

Gwyneth Walker

The Writings on the Wall

*a celebration of the 10th anniversary of the
opening of the Berlin Wall: 1989-1999*

for Mixed Chorus and Piano

*based on the book The Writings on the Wall: Peace at the Berlin Wall
by Terry Tillman*

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*commissioned by One Voice Mixed Chorus
Jane Ramseyer Miller, Music Director
premiere date: June 12, 1999
Minneapolis, MN*

duration: 7-8 minutes

Program Notes

The Writings on the Wall is inspired by the book *The Writings on the Wall: Peace at the Berlin Wall* by Terry Tillman. The book centers around a collection of photographs taken at the time of the fall of the Wall in 1989.

The photographs focus on the graffiti inscribed on the Wall. Many of the inscriptions are short -- a few words or a phrase. As is typical of graffiti, the expressions range from noble affirmations of peace and freedom to personal and humorous markings. A more lengthy inscription, "The Fire of Freedom," closes the book.

The musical presentation opens with a reading of introductory comments by the author, Terry Tillman. Then, various of the short graffiti are recited by members of the chorus over ostinato patterns in the piano accompaniment. The chorus then joins together to sing "The Fire of Freedom."

*Brothers and sisters of the wall
You have lit the flame.*

* * *

About the Composer

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, Walker 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.

Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral & vocal music) and MMB Music of St. Louis (orchestral & instrumental music).

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.

Introduction

by Terry Tillman

(to be read by a member of the chorus)

Before it began to be dismantled, the Berlin Wall was approximately one hundred and five miles long encircling the city. About forty-five miles of the Wall was built of concrete. During several visits I walked or rode a bicycle along thirty of those miles and I was never out of sight of graffiti. The graffiti were only on the West Berlin side of the Wall. In many places the graffiti is many layers deep. And most of it is only visible for a short time (often just a few days) because it is painted over by the next artist. The writing on the Wall seems to appear mysteriously. During the more than two hundred hours I spent near the Wall over fifteen days, I did not once see anyone painting the Wall.

The message and experience of the writing on the Berlin Wall is strangely uplifting. It is a touching chronicle of human creativity, determination, hope, and unity. It seemed inevitable that the Wall would eventually come down. The graffiti prophesied that – literally the writing was on the wall. And the opening of the Wall is more than just the removal of a physical barrier and division. It is a joining, coming together of human consciousness. A new unity that is only possible when we love our diversity.

Piano

p *ff*

Sub

Ped.

Speaker No.1

[Joshua 7:20]

f And the people let out a loud shout and the wall fell down and the people entered the city.

Soloists from chorus recite (use as many different speakers as possible)

Pattern No.1

♩ = 120

Walls are not everlasting

Liberty

Piano stays unobtrusive beneath speakers

p

(loco)

Ped.

Only love can conquer hate

United we stand. Divided we fall.

Pattern No.2

Disarmament begins at home

Love thy neighbor

Ped.

Love is thicker than concrete

Joy

A piano accompaniment for the song 'Love is thicker than concrete'. It consists of two staves, both in bass clef. The right hand plays a continuous, wavy, tremolo-like pattern. The left hand is mostly empty, with a few notes at the beginning.

Pattern No.3

Tear down the wall and the others will fall

Musical notation for the song 'Tear down the wall and the others will fall'. It features a piano introduction in bass clef with a 'Ped.' (pedal) marking. The introduction includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a melodic line. The main part of the page shows a piano accompaniment with a wavy tremolo pattern in the right hand and a bass line in the left hand.

Build doors not walls

Harold for peace

Walls bring sorrow, tears and blood

A piano accompaniment for the song 'Build doors not walls'. It consists of two staves, both in bass clef. The right hand plays a continuous, wavy, tremolo-like pattern. The left hand is mostly empty, with a few notes at the beginning.

Pattern No.4

They came, they saw, they did a little shopping

Humm—Baby

Humm—Baby

Musical notation for the song 'They came, they saw, they did a little shopping'. It features a piano introduction in treble clef with a 'Ped.' (pedal) marking. The introduction includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a melodic line. The main part of the page shows a piano accompaniment with a wavy tremolo pattern in the right hand and a bass line in the left hand.

Smash the walls – all the walls

Dave & Sandy

Beat Cal

A piano accompaniment for the song 'Smash the walls – all the walls'. It consists of two staves, both in treble clef. The right hand plays a continuous, wavy, tremolo-like pattern. The left hand is mostly empty, with a few notes at the beginning.

Pattern No.5

Get a piece of the rock. Tear down this wall.

Musical notation for Pattern No.5, featuring a piano introduction with a wavy line in the right hand and a melodic line in the left hand. The piece concludes with a repeat sign.

red. _____

Tutti join in

Free, free, set them free!

mf Free, free, set them free!

f Free, free, set them free!

Musical notation for the 'Tutti join in' section, showing a piano accompaniment with a wavy line in the right hand and a melodic line in the left hand. The piece concludes with a repeat sign.

accel. -----

red. _____

Musical notation for Speaker No.1, featuring a piano introduction with a wavy line in the right hand and a melodic line in the left hand. The piece concludes with a repeat sign.

f *8va* -----

p ----- *ff*

red. _____

Speaker No.1

And it came to pass, when the people heard the sound of the trumpet, and the people shouted with a great shout, that the wall fell down flat,

Musical notation for Speaker No.1, featuring a piano introduction with a wavy line in the right hand and a melodic line in the left hand. The piece concludes with a repeat sign.

red. stays _____

[Joshua 6:20] so that the people went up into the city.

rapidly, blurred
(loco) -----

Musical notation for Speaker No.1, featuring a piano introduction with a wavy line in the right hand and a melodic line in the left hand. The piece concludes with a repeat sign.

pp -----

red. _____

The Fire of Freedom

Triumphantly ♩ = 72

p enter unnoticed

Soprano

Ah

Alto

p enter unnoticed

Ah

Tenor

p

Ah

Bass

p

Ah

Triumphantly ♩ = 72

Piano

f

(*Red.*)

Red.

sim.

4

f

Broth - - - - - ers and sis - ters of the wall, you have

f

Broth - - - - - ers and sis - ters of the wall, you have

f

Broth - - - - - ers and sis - ters of the wall, you have

f

Broth - - - - - ers and sis - ters of the wall, you have

7

lit the flame. Ig - ni - ted with your hopes and

lit the flame. Ig - ni - ted with your hopes and

lit the flame. Ig - ni - ted with your hopes and

lit the flame. Ig - ni - ted with your hopes and

gradual accel. - - - - -

10

dreams, it burns bright - - - - - ly for all the world to be - unis.

dreams, it burns bright - - - - - ly for all the world to be -

dreams, it burns bright - - - - - ly for all the world to be -

dreams, it burns bright - - - - - ly for all the world to be -

gradual accel. - - - - -

A ♩ = 88

13

hold. *non dim.* (*f*) Broth - - - ers and sis - ters of the

hold. *non dim.* (*f*) Broth - - - ers and sis - ters of the

hold. *non dim.*

hold. *non dim.*

A ♩ = 88

16

p wall, *f* broth - - - ers and sis - ters of the wall, *p* (*p*) you have

p wall, *f* broth - - - ers and sis - ters of the wall, *p* (*p*) you have

f Broth - ers and sis - ters of the wall, *p* broth - - - ers and sis - ters of the

f Broth - ers and sis - ters of the wall, *p* broth - - - ers and sis - ters of the

Broth - ers and sis - ters of the wall, *f* broth - - - ers and sis - ters of the

19

lit the flame, you have lit the flame, you have lit the flame.

wall, you have lit the flame.

wall, you have lit the flame.

p *f*

22

rit. **B** ♩ = 72 *mf* *f*

Spread it with your voices, —

Spread it with your voices, — *p gently*

and *p gently*

and

rit. **B** ♩ = 72 *f*

25

p gently ← ♩ = ♩ →

for there is still much to do be -

p gently

for there is still much to do be -

3 3

8 speak from the love in your hearts, — be -

3 3

8 speak from the love in your hearts, — be -

← ♩ = ♩ →

27

rit. - - - - - [C] ♩ = 88

fore we are all tru - ly free, tru - ly free. Broth - ers and sis - ters,

fore we are all tru - ly free, tru - ly free. Broth - ers and sis - ters, *f*

fore we are all tru - ly free, tru - ly free. Broth - ers Broth - ers and sis - ters, *f*

fore we are all tru - ly free, tru - ly free. Broth - ers Broth - ers and sis - ters, *f*

rit. - - - - - [C] ♩ = 88

p play cue notes only if needed

f

Red.

rit.

- a tempo ♩ = 88

31

with your hopes, your hopes, your hopes and dreams.

with your hopes, your hopes, your hopes and dreams.

with your hopes, your hopes, your hopes and dreams.

with your hopes, your hopes, your hopes and dreams.

rit.

- a tempo ♩ = 88

p

f

Red.

34

rit.

rit.

sim.

Red.

D Faster, with energy ♩ = 120

37

loud whisper (no pitch)

fire!

fire!

D Faster, with energy ♩ = 120

f

poco & ad lib.

40

fire!

fire!

p

The walls of con - - - crete

p

The walls of con - - - crete

p

senza & ad lib.

42

free, free, set them free!—

free, free, set them free!—

crum - ble and fall. The

crum - ble and fall. The

poco & ad lib.

44

free, free, set them free!—

free, free, set them free!—

walls of con - crete crum-ble and fall. The

walls of con - crete crum-ble and fall. The

senza & ad lib.

poco & ad lib.

E *accel.* - - - - -

47

fire! fire! fire!

walls of con-crete crum-ble and fall, walls of con-crete crum-ble and fall, walls of con-crete

walls of con-crete crum-ble and fall, walls of con-crete crum-ble and fall, walls of con-crete

E *accel.* - - - - -

Slower ♩ = 72

rit. - - - - - **Slowly, freely**

50

p sub. gently

just like the walls a - round our hearts. For when

p sub. gently

just like the walls a - round our hearts. For when

p sub. gently

just like the walls a - round our hearts.

p sub. gently

just like the walls a - round our hearts.

Slower ♩ = 72

rit. - - - - - **Slowly, freely**

p sub.

52 **F**

all of our walls dis - ap - pear,
 all of our walls dis - ap - pear,
 walls dis - ap - pear, for when all of our walls dis - ap - pear,
 for when all of our walls dis - ap - pear, dis - ap - pear,

54

peace will reign, and the
 that is when peace will reign, peace will reign, and the
 that is when peace will reign, peace will reign, and the
 peace will reign, peace will reign, and the

play cue notes only if needed

57 *gradual accel.*

fire will burn for - ev - er and ev - er and ev - - er!

fire will burn for - ev - er and ev - er and ev - - er!

fire will burn for - ev - er and ev - er and ev - - er!

fire will burn for - ev - er and ev - er and ev - - er!

gradual accel.

p

G ♩ = 120

f for - ev - er, for - ev - er, for -

f for - ev - er, for - ev - er, for -

f for - ev - er, for - ev - er, for -

f *loud whisper (no pitch)* fire!

fire!

G ♩ = 120

f

poco red. ad lib.

63

ev - er, — the walls of con - crete crum - ble and fall. The
 ev - er, — the walls of con - crete crum - ble and fall. The
 fire! free, free, set them free! —
 fire! free, free, set them free! —
senza Ped. *poco Ped. ad lib.*

66

walls of con - crete crum - ble and fall. The
 walls of con - crete crum - ble and fall. The
 free, free, set them free! —
 free, free, set them free! —
senza Ped. *poco Ped. ad lib.*

68 **H**

walls of con - crete crum - ble and fall, walls of con - crete crum - ble and fall,
 walls of con - crete crum - ble and fall, walls of con - crete crum - ble and fall,
 walls of con - crete crum - ble and fall, walls of con - crete
 walls of con - crete crum - ble and fall, walls of con - crete

p

H

p
senza Ped.

70

walls of con - crete crum - - ble and, crum - ble and, crum - ble and
 walls of con - crete crum - - ble and, crum - ble and, crum - ble and
 crum - ble and fall, walls of - con - crete crum - ble and, crum - ble and
 crum - ble and fall, walls of - con - crete crum - ble and, crum - ble and

f

f

f

f

rit. - - - - -

a tempo

72

fall

fall

fall

fall

a tempo

ff

rit. - - - - -

a tempo

rit.

ff

74

♩ = 88

broth - ers and sis - ters, you have lit the

broth - ers and sis - ters, you have lit the

broth - ers and sis - ters, you have lit the

broth - ers and sis - ters, you have lit the

♩ = 88

77

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The score is marked with dynamics *p*, *f*, *rit.*, and *ff*. The vocal lines are marked with *flame!* and feature a crescendo from *p* to *ff*. The piano accompaniment includes a *rit.* marking and a *ff* dynamic. The piano part features a series of chords and a melodic line in the right hand, and a bass line in the left hand. The score ends with a double bar line.

p ————— *f* *rit.* - - - - *ff*

flame! _____

p ————— *f* *ff*

flame! _____

p ————— *f* *ff*

flame! _____

p ————— *f* *ff*

flame! _____

rit. - - - - *ff*

f *p* ————— *ff*

ff

Duration: 7-8'