

Commissioned by the Indianapolis Women's Chorus  
in celebration of their first CD, "To Sing is to Fly"

# To Sing is to Fly

SA and Piano

\*Lyrics: Joan Baez

Gwyneth Walker

♩ = 100 Flowing, as a song in flight

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction marked *mf cantabile* and *with Ped.* The piano part features a flowing melody in the right hand and a steady accompaniment in the left hand. The score includes a vocal line for Soprano (S.) and Alto (A.), both of whom enter at measure 10 with the vocalization "Ah,". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A section marked *loco* begins at measure 7, where the piano part becomes more technically demanding with sixteenth-note passages. A section marked *8va* (octave) is indicated by a dashed line above the vocal line at measure 4. The score concludes with a final piano accompaniment section marked *p*.

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13

S. ah, \_\_\_\_\_

A. ah, \_\_\_\_\_

13

16 *cresc.* - - - - - *mf cantabile*

S. \_\_\_\_\_

A. *cresc.* - - - - - *mf cantabile*

To

To

16 *cresc.* - - - - - *sim.*

19 **B**

S. sing is to love and af - firm, \_\_\_\_\_

A. sing is to love and af - firm, \_\_\_\_\_

19 **B**

*mf*

22 *div.*

S. to fly and soar,

A. to fly and soar,

22 *sim.*

25 *rit.* . . .

S. to

A. to

25 *rit.* . . .

(rit.) . . . . . *p* Slowly

27 **C**

S. coast in - to the hearts of peo - ple who lis - ten, of peo - ple who lis - ten, — to

A. *div.* coast in - to the hearts of peo - ple who lis - ten, of peo - ple who lis - ten, — to

(rit.) . . . . . *p* Slowly

27 **C**

29 **D** *(p)* 3 3 , ,

S. tell them that life is to live, that love is there, that no-thing is a pro-mise,— but that

A. *(p)* 3 3 , ,

29 **D** tell them that life is to live, that love is there, that no-thing is a pro-mise,— but that

*p*

32 *mf* 3 rit. **E** a tempo ♩ = 100 *f*

S. beau-ty ex-ists and must be hunt-ed for and found. Ah, —

A. *mf* 3 rit. **E** a tempo ♩ = 100 *f*

beau-ty ex-ists and must be hunt-ed for and found. Ah, —

*mf* rit. **E** a tempo ♩ = 100 *f*

*mf* *rit.* *f*

*red.*

35

S. ah, —

A. ah, —

35

*red.*

39 **F** *p*

S. Sop.  $\frac{1}{2}$  } To sing is to love and af - firm,

S.2 To sing is to

A. Alt.  $\frac{1}{2}$  } *p* To sing is to love and af - firm,

A.2 To sing is to

39 **F** *p*

(Red.)

43 *mp*

S. to fly and soar,

S.2 love and af - firm, *mp* to

A. *mp* to fly and soar,

A.2 love and af - firm, *mp* to

43 *mp* *sim.*

46 *mf* to

S. fly and soar, \_\_\_\_\_

S.2 fly and soar, \_\_\_\_\_

A. *mf* to

A.2 fly and soar, \_\_\_\_\_

48 **G** rit. . . . .

S. fly and soar, to fly and soar, to fly and soar, to fly and soar, \_\_\_\_\_

S.2 *mf* to fly and soar, to fly and soar, \_\_\_\_\_

A. fly and soar, to fly and soar, to fly and soar, to fly and soar, \_\_\_\_\_

A.2 *mf* to fly and soar, to fly and soar, \_\_\_\_\_

48 **G** rit. . . . .

*Red.* *Red.* *Red.* *Red.*

(rit.) . . . . . Slowly [H] a tempo

S. *f* *p* fly and

S.2 *f* *p* fly and

A. *f* *p* fly and

A.2 *f* *p* to fly and soar.

(rit.) . . . . . Slowly [H] a tempo

50 *f*

*Red.*

56 *accel. cresc. - - - - - ff*

S. soar. *cresc. - - - - - ff*

S.2 soar. *cresc. - - - - - ff*

A. soar. *cresc. - - - - - ff*

A.2 soar. *cresc. - - - - - ff*

56 *accel. quickly, blurred ff*

*Red.*