

Gwyneth Walker

The Youthful Traveler

Songs of travel and adventure
for Flute, Women's Chorus and Piano

1. Free Spirit
2. Arise, and Come Away!
3. Back and Forth on the Ferry

for Bella Voce Women's Chorus of Burlington, Vermont
and especially Laurel Ann Maurer, Flute

duration: 11'15"

Program Notes

The topic of travel has inspired the creation of many colorful and imaginative poems. Three of these texts have been set to music in *THE YOUTHFUL TRAVELER*.

The flute is a good traveling instrument – light to carry, and, in its transverse playing position, suggestive of motion, back and forth. Thus, it seemed natural to create songs for women's chorus, featuring the flute as a traveling companion!

The Walt Whitman poem, "Song of the Open Road," provides the material for the opening song, "Free Spirit." "Afoot and lighthearted, I travel the open road." The piano chords are open and sparse (unencumbered for the trip). The flute is often playing in a high register, with staccati (short notes), as "dots of energy." The chorus bounces through "lighthearted" phrases, and celebrates the joy of the open road.

"Arise, and Come Away!" is based on the beautiful words from the Song of Solomon: "I am the rose of Sharon. I am the lily of the valley." For these passages, the piano provides a gentle accompaniment marked "as a filigree of sound" – perhaps suggestive of rose petals falling.

A middle section expresses "My beloved spoke to me...rise up and come away." The flute soars in the high range. This central passage is the climax of the song. Then, the filigree of rose petals surrounds the voices, as they quietly sing "I am the rose of Sharon."

The poem, "Recuerdo," by Edna St. Vincent Millay, is a charming depiction of an "all-nighter." The young couple, with limitless energy, ride the ferry (the Staten Island Ferry) back and forth all night, enjoying each other's company, oblivious to the passing hours. They were "very tired...very merry." Perhaps each of us can remember such a time in our lives, when we were a *YOUTHFUL TRAVELER!*

- notes by the composer

for Bella Voce Women's Chorus of Burlington, Vermont
and especially Laurel Ann Maurer, Flute

The Youthful Traveler

Songs of travel and adventure for Flute, Women's Chorus and Piano

Walt Whitman (1819–1892)
G. Walker, alt.

Gwyneth Walker

1. Free Spirit

The chorus begins off stage. During the opening 36 measures they wander on stage, greeting each other as "travelers." If entering from off stage is not practical or possible, the chorus may stand in place, and exchange cheerful greetings with one another (hand shakes, hugs, but not verbal greetings) during the opening 36 measures.

With energy $\text{♩} = 80$

Flute

f

Piano

With energy $\text{♩} = 80$

f

6

12

Fl.

p

A

p

A

with slight pedal

18

Fl.

(p)

25

Fl.

(p) cresc.

cresc. poco a poco

31

Fl.

(cresc.)

f

(cresc.)

f

Reo.

B

37

Fl.

p

(hum unobtrusively)

f

Mmm...

A - foot

B

C

42

Fl. *(f)*

S
A
and light - - - heart - ed, I trav - el the

with pedal

48

Fl.

S
A
o - pen road,

Rec.

54

Fl.

S
Sop. *mf*
heal - thy, free, the world be -

mf

60

Fl. *mf*

S *unis.*
fore me, _____

A *mf*
the long path be - fore me, _____

Ped.

67

Fl. *poco rit.*

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

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

poco rit.

Ped.

E Slightly slower *accel.*

73

Fl. *f*

S *f* *(f)* *unis.*

A *f* *(f)*

I trav - el the o - -

I trav - el the o - -

E Slightly slower *accel.*

f

ped.

ped.

ped.

(accel.) **F** *a tempo* (♩. = 80)

80

Fl. *(accel.)*

S pen road.

A pen road.

(accel.) **F** *a tempo* (♩. = 80)

(ped.)

ped.

G

87

Fl. *(f)*

(f) **G**

6
93

Fl.

S *p* (hum unobtrusively)
Mmm...

99

Fl. *rit.*

S *mf*

A *p* (hum unobtrusively) I
Mmm...

H 105 Slower ♩ = 132

Fl. *p*

S do not ask good for - tune. *mf* , I post-

A I my - self am good for - tune.

H Slower ♩ = 132

p *let ring* *mf*

Red.

110

Fl. *mf*

S *unis.* *mf*
 pone no more, ques - tion no more, need noth - ing

A *p* *mf*
 ques - tion no more, need noth - ing

(ring) *p cresc.*

(*Rec.*)

114

Fl. *f* *accel.*

S *f*
 strong and con - tent, I trav - el the o - pen

A *f*
 strong and con - tent, I trav - el the o - pen

f *mf* *accel.*

(*Rec.*)

130

Fl.

S1 *p hushed*
the road beck - ons,

S2
beck - ons,

A *A1 (p) hushed*
beck - ons, beck - ons,

135

Fl. *cresc.*

S1
beck-ons, *cresc.* beck - ons, beck - ons,

S2
beck - ons, *cresc.* beck - ons, beck - ons,

A1
beck-ons, *cresc.* beck - ons, beck - ons,

A2 *p hushed*
beck - ons, *cresc.* beck - ons, beck - ons,

cresc.

ff

K Lively, with boundless energy

141

Fl. *f*

S *unis.* *f*

A *unis.* *f*

beck-ons... A - foot ___ and light - - - heart - - - ed,

beck-ons... A - foot ___ and light - - - heart - - - ed,

K Lively, with boundless energy

(Leo.)

147

Fl.

S

A

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

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

with pedal

153

Fl.

S

A

158

Fl.

S

A

164 *rit.*

Fl. *Cantabile*

S *unis.*
the o - pen road!

A
the o - pen road!

rit. *8va*

(Leo.) 2'30"

(hold pedal through beginning of next movement)

2. Arise, and Come Away!

Cantabile ♩ = 120
with motion

Fl. *f* *8va* *poco rit.* *a tempo loco* *poco rit.*

Cantabile ♩ = 120
with motion *poco rit.* *a tempo* *poco rit.*

5 *a tempo* *poco rit.* *a tempo*

a tempo *poco rit.* *a tempo*

(Leo.)

A Gently flowing (♩ = 120)

9

Fl. *p*

S
A *p cantabile*

A Gently flowing (♩ = 120)

p

And.

13

S
A

am the rose of Sha - ron,

And.

17

S
A

I am the li - ly of the val - ley.

And.

21

S *(p)* **B**

A *(p)*

I am the rose of

B *(a gentle background, a "filigree" of sound)*

5 5 5 5

And.

24

S Sha - - ron, I am the li-ly of the

A am the rose of Sha - ron, the

(Leo.)

27

S val - ley. As the li - ly a - mong the

A li - ly of the val - ley.

mp [C]

(Leo.)

30

Fl. *mp* *mf* *mf*

S thorns, so is my love a-mong the daugh - ters. As the

A As the

L.H. L.H.

(Leo.)

33

Fl.

S
ap - ple tree a - mong the trees of the wood, so is my be - lov - ed a -

A
ap - ple tree a - mong the trees of the wood, so is my be - lov - ed a -

mf

36

Fl.

S
mong the sons. _____ I

A
mong the sons. _____

39 **D**

Fl.

S
am the rose of Sha - ron, _____ I

A
I am the rose of Sha - ron, _____

D

Ped. _____

42

Fl.

S
am the li - ly of the val - ley. _____

A
the li - ly of the val - ley. _____

Ped. _____

45 *rit.* **E**

Fl. *p*

Solo, freely *mf*

S My be-lov - ed spoke and said to me:—

A

rit. **E**

let ring

(Ceo.)

47 **F** *a tempo* *p*

S

F *a tempo*

mf

p with growing excitement

with pedal

51 *All p*

S1 Rise

S2 *p* Rise up, my love, my fair one.

A *p* Rise up, my love, my fair one.

55 *mf*

S1
S2

Rise up, and come a - way. For

A

Rise up, and come a - way.

mf

59 **G**

S1
S2

lo, the win - ter is past, and the rain is o - ver and

A

and the rain is o - ver and

G

62

S1

Rise up, rise up, and come a -

S2

gone. Rise up, rise, and come a -

A

gone. Rise up, and come a -

65 **H**

Fl. *f*

S1 *f*
way, _____ come a - way. _____

S2 *f*
way, _____ come a - way. _____

A *f*
way, _____ come a -

H

f 5 5 5 5

Ped. Ped. Ped.

68 *tr*

Fl.

S1

S2

A

way. _____

Ped.

71

Fl. *mf*

S1 *p* *mf*
 ah, The flow'rs ap - pear on the

S2 *p* *mf*
 ah, The flow'rs ap - pear on the

A *p* *mf* *unis.*
 ah, The flow'rs ap - pear on the

mf
with pedal

74

Fl. *mf*

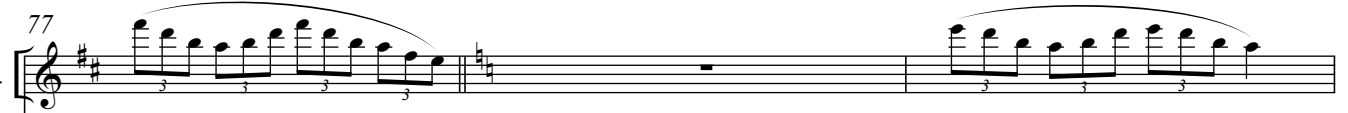
S1
 earth, and the time of the sing - ing birds is come.


S2
 earth, and the time of the sing - ing birds is come.


A *unis.*
 earth, and the time of the sing - ing birds is come.

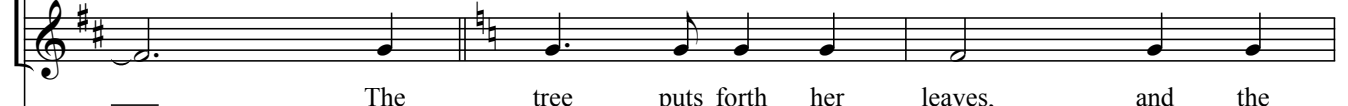
And.

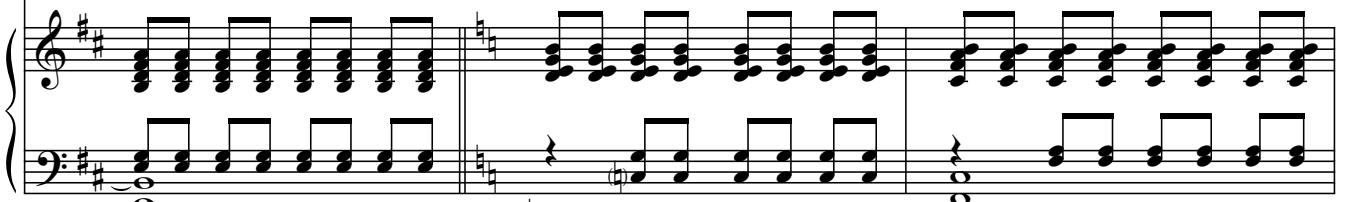
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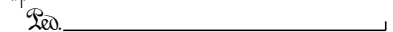
Fl. 

S1  The tree puts forth her leaves, and the

S2  The tree puts forth her leaves, and the

A  The tree puts forth her leaves, and the



And.  *And.*  *simile*

80

Fl. 

S1  vines are filled with ten - der grapes. _____

S2  vines are filled with ten - der grapes. _____ A -

A  vines are filled with ten - der grapes. _____ A -



83 **J**

Fl.

S1

S2

A

86 **J**

Fl.

S1

S2

A

89 *rit.* K *a tempo*

Fl. *f*

S1 rise, my love, a - rise, and come a - - - way! *f*

S2 rise, my love, a - rise, and come a - - - way! *f*

A rise, my love, a - rise, and come a - - - way! *f*

rit. K *a tempo*

f

92

Fl.

S1 A - - -

S2 A - - -

A A - - -

simile

95

Fl.

S1

S2

A

way!

way!

way!

5

99

S1

S2

A

(f)

I

(f)

Ah,

(f)

Ah,

103 **L**

Fl. *tr* *p* *f*

S1 am the rose of Sha - ron, I

S2 ah,

A I am the rose of Sha - ron,

L *8va*

ped. *ped.*

106

Fl. *p* *mf*

S1 am the li - ly of the val - ley. I

S2 ah,

A the li - ly of the val - ley,

8va

ped. *ped.*

109 **M** *dim.*

S1 am the rose of Sha - ron, I am the rose of Sha - ron,

S2 I am the rose of Sha - ron, I am the rose of

A1 I am the rose of Sha - ron, I

A2 I am the rose of Sha - ron,

M
(8^{va})

dim.

ped.

The Chorus and Piano become a quiet "filigree" of sound behind the flute - as rose petals.

112

F1. *mf*

S1 *(dim.)* *p* I am the rose of Sha - ron, I

S2 *(dim.)* *p* Sha - ron, I am the rose of Sha - ron,

A1 *(dim.)* *p* am the rose of Sha - ron, I am the rose of Sha - ron,

A2 *(dim.)* *p* I am the rose of Sha - ron, I am the rose of

(8^{va})

(dim.)

(ped.)

115

Fl. *pp*

S1 am the rose of Sha - ron, *pp*

S2 I am the rose of Sha - ron, *pp*

A1 I am the rose of Sha - ron, *pp*

A2 Sha - ron, I am the rose of Sha - ron. *pp*

(8va)

(Ceo.)

118

Fl. *rit.*

(8va) *rit.*

(Ceo.)

121

Fl. *p* *pp*

(Ceo.)

As a lead-in to the next song, the Chorus sways gently Left and Right as indicted.

(L) (R) (L) (R) (L) (R) (L) (R)

♩. = 80

3. Back and Forth on the Ferry

Recuerdo by Edna St. Vincent Millay (1892–1950)

[swaying continues]

(L) (R) (L) (R) (L) (R) (L) (R)

With youthful exuberance ♩. = 80

S
A

With youthful exuberance ♩. = 80

poco pedale ad lib.

5 [A] (tired)

Fl.

[swaying stops] *mf* in a lively, merry mood

S1

mf in a lively, merry mood

S2


mf in a tired mood

A

[A]


10 *(merry)*

Fl. 

S1 
we had gone back and forth all night on the fer - ry.

S2 
we had gone back and forth all night on the fer - ry.

A 
Back and forth, and *(mf)*



14 *(tired)* *(merry)*

Fl. 
p

S1 
ver - y mer - ry, *p*

S2 
ver - y tired, *p*

A 
back and forth, and back and forth, and back and forth. It was *p* *mf*



19 **B**

Fl. *mf* \rightrightarrows *p*

S1 *mf*
But we looked in - to a

S2

A
bare and bright, and smelled like a sta - ble _____

B *mf*

23

Fl. *mf* \rightrightarrows *p*

S1
fire, *p* we

S2 *mf* *p*
we leaned a - cross a ta - ble, _____ we

A *p*
we

p

27 C


Fl. 

S1
lay on the hill - top un - der - neath the moon; _____

S2
lay on the hill - top un - der - neath the moon; _____

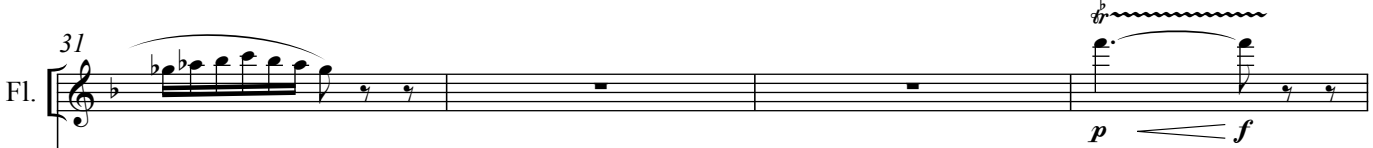
A
lay on the hill - top un - der - neath the moon; _____

C



And.


31

Fl. 

S1
_____ And the whis - tles kept blow - ing, _____ and the

S2
_____ And the whis - tles kept blow - ing, _____ and the

A
_____ And the whis - tles kept blow - ing, _____ and the



(And.)

35

Fl. *f* **D**

S1 dawn _____ came _____ soon. _____ *f*

S2 dawn _____ came _____ soon. _____ *f*

A dawn _____ came _____ soon. _____ *f*

cresc. *f* **D**

(*Rec.*)

38

Fl. *f* **E**

[Chorus continues swaying]

(L) (R) (L) (R)

E

43

Fl. *p*

S1 *p* Hmm

S2 *p* Hmm

A *p* Hmm

47

Fl. *mf* **F**

S1 *mf* **F** [swaying stops] *p*

S2 *mf* **F** *p*

A *mf* **F** *(mf)*

la la la la la la la la la la la la la la la la

la la la la la la We were ver - y tired,

52

Fl.

S1 *mf*
we were ver - y mer - - - ry, — we had gone back and forth all

S2 *mf*
we were ver - y mer - - - ry, — we had gone back and forth all

A *p* ————— *mf*
la la la la la la

56

Fl. *p*

S1
night on the fer-ry.

S2
night on the fer-ry.

A *p*
back and forth, and back and forth. And you ate an ap - ple, —

G

G

60

Fl. *p*

S1 *p* and I ate a pear, _____ from a doz-en of each *cresc.*

S2 *p* and I ate a pear, _____ from a doz-en of each *cresc.*

A _____ from a doz-en of each *p* *cresc.*

64

Fl. *f* *rit.* (*f*)

S1 *f* we had bought some - where; _____ And the

S2 *f* we had bought some - where; _____ And the

A *f* we had bought some - where; _____ And the *rit.*

67 **H** Slower

Fl. *mf* *p* (*p*)

S1 sky went wan, and the wind came cold, and the sun rose

S2 sky went wan, and the wind came cold, and the sun rose

A sky went wan, and the wind came cold,

H Slower

72 *accel.*

Fl. *accel.*

S1 drip - ping a buck - - - et full of _____

S2 drip - ping a buck - - - et full of

A *unis. p* a buck - - - et full of

accel.

cresc.

I a tempo (♩. = 80)

75

Fl. *f* J

S1 *f* (f) [Chorus continues swaying]
L R

S2 gold. *f*

A gold. *f*

I a tempo (♩. = 80)

J

80

Fl. *f*

S1 L R *p* *f* *p* *f*
la la la la la la la la la la la la

S2 *p* *f* *p* *f*
la la la la la la la la la la la la

A *p* *f* *p* *f*
la la la la la la la la la la la la

85

Fl.

S1

S2

A

90

Fl.

S1

S2

A

94

Fl. *f* [swaying - original pattern] **L**

S1 **R** **R** **L** **R** **L** **R** *f* [swaying stops]

S2 *f*

A *f* *(f)*

la la la la We were ver - y

98

Fl. *(f)*

S1 *p* *f* la la la la la la we were ver - y mer - - ry, we had gone

S2 *p* *f* la la la la la la we were ver - y mer - - ry, we had gone

A *p* *f* tired, la la la la la la

103

Fl. *poco rit.*
mf

S1
back and forth all night on the fer-ry.

S2
back and forth all night on the fer-ry.

A
back and forth, and back and forth. We

poco rit.
mf

And.

107 **M** Slightly slower, more freely

Fl.

S1
mf
to a shawl cov-ered head and bought a morn-ing

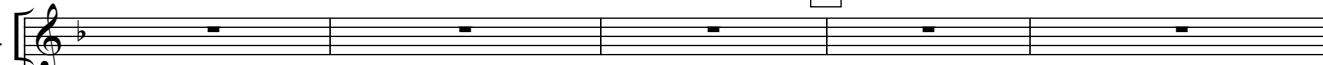
S2
mf
to a shawl cov-ered head and bought a morn-ing


A
hailed, "Good mor-row, moth-er!" to a shawl cov-ered head,


M Slightly slower, more freely

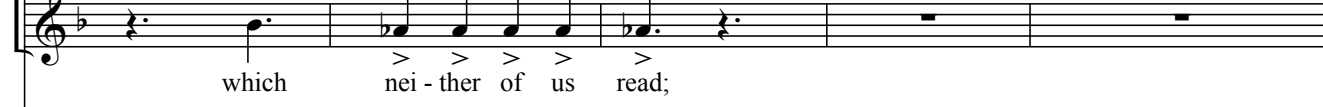
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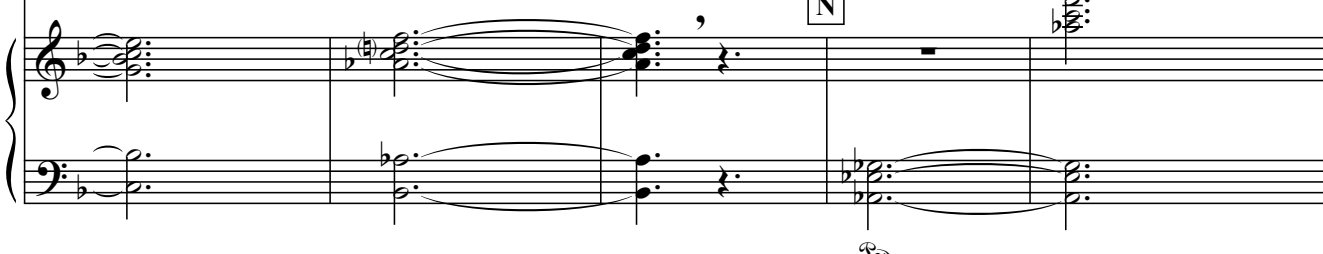
112 N

Fl. 

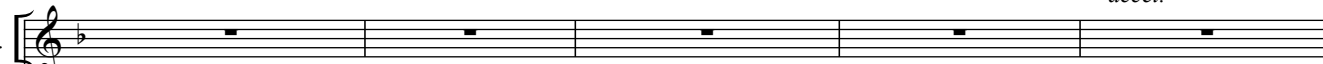
S1 

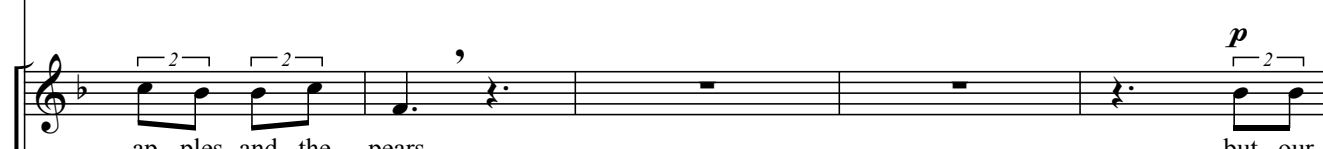
S2 

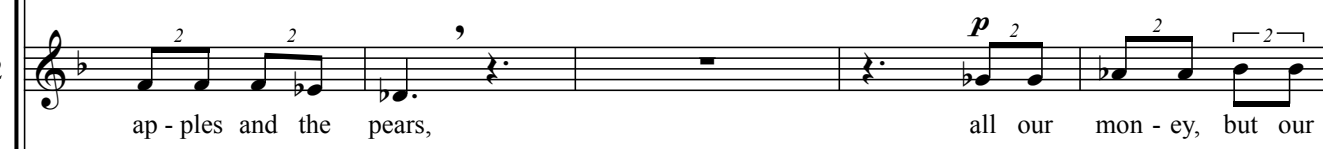
A 

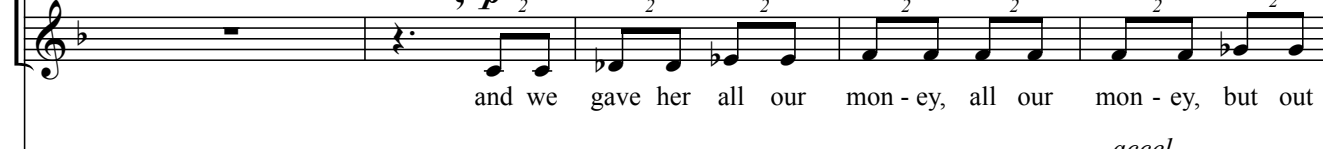



117 *accel.*

Fl. 

S1 

S2 

A 

p 

for rehearsal only ----- *accel.*

O *a tempo* (♩. = 80)

122 (accel.)

Fl. *f*

S1 *f*
sub - way fares.

S2 *f*
sub - way fares.

A *f*
sub - way fares.

(rehearsal) - - 7 *Play*

f

126 **P** *with building energy*

Fl. *p*

S1 *p*
we were ver - y mer - ry,

S2 *p*
we were ver - y mer - ry,

A *p*
We were ver - y tired, We were ver - y

P *with building energy*

p

accel. poco a poco

130

Fl.

cresc. poco a poco

S1

cresc. poco a poco

S2

cresc. poco a poco

A

accel. poco a poco

cresc. poco a poco

(accel.) **Q Quickly, emphatically**

134

Fl.

f

S1

f ²

S2

f ²

A

f ²

(accel.) **Q Quickly, emphatically**

138 *rit.* *a tempo* (♩ = 80)

Fl. *p*

[nodding to each other, with understanding and amusement]
p spoken (not on pitch)

S1
 mer - ry... — ver - y young... all night on the

S2
 mer - ry... — ver - y young... all night on the

A
 mer - ry... — ver - y young... all night on the

rit. *a tempo* (♩ = 80)

p (*p*)

143

Fl. *f*

[at the end, the singers collapse upon one another with the exhaustion of an all-night adventure!]

S
f
 fer - - - - ry!

A
f
 fer - - - - ry!

[Pianist collapses too!]