afoot and Light-hearted (the journey begins)

106 **Rhythmically**

S
A
T
B

p hushed

beck-ons,

(when Piano II is present)
Omit RH _____

Rhythmically

p

Leo.

112 **Rhythmically**

S
A
T
B

p hushed

the road

p hushed

the road

p hushed

the road

beck-ons,

beck-ons,

beck-ons,

beck-ons,

beck-ons,

beck-ons,

(Omit RH)

1. Afoot and Light-hearted (the journey begins)

127

S
light - - - heart - - - ed, I trav - el _____ the

A
light - - - heart - - - ed, I trav - el _____ the

T
light - - - heart - - - ed, I trav - el _____ the

B
light - - - heart - - - ed, I trav - el _____ the

132

S
o - - - pen road, _____ o - - - pen

A
o - - - pen road, _____ o - - - pen

T
o - - - pen road, _____

B
o - - - pen road, _____

white-note gliss.

loco

1. Afoot and Light-hearted (the journey begins)

2. You Road I Enter Upon

Slowly ♩ = 100, in a recitative style

8va -----

p

Rec.

Detailed description: This block shows the piano introduction. It consists of two staves in 4/4 time with a key signature of two flats. The right hand starts with a series of chords, some marked with an 8va line. The left hand has a few notes in the lower register. The tempo is 'Slowly' with a quarter note equal to 100 beats per minute, and the style is 'recitative'.

6

S Solo

Sop. Solo
mf **A**

Omit RH (when Piano II is present) You road I

simile **A**

(p) with a sense of mystery

Rec.

Detailed description: This block contains the first vocal and piano entries. The vocal line (Soprano Solo) begins at measure 6 with the lyrics 'You road I'. The piano accompaniment features a steady eighth-note pattern in the right hand, starting with a piano (*p*) dynamic and a 'sense of mystery'. A 'simile' instruction is placed over the piano part. A rehearsal mark 'A' is present in both parts.

9

S Solo

en - ter up - on and look a - round! _____ I be -

(Omit RH)

Rec.

Detailed description: This block contains the second vocal and piano entries. The vocal line (Soprano Solo) begins at measure 9 with the lyrics 'en - ter up - on and look a - round!'. A triplet of eighth notes is marked over the first three notes. The piano accompaniment continues with the eighth-note pattern. A rehearsal mark 'A' is present in the piano part.

12

S Solo

lieve you are not all _____ that is here; - _____

(Omit RH)

Rec.

(play LH)

Detailed description: This block contains the third vocal and piano entries. The vocal line (Soprano Solo) begins at measure 12 with the lyrics 'lieve you are not all _____ that is here;'. A triplet of eighth notes is marked over the first three notes. The piano accompaniment continues with the eighth-note pattern. A rehearsal mark 'A' is present in the piano part. The instruction '(play LH)' is written at the end of the piano part.

15

S Solo

I be - lieve that much un - seen is al - so

(Omit RH)

8va

(Cello)

18

S Solo

here. _____

T Solo

8

You air _____

Ten. Solo
mf

B

(Omit RH)

(play LH)

8va

B

loco

(Cello)

21

T Solo

8

that serves me with breath to speak! You

(Omit RH)

(Cello)

24

T Solo

ob-jects that call from dif-fu-sion my mean-ings and give them shape! _____

(Omit RH)

(And.)

27

T Solo

C

Bar. Solo *mf*

You light that wraps me and all things in del-i-cate

(Omit RH)

(And.)

30

Bar. Solo

show'rs! _____ You path-ways worn in ir-

(Omit RH)

(play LH)

(And.)

33

Bar. Solo

reg - u - lar hol - lows by the road - side!

(Omit RH)

(Omit LH)

rit.

rit.

36

S Solo

T Solo

Bar. Solo

Slowly, freely

f

I think you are filled with un - seen life -

f

I think you are filled with un - seen life -

f

I think you are filled with un - seen life -

Slowly, freely

8va

loco

f

f

38

S Solo

T Solo

Bar. Solo

mf

you are so dear to me,

mf

you are so dear to me,

mf

you are so dear to me,

mf

mf

42 *rit. to end*
p

S Solo
T Solo
Bar. Solo

you are so dear to me.

p

rit. to end

Omit RH (when Piano II is present)

8va

p

(*Leg.*)

46 (*rit.*)

S Solo
T Solo
Bar. Solo

(Omit RH)

(*rit.*)

8va

(*Leg.*)

3. From This Hour – Freedom!*

♩ = 132 with building energy and excitement

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic and a tempo of 132 beats per minute. The first system (measures 1-4) shows a treble staff with a melodic line starting in measure 3 and a bass staff with a steady accompaniment of chords. The second system (measures 5-8) continues the melodic development in the treble and the accompaniment in the bass, marked with a crescendo (*cresc.*). The third system (measures 9-11) features a section marked with a box containing the letter 'A', where the treble staff has a more active melodic line and the bass staff has a rhythmic accompaniment. The dynamic becomes forte (*f*) and is described as 'forcefully'. The fourth system (measures 12-14) shows a continuation of the rhythmic accompaniment in both hands. Performance instructions include 'with slight pedal' and dynamic markings like *p*, *(p)*, *cresc. poco a poco*, and *f*.

*This song is a celebration of the freedom to travel the open road. The mood is joyous throughout.

15 *unis. pp almost whispered*

S A From this hour, *unis. pp almost whispered* from this hour,

T B from this hour,

p

18 **B** *mf stately, with affirmation*

S A from this hour, *mf stately, with affirmation*

T B from this hour, from this hour,

B *mf*

21 *f* free - dom! *mf unis.* From this hour,

T B free - dom! *mf unis.* From this hour,

f *mf*

3. From This Hour – Freedom!

24

S A *f* >

T B *f* >

free - dom!

free - dom!

27 [C] *mf* *unis.* *poco rit.* *f* >

S A From this hour I or - dain my-self free of lim-its and im-ag-in-a-ry

T B *mf* *unis.* *f* >

From this hour I or - dain my-self free of lim-its and im-ag-in-a-ry

[C] *poco rit.*

30 *Slightly slower* *(f)* > *accel.*

S A lines, free - dom, free - dom,

T B lines, free - dom, free - dom,

Slightly slower *(f)* > *accel.*

(f) with energy and liberation

D Quickly ♩ = 144

34 (accel.) *ff* *unis.*

S free - dom!

A *ff* *unis.* free - dom!

T *ff* *unis.* free - dom!

B *ff* *unis.* free - dom!

D Quickly ♩ = 144

(accel.) *ff* Omit LH*

37

S

A

T

B

f crisply, with energy

with slight pedal

*Omit bracketed notes when Piano II is present.

40 **E** *mf smoothly*

A

Go - ing where I will, my own mas - ter, _____

E Omit LH* *mf smoothly*

44 *mf smoothly*

S

to - tal and ab - so - lute, _____

A

(Omit LH)

(play RH) *f* *mf* *f*

(play RH)

48 *mf smoothly*

S

8

T

paus - ing, search - ing, re - ceiv - ing,

mf smoothly

B

paus - ing, search - ing, re - ceiv - ing,

(Omit LH)

mf

(*ped.*) *ped.* *ped.* *ped.*

The image shows a page of a musical score for voice and piano. It is divided into three systems. The first system (measures 40-43) features a vocal line for 'A' (Alto) and a piano accompaniment. The piano part has a right-hand melody and a left-hand accompaniment. The second system (measures 44-47) features vocal lines for 'S' (Soprano) and 'A' (Alto), and a piano accompaniment. The piano part includes dynamic markings of *f* and *mf*. The third system (measures 48-51) features vocal lines for 'S' (Soprano), 'T' (Tenor), and 'B' (Bass), and a piano accompaniment. The piano part includes dynamic markings of *mf* and *f*. The score includes various performance instructions such as 'mf smoothly', 'f', and 'ped.' (pedal). There are also notes about omitting the left hand when Piano II is present.

*Do not play LH when Piano II is present.

3. From This Hour – Freedom!

F Recitative, freely, but still energetically
mf

52

S
A
T
B

con - tem - pla - ting, gently, but with undeniable will, divesting myself of the holds that would hold me.

(Omit LH) (do not play RH)

F Recitative, freely, but still energetically
mf

55

G Slowly, grandly
f *accel.*

S
A
T
B

Free - dom! Free - dom! From this hour.

G Slowly, grandly
f *accel.*

Quickly ♩ = 144

59

ff joyously

S free - dom! Free - dom! Free - dom! FREE - DOM!
shout [not on pitch]

A free - dom! Free - dom! Free - dom! FREE - DOM!
shout [not on pitch]

T free - dom! Free - dom! Free - dom! FREE - DOM!
shout [not on pitch]

B free - dom! Free - dom! Free - dom! FREE - DOM!
shout [not on pitch]

8

Quickly ♩ = 144

ff

a loud, "liberating" white-note gliss. starting high on the keyboard

8^{sub}

Detailed description: The score is for a piece titled 'Freedom!'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is 'Quickly' with a metronome marking of ♩ = 144. The vocal parts are marked 'ff joyously' and 'shout [not on pitch]'. The lyrics are 'free - dom!', 'Free - dom!', 'Free - dom!', and 'FREE - DOM!'. The piano accompaniment is marked 'ff' and includes a 'white-note gliss.' annotation. The score is numbered 59 at the beginning and 8 at the end of the piano part.

4. To Grow in the Open Air

♩ = 108

p peacefully

♩ = 108

5

f ecstatic

8

Ten. Solo

f ecstatic

I in - hale great drafts of

8

(*Reo.*)

11

T Solo

space; the east and

Omit LH
LH

8

Reo.

*Play cue-size notes when Piano II is present.

14

T Solo

8 west are mine and the

Omit LH
LH

(Leo.) (Leo.) *

17

T Solo

8 north and south are mine.

Omit RH

(Leo.) * (Leo.)

20 **B** Bar. Solo *f* ecstatic

Bar. Solo

Now I see the se-cret of the ma-king of life,

B
(Omit RH)

mf

(Leo.)

23

Bar. Solo

it is to grow in the o - pen air, and to

(Omit RH)

(*And.*)

26

Bar. Solo

eat and sleep with the earth.

poco rit.

And.

29

(*poco rit.*)

C Slower ♩ = 88

Bar. Solo

T

B

O high - way I trav - el, unis.

O high - way I trav - el,

mf reflectively

mf reflectively

(*poco rit.*)

C Slower ♩ = 88

(*And.*)

32

T
8 I am not a - fraid to leave you, — yet I love —

B
I am not a - fraid to leave you, — love —

unis.

for rehearsal only_ - - - - -

35

T
8 — you; you ex - press me bet - ter than I can ex - press my -

B
— you; you ex - press me bet - ter than I can ex - press my -

(rehearsal)_ - - - - -

Play

(mf)

38

T
8 self; you shall be more to me than an - y poem. *accel.*

B
self; you shall be more to me than an - y poem. *accel.*

42 **D** *a tempo* (♩ = 108)

T Solo
8
great drafts of space,

f *
f *ecstatic* *p* *f*

T
8
O high - way I trav - el, I am not a - fraid to

f *ecstatic* *p* *f*

B
8
O high - way I trav - el, I am not a - fraid to

D *a tempo* (♩ = 108)

45

T Solo
8
great drafts of space,

Bar. Solo
f
I

p *f*

T
8
leave you, O high - way I trav - el...

p *f*

B
8
leave you, O high - way I trav - el...

*The cue-size note is an *ossia*.

48

Bar. Solo

grow in the o - pen air, and eat and

T

p

8

Hmm, air,

B

p

8

Hmm, air, _____

51

Bar. Solo

sleep with the earth, _____

T

p peacefully

eat and sleep with the

B

p peacefully

eat and sleep with the earth,

p

8^{vb} - - - - -

(Solo joins BI, Tutti)

54

Bar. Solo

p

with the earth.

lightly (head tone)

T

earth, eat and sleep with the earth.

B

eat and sleep with the earth, with the earth.

unis.

57

Bar. Solo

T

B

LH

(8vb)

(Cred.)

5. Here is the Voice of the Soul

Same tempo ♩ = 108

Sop. Solo

f ecstatic

S Solo

Here is the voice of the Soul; _____ The

Bar. Solo

T

mf

B

mf

Same tempo ♩ = 108

mf

(Leo.) loco

S Solo

voice of the Soul _____ comes from with - in. _____

mf

(Leo.) loco

5

S Solo

It is hap - pi - ness.

Sop. Tutti *mf*

hap - pi - ness

(*Rec.*)

7

S Solo

Alto Tutti *mf*

It per - vades the o - pen

A

hap - pi - ness

(*Rec.*)

A

9

S Solo

air. It flows in - to us, and

S A

flows in - to us,

Omit RH

(*Rec.*)

12

S
Solo

we are right - ly filled.

S

filled.

A

filled.

Omit RH

15

B (Solo Sop. joins Tutti)
unis. *p subito*, with anticipation

S

The soul tra - vels; for -

p subito, with anticipation

A

The soul tra - vels; for -

B

p sub.

with pedal

17 *cresc. poco a poco*

S ev - er a-live, for - ev - er for - ward, a - long the

A ev - er a-live, for - ev - er for - ward, a - long the

cresc. poco a poco

20 *(cresc.)*

S grand roads of the u - ni - verse,

A grand roads of the u - ni - verse,

(cresc.)

22 *(cresc.)* *f*

S of the u - ni - verse.

A of the u - ni - verse.

(cresc.) *f*

6. Come Travel with Me

Same tempo ♩ = 108

Sop. Solo *f* triumphant

Ten. Solo *f* triumphant

Bar. Solo *f* triumphant

A - rise! _____ A - rise! _____

A - rise! _____ A - rise! _____

A - rise! _____ A - rise! _____

Same tempo ♩ = 108

gva-ri

loco

gva-ri

f

loco

4

S Solo

who - ev - er you are, come tra - vel with me! _____

T Solo

who - ev - er you are, come tra - vel with me! _____

Bar. Solo

who - ev - er you are, come tra - vel with me! _____

loco

*Play cue-sized notes when Piano II is present.

7 A

S Solo

T Solo

Bar. Solo

mf

Tra - v'ling with me, you find what nev - er

A

mf

10 A

S Solo

T Solo

Bar. Solo

mf

the earth is

The earth nev-er tires; _____

tires. _____

Omit (Treble staff only) _____

mf

13

S Solo

rude, si - lent, in - com-pre - hen - si - ble at first.

(Omit Treb.)

mf

16 **B**

S Solo

Be not dis-cour-aged -

T Solo

Be not dis-cour-aged - *(mf) cantabile*

There are di-vine things more

Bar. Solo

(mf) cantabile

There are di-vine things more

(Omit Treb.)

B

19 **C**

S Solo

Ah _____ *p* *f* triumphant

A - rise! _____

T Solo

beau-ti-ful than words can tell. *f* triumphant

A - rise! _____

Bar. Solo

beau-ti-ful than words can tell. *f* triumphant

A - rise! _____

C

The musical score is for a piece in B-flat major, 3/4 time. It features three vocal parts (Soprano, Tenor, and Baritone) and a piano accompaniment. The score is divided into two systems. The first system starts at measure 16 and ends at measure 18. The second system starts at measure 19 and ends at measure 22. The piano accompaniment includes a section marked 'B' (measures 16-18) and a section marked 'C' (measures 19-22). The piano part features a prominent triplet pattern in the bass line. The vocal parts have lyrics in both English and French. The score includes dynamic markings such as *(mf) cantabile*, *p*, and *f* triumphant, as well as performance instructions like 'cantabile' and 'triumphant'. There are also some performance markings like '>' (accent) and 'va-' (ritardando).

22

S Solo

T Solo

Bar. Solo

A - rise! _____

A - rise! _____

A - rise! _____

A - rise! _____

loco

8va-

loco

25

S Solo

T Solo

Bar. Solo

We must not an - chor here;

We must not an - chor here;

We must not an - chor here;

We must not an - chor here;

D

D

p

3

3

3

28

Bar. Solo

mf

We will sail _____ path - less and

3

3

3

3

3

3

3

*Play cue-sized notes when Piano II is present.

31 E *mf*

T Solo  We will go where the

Bar. Solo  wild seas;

E *p*



34

T Solo  winds blow and waves dash;

Bar. Solo 



36 *mf* F

S Solo  and the Yan-kee clip-per speeds by

T Solo 

F *p*



39 *f*

S Solo
un - - - der full sail.

cresc. 3 3 3 3 3 3 3 3

41 **G** *f triumphant*

S Solo
A - rise! Let us go!

T Solo
A - rise! Let us go!

Bar. Solo
A - rise! Let us go!

f triumphant *unis.*

S
A - rise! A - rise! Let us

A
A - rise! A - rise! Let us

T
A - rise! A - rise! Let us

B
A - rise! A - rise! Let us

G *f*

molto rit.

44

S Solo

With pow'r, lib-er-ty, the earth and the el-e-ments! A - *join S1**

T Solo

With pow'r, lib-er-ty, the earth and the el-e-ments! A - *join T1**

Bar. Solo

With pow'r, lib-er-ty, the earth and the el-e-ments! A - *join B1**

S

go, with pow'r, lib-er-ty, the earth and the el-e-ments! A -

A

go, with pow'r, lib-er-ty, the earth and the el-e-ments! A - *unis.*

T

go, with pow'r, lib-er-ty, the earth and the el-e-ments! A -

B

go, with pow'r, lib-er-ty, the earth and the el-e-ments! A -

molto rit.

8^{vb}
Ped.

*Soloists should join the chorus until they separate toward the end of final movement (at letter E), singing the upper voice of their respective divided parts (S1, T1, and B1).

7. The Road is Before Us (Arise! Let Us Go!)

$\text{♩} = 120$ with energy and celebration

(+S Solo)
(*f*)

S
rise! _____ Let us go! _____ A -

(+A Solo)
(*f*)

A
rise! _____ Let us go! _____ A -

(+T Solo)
(*f*)

T
rise! _____ Let us go! _____

(+Bar. Solo)
(*f*)

B
rise! _____ Let us go! _____

$\text{♩} = 120$ with energy and celebration

f

$\text{♩} = 120$ with energy and celebration

5

S
rise! Let us go! A - -

A
rise! Let us go! A - -

T
unis.
A - rise, a - rise! Let us go!

B
unis.
A - rise, a - rise! Let us go!

(8^{vb})

9 **A**

S
rise! Let us go! A -

A
rise! Let us go! A -

T
unis.
The road is be - fore us! The road is be - fore us!

B
unis.
The road is be - fore us! The road is be - fore us!

A

13

S rise! Let us go! My

A rise! Let us go! My

T *unis.* The road is be - fore us! The road is be - fore us!

B *unis.* The road is be - fore us! The road is be - fore us!

(8^{vb})

17 **B**

S friend! I give you my hand!

A friend! I give you my hand!

T *unis.* My friend and com - pan - ion! I give you my

B *unis.* My friend and com - pan - ion! I give you my

(8^{vb})

20 *unis.* *unis.*

S I give you my love, more pre - cious than

A I give you my love, more pre - cious than

T hand! *unis.* I give you my spir - it,

B hand! *unis.* I give you my spir - it,

(8^{vb})

23 **C**

S gold, I give you my - self,

A gold, I give you my - self,

T *unis.* more pre - cious than mon - ey, *unis.* I give you my -

B *unis.* more pre - cious than mon - ey, *unis.* I give you my -

(8^{vb})

26

unis. as a heart un - fet - tered, *unis.* I give you my

as a heart un - fet - tered, I give you my

unis. self, as an o - pen heart,

unis. self, as an o - pen heart,

(8vb)

29

life, *unis.* as a Soul E - ter - nal; *rit.*

life, as a Soul E - ter - nal;

unis. I give you my life, *unis.* a Soul E -

unis. I give you my life, *unis.* a Soul E -

(8vb)

46

(rit.)

Slower **D**

32

S *unis.* Shall we fol - low this jour - ney for as long as we

A *unis.* Shall we fol - low this jour - ney for as long as we

T *unis.* ter - nal; Shall we fol - low this jour - ney for as long as we

B ter - nal; Shall we fol - low this jour - ney for as long as we

(rit.) Slower **D**

Ad.

[Soli, tacet until E]

36

rit.

S *p* live! Shall our lives be a jour - ney on the o - - - - - pen

A *p* live! Shall our lives be a jour - ney on the o - - - - - pen

T *p* live! Shall our lives be a jour - ney on the o - - - - - pen

B *unis.* *p* live! Shall our lives be a jour - ney on the o - - - - - pen

for rehearsal only *rit.*

41 **E** *a tempo* (♩ = 120)
mf

S Solo
 I trav - el the o - pen - road, _____ I trav - el the

T Solo
 I trav - el the o - pen road, I trav - el the

Bar. Solo
 I trav - el the o - pen road, I trav - el the

S
 road, _____

A
 road, _____

T
 road, _____

B
 road, _____

E *a tempo* (♩ = 120)
f *sprightly, energetic*

The musical score is set in 4/4 time with a tempo of 120 beats per minute. It begins with a key signature of one sharp (F#). The vocal parts (Soprano, Tenor, and Baritone) enter at measure 41 with the lyrics 'I travel the open road, I travel the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The piano part is marked 'f' and 'spritely, energetic'. The vocal lines are marked 'mf'. The score continues with a section where the vocalists hold long notes over the piano accompaniment.

44

S Solo *cresc.*
o - pen - road, I trav - el the o - pen road,

T Solo *cresc.*
o - pen road, I trav - el the o - pen road,

Bar. Solo *cresc.*
o - pen road, I trav - el the o - pen road,

S *cresc.*

A *cresc.*

T *cresc.*

B *cresc.*

The musical score is arranged in systems. The first system contains the vocal solo parts for Soprano (S), Tenor (T), and Baritone (Bar. Solo), each with a piano accompaniment line. The lyrics are: "o - pen - road, I trav - el the o - pen road,". The second system features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), all marked with a piano accompaniment line. The third system is the piano accompaniment, showing the right and left hand parts.

47 *rit.* *f*

S Solo the o - - - pen road! *

T Solo the o - - - pen road! *

Bar. Solo the o - - - pen road! *

S the o - - - pen road!

A the o - - - pen road!

T the o - - - pen road!

B the o - - - pen road!

rit.

Duration: 12'30"
 October 24, 2008
 Braintree, Vermont

*Cue-size notes are an *ossia*, sing if preferred.

7. *The Road is Before Us (Arise! Let Us Go!)*