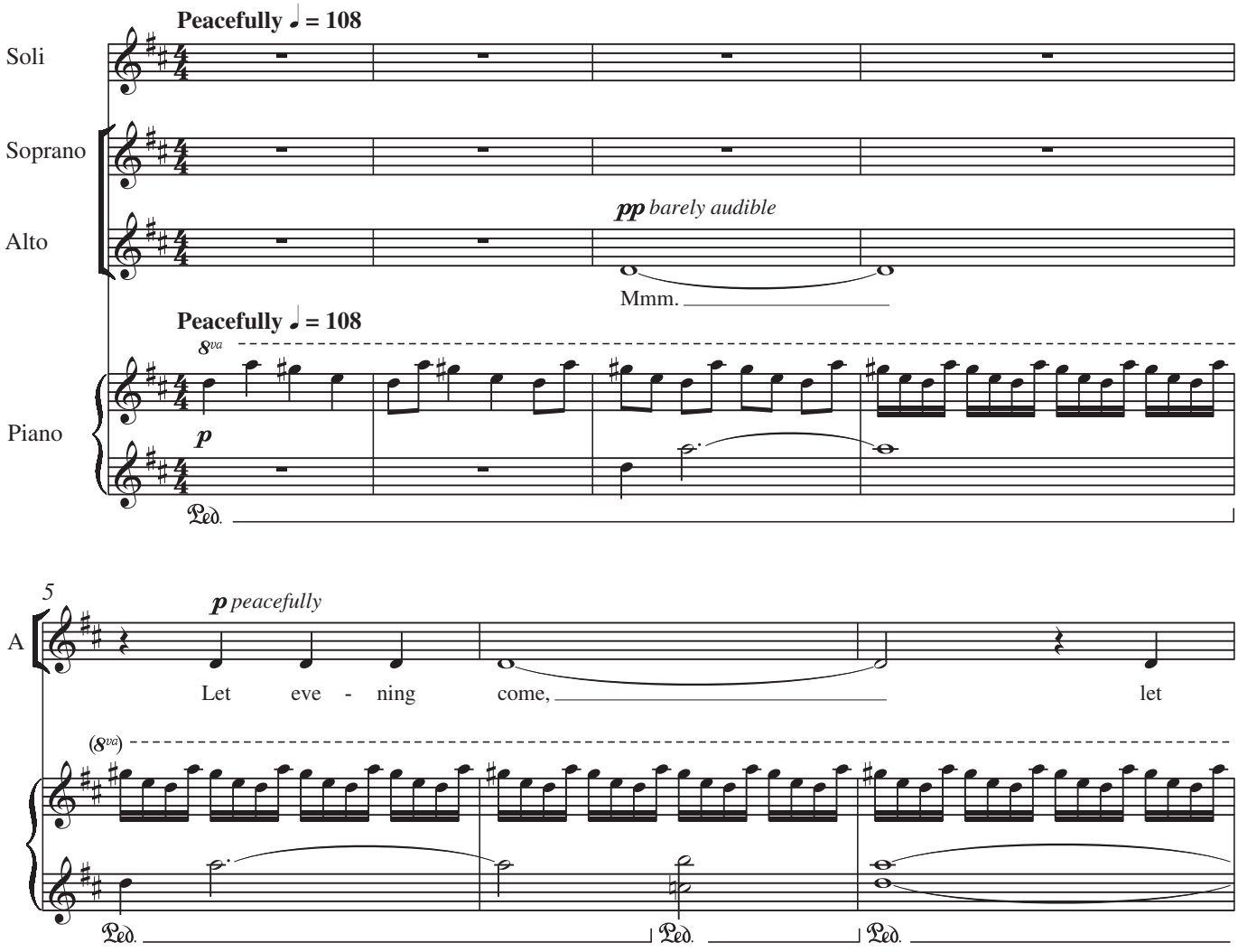
Composed for the State University of New York at Fredonia Women's Chorus
Gwen Detwiler, Director

Let Evening Come

for Soprano Soli, SSAA Chorus and Piano

Jane Kenyon Gwyneth Walker



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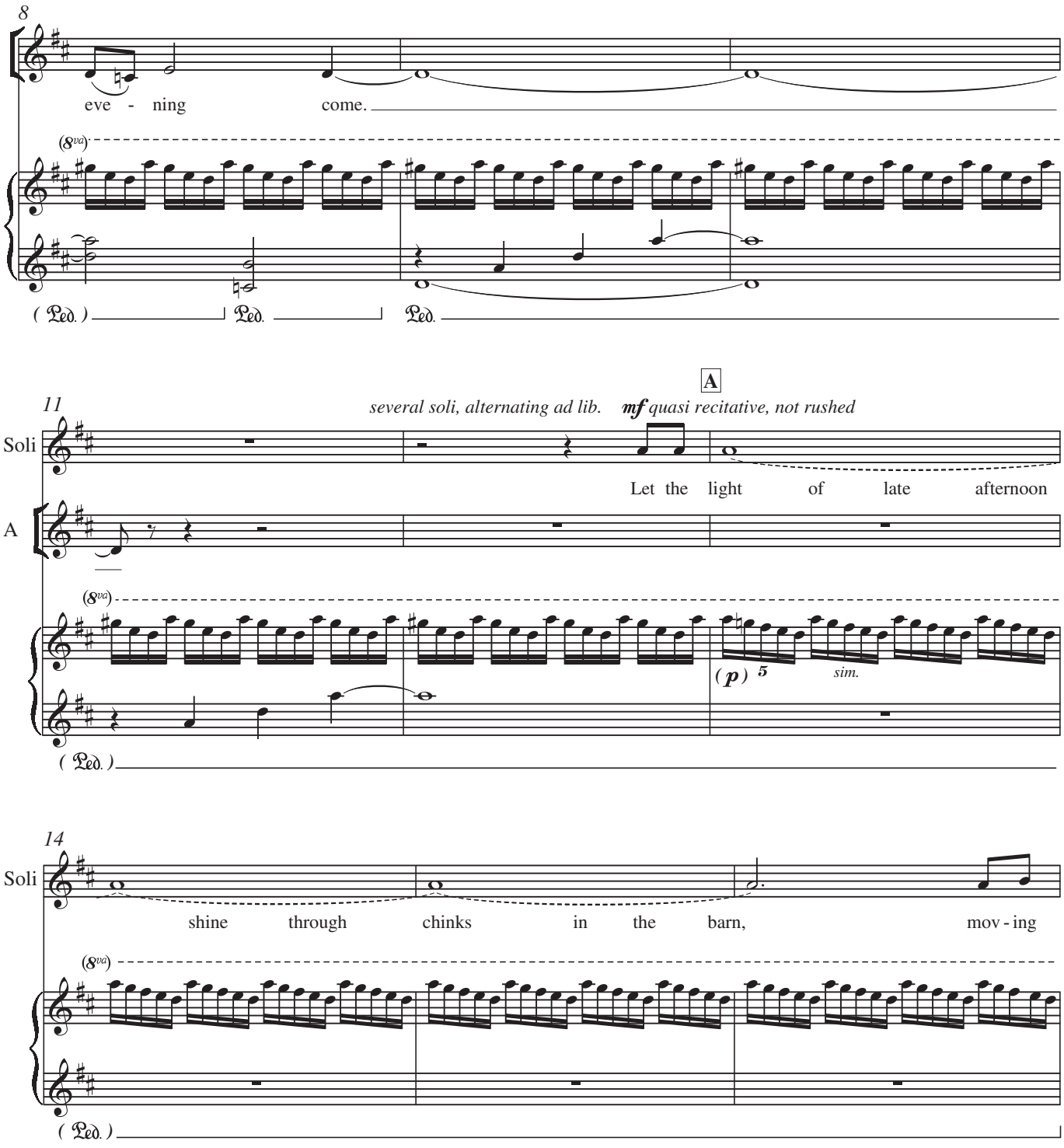
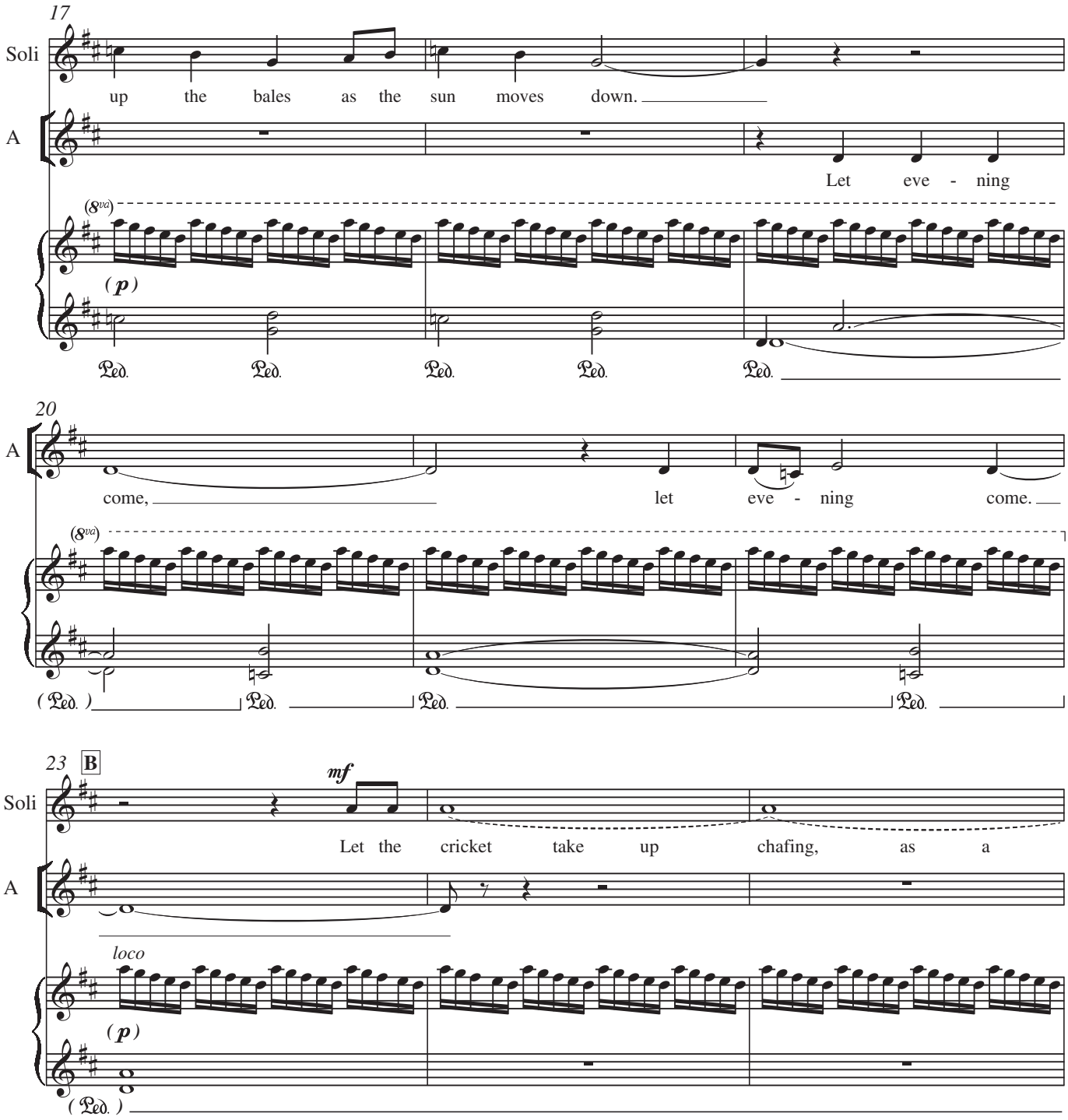
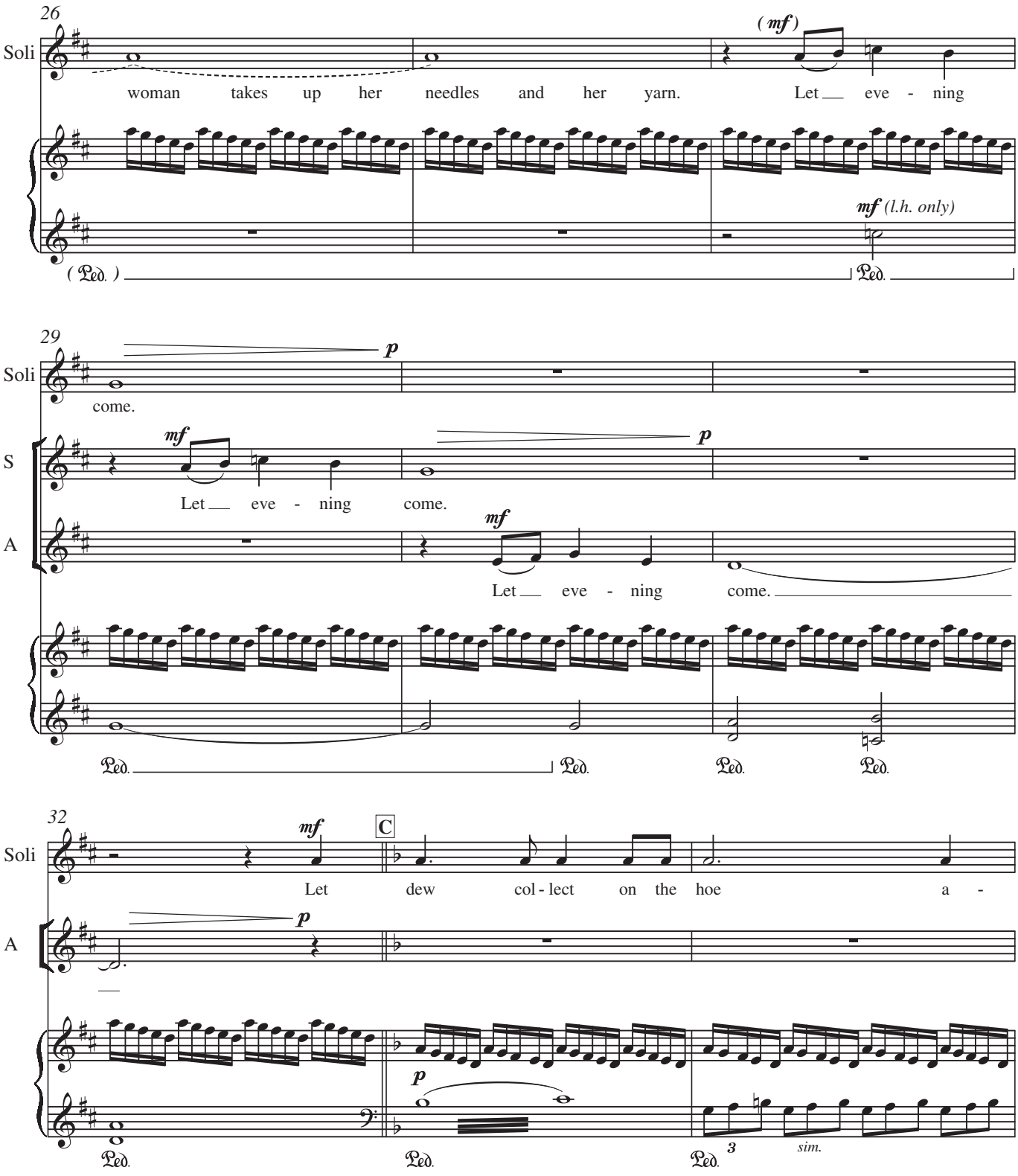
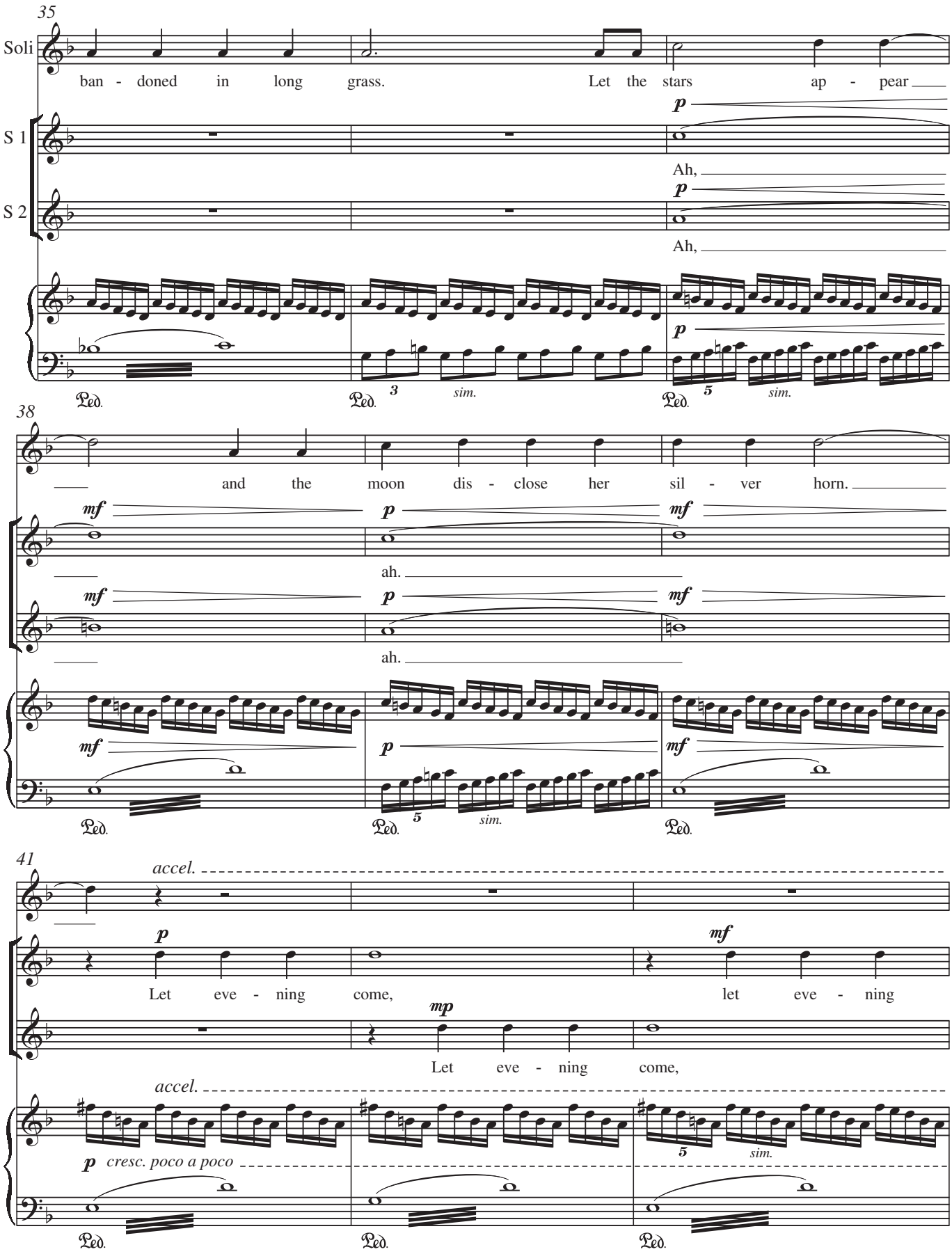
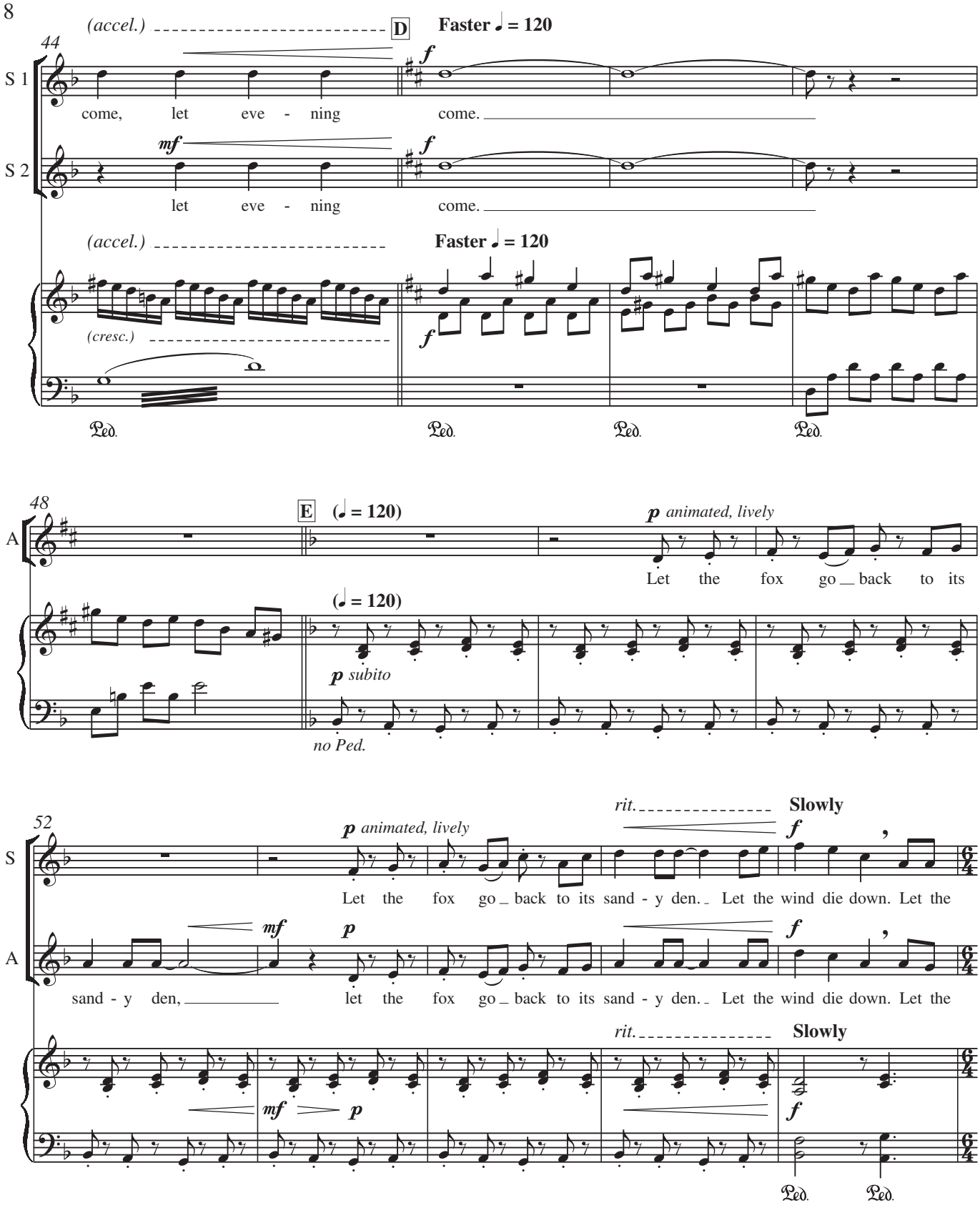

8
eve - ning come.
(8va)
(Ped.) Ped. Ped.
A
11
several soli, alternating ad lib.
mf quasi recitative, not rushed
Soli
Let the light of late afternoon
A
(8va)
(p) 5
sim.
(Ped.)
14
Soli
shine through chinks in the barn, mov - ing
(8va)
(Ped.)


17
Soli
up the bales as the sun moves down.
A
Let eve - ning
(8va)
(p)
Ped. Ped. Ped. Ped. Ped.
20
A
come, let eve - ning come.
(8va)
(Ped.) Ped. Ped. Ped.
23 B
Soli
mf
Let the cricket take up chafing, as a
A
loco
(p)
(Ped.)


26
Soli
(mf)
woman takes up her needles and her yarn. Let eve - ning
mf (l.h. only)
(Ped.)
Ped.
29
Soli
p
come.
S
mf
Let eve - ning come.
p
A
mf
Let eve - ning come.
Ped.
Ped.
Ped.
Ped.
32
Soli
mf
C
Let dew col - lect on the hoe a -
A
p
p
3
sim.
Ped.
Ped.
Ped.


35
Soli
ban - doned in long grass. Let the stars ap - pear
S 1
Ah,
S 2
Ah,
p
Ped.
3
sim.
5
38
and the moon dis - close her sil - ver horn.
mf
p
ah.
41
accel.
Let eve - ning come, let eve - ning
mp
Let eve - ning come,
cresc. poco a poco


44
(accel.)
D
Faster ♩ = 120
S 1
come, let eve - ning come.
S 2
let eve - ning come.
(cresc.)
Ped.
48
E
(♩ = 120)
A
p animated, lively
Let the fox go back to its
p subito
no Ped.
52
rit.
Slowly
S
Let the fox go back to its sand - y den. Let the wind die down. Let the
A
sand - y den, let the fox go back to its sand - y den. Let the wind die down. Let the

57

poco accel.

Soli

p

To the

S

p

shed go black in-side. Let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning

A

p

shed go black in-side. Let eve-ning come, let eve-ning come, let eve-ning

poco accel.

p

Ped. Ped.

60 F Tempo primo ♩ = 108

mp

bot-tle in the ditch, to the scoop in the oats,

pp almost murmuring

come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning

pp almost murmuring

come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning

Tempo primo ♩ = 108

pp barely audible

(Ped.)

rit.

cresc.

63

mf

add more sopranos

to the air in the lung let eve-ning come, let eve-ning come, let eve-ning

cresc.

come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning

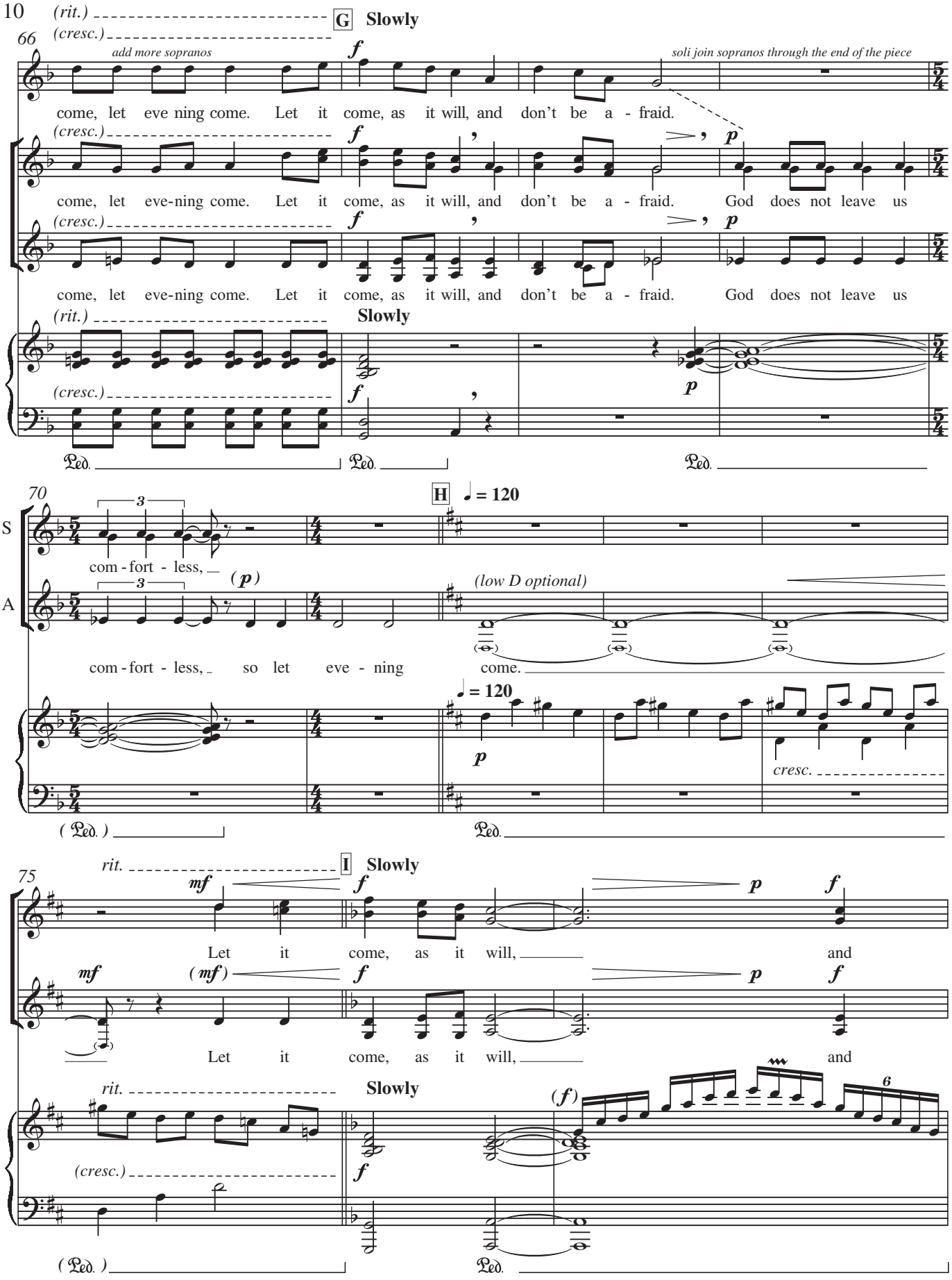
cresc.

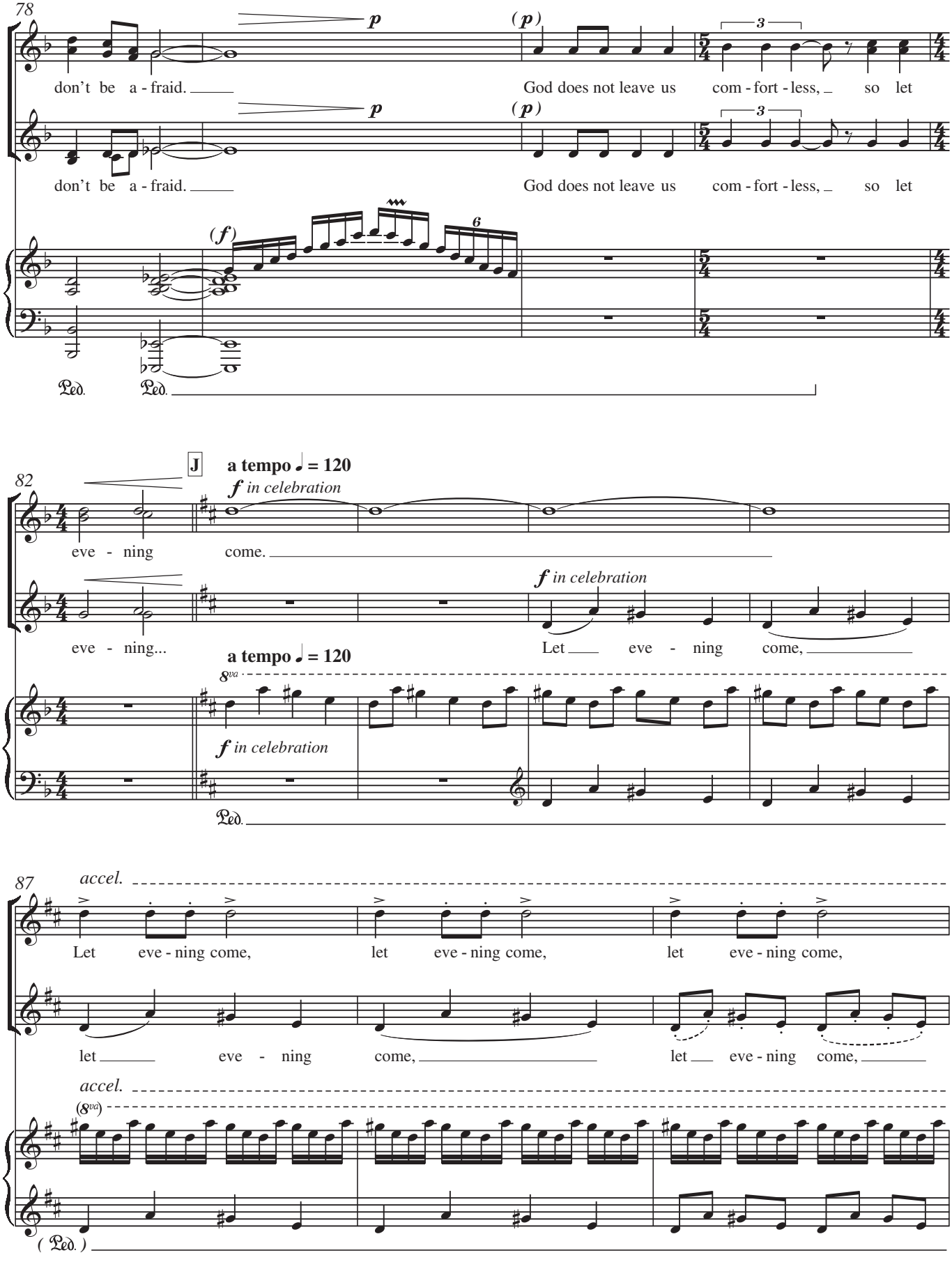
come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning come, let eve-ning

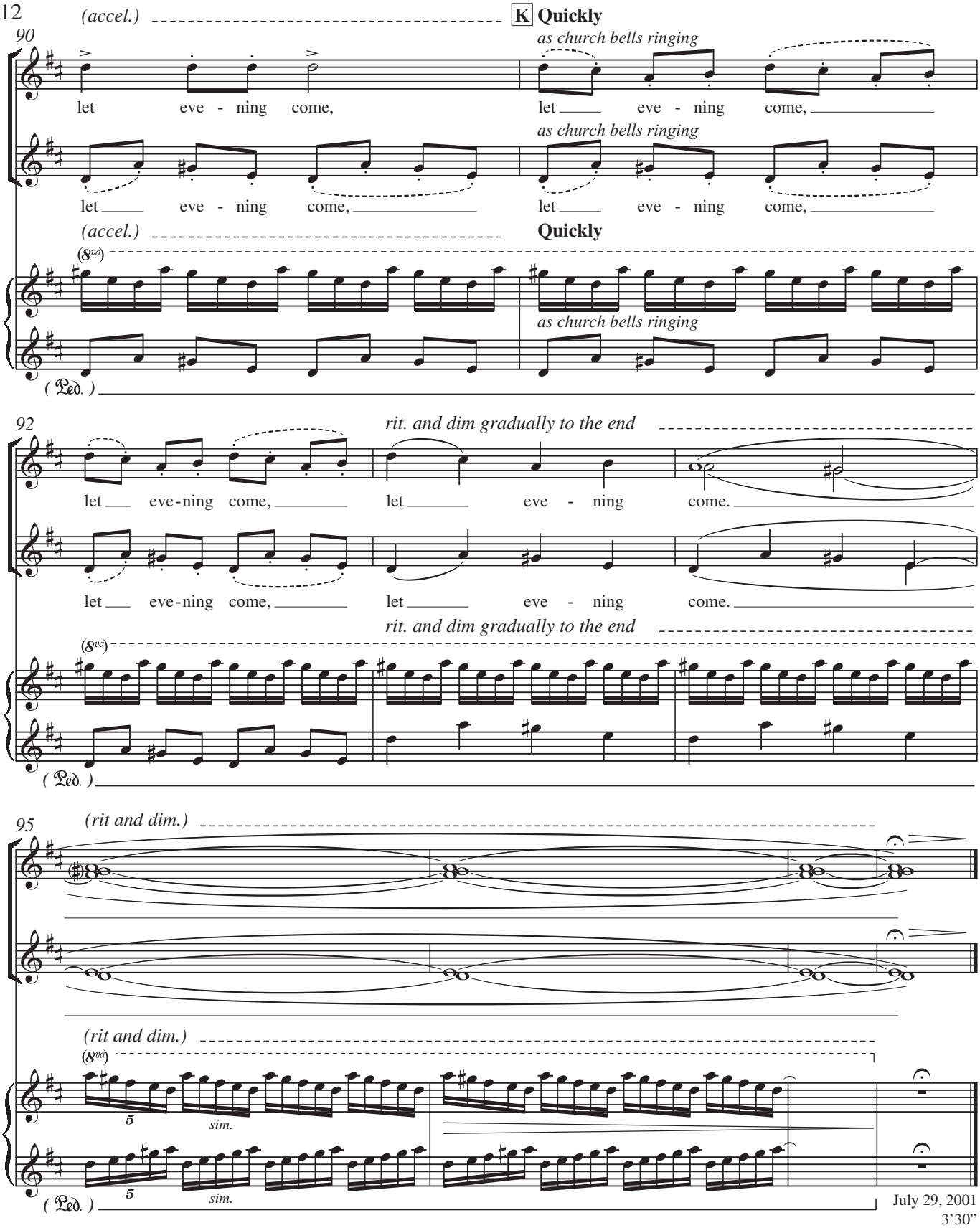
rit.

cresc.

(Ped.)


10
66
(rit.)
(cresc.)
G
Slowly
add more sopranos
soli join sopranos through the end of the piece
come, let eve ning come. Let it come, as it will, and don't be a - fraid.
come, let eve-ning come. Let it come, as it will, and don't be a - fraid. God does not leave us
come, let eve-ning come. Let it come, as it will, and don't be a - fraid. God does not leave us
Slowly
Ped.
70
H
♩ = 120
S
A
com - fort - less,
com - fort - less, so let eve - ning
(low D optional)
come.
cresc.
75
rit.
I
Slowly
Let it come, as it will, and
Let it come, as it will, and


78
p
(p)
don't be a - fraid.
God does not leave us com - fort - less, so let
(f)
Ped.
J
a tempo ♩ = 120
82
f in celebration
eve - ning come.
eve - ning...
Let eve - ning come,
8va
87
accel.
Let eve - ning come, let eve - ning come, let eve - ning come,
let eve - ning come, let eve - ning come,
(8va)
(Ped.)



July 29, 2001
3'30"

ECSPUBLISHING COMMITTED TO THE COMPOSER'S CRAFT

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