Gwyneth Walker

An Hour to Dance

musical interpretations of the poetry of Virginia Hamilton Adair

for Mixed Chorus and Piano

An Hour to Dance

I. Introduction

"Key Ring"

II. The Dance

"Summary by the Pawns"
"The April Lovers"
"An Hour to Dance"

III. The Wheels of Time

"Slow Scythe"
"White Darkness"
"Take My Hand"

Duration: 21 minutes

jointly commissioned by

the Whitman College Chorale
and the Minneapolis Vocal Consort

premiered by

the Whitman College Chorale
Robert Bode -- Music Director
April 4, 1998
Walla Walla, WA

and the Minneapolis Vocal Consort
Karin Barrett -- Music Director
May 2, 1998
Roseville, MN

Program Notes

These musical settings present an overview of the life and work of poet Virginia Hamilton Adair. From the opening"Key Ring," filled with the anticipation of life's mysteries yet-to-be-explored, to the closing "Take My Hand," expressing resignation of a life gone by, the poems grow in vitality, color and romance, and then fade into stillness, loss of color and a vanishing of sight. [Virginia Adair is now blind.]

It is intended that a performance of the entire set of ***An Hour to Dance*** *will draw the listener into the world of Virginia Hamilton Adair -- a world of unique poetic imagery, of beauty and dance and of personal loss. The musical language aims to reflect the poetry in focusing upon central rhythms and melodic flows inherent in the words. The aesthetic is to allow the poetry to speak through the music. Sonorities therefore range from full and colorful (in the first four poems) to increasingly sparse (in the closing poems).*

The poems selected for ***An Hour to Dance*** *are all contained in the collection Ants on the Melon, published in 1996. Permission to set the poems to music was granted directly by the poet herself. The music was composed during the Fall and Winter of 1997-8 in the composer's studios in Braintree, Vermont and New Canaan, Connecticut.*

About the Poet and Composer

Virginia Hamilton Adair was born in 1913 in New York City and grew up for the most part in New Jersey. She now lives in Claremont, California, and taught for many years at California Polytechnic University at Pomona. Although her early poems were published in magazines such as "The Atlantic Monthly " and "The New Republic," Ants on the Melon is Virginia Hamilton Adair's first published collection of poetry.

Dr. Gwyneth Walker 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.

Walker's catalog includes over 100 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).

Staging/Choreography Suggestions

*Some of the songs in **An Hour to Dance** suggest movement or special stage formations for the chorus. Here are a few ideas which might form the basis for further exploration in this area.*

"Key Ring" -- no special ideas come to mind.

*"Summary by the Pawns" might have a few, 'squarish' steps by a few singers at letter **C**, with more at **F** and again at **K**.*

"The April Lovers" -- no special ideas come to mind.

*"An Hour to Dance" might have some whirling waltz motion at letters **I** and **J**, with hints of this on page 13.*

"White Darkness" might have the chorus spread around the stage, as a blanket of snow.

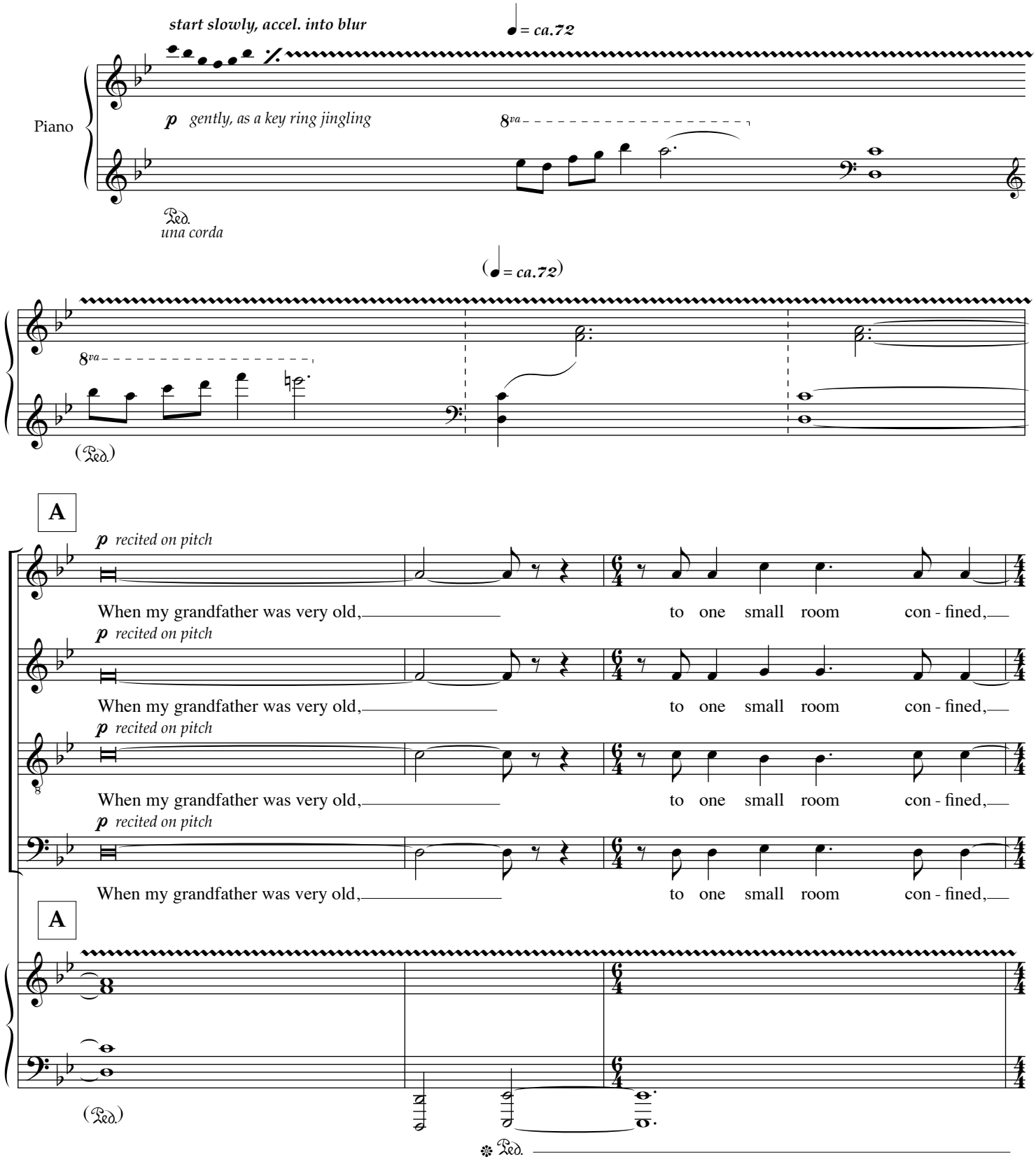
"Take My Hand" should have the Mezzo Soloist to the side (not within or in front) of the chorus. The various voice sections (i.e. Soprano, Alto, Tenor, Bass) should stand together so that the train sounds can move across the stage.

Many more movements can be added to this set. These are simply initial thoughts.

I. Key Ring

Virginia Adair

Gwyneth Walker



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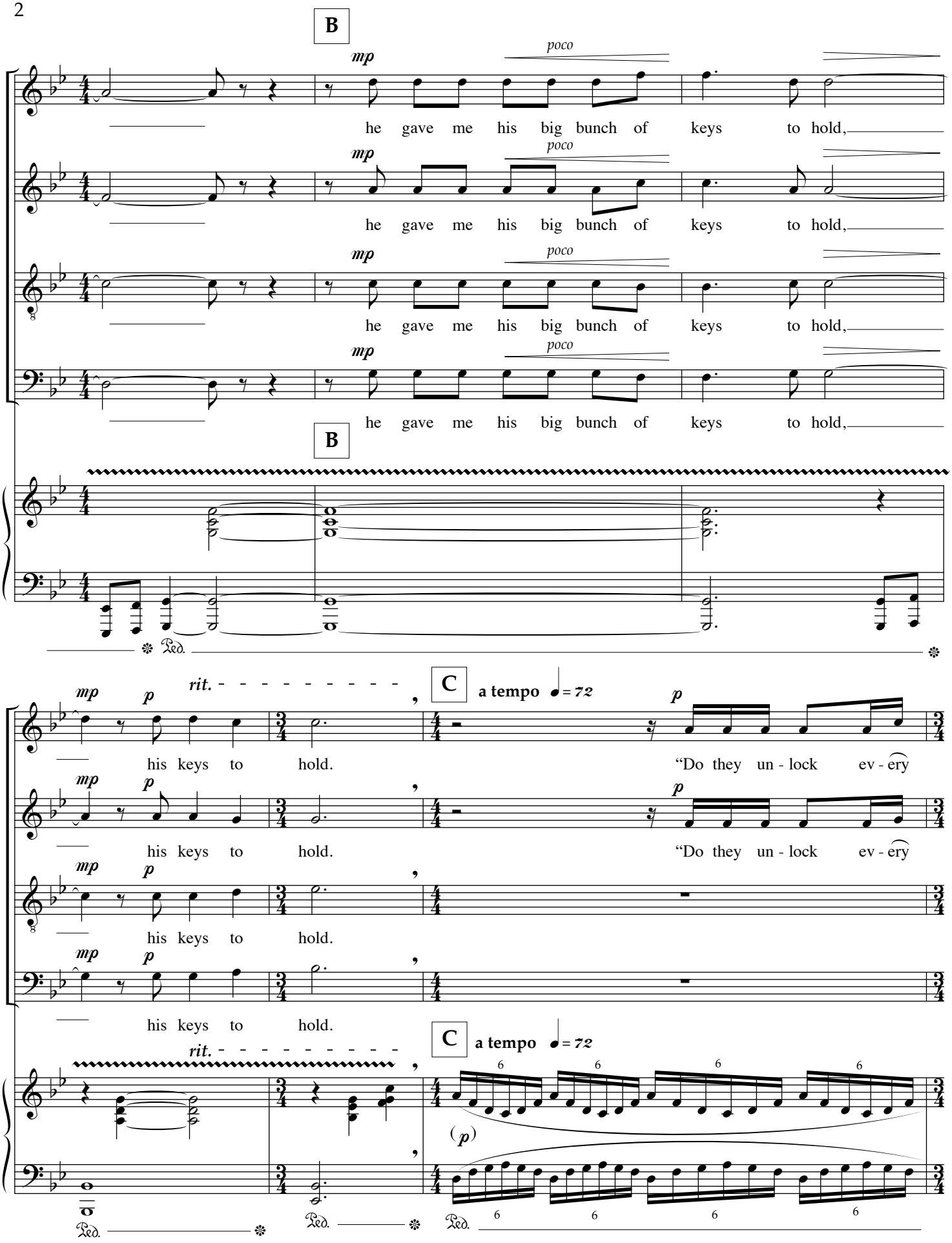
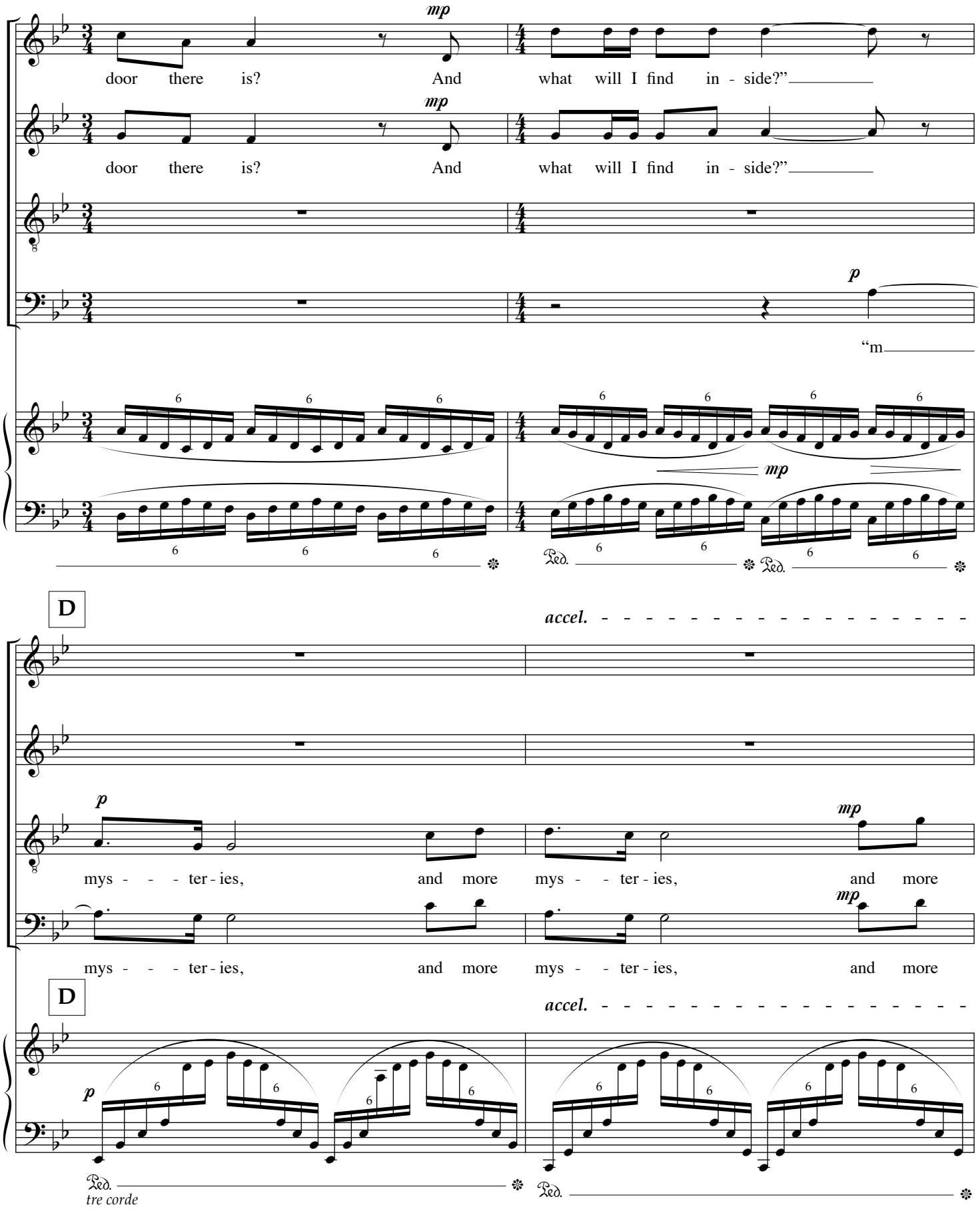
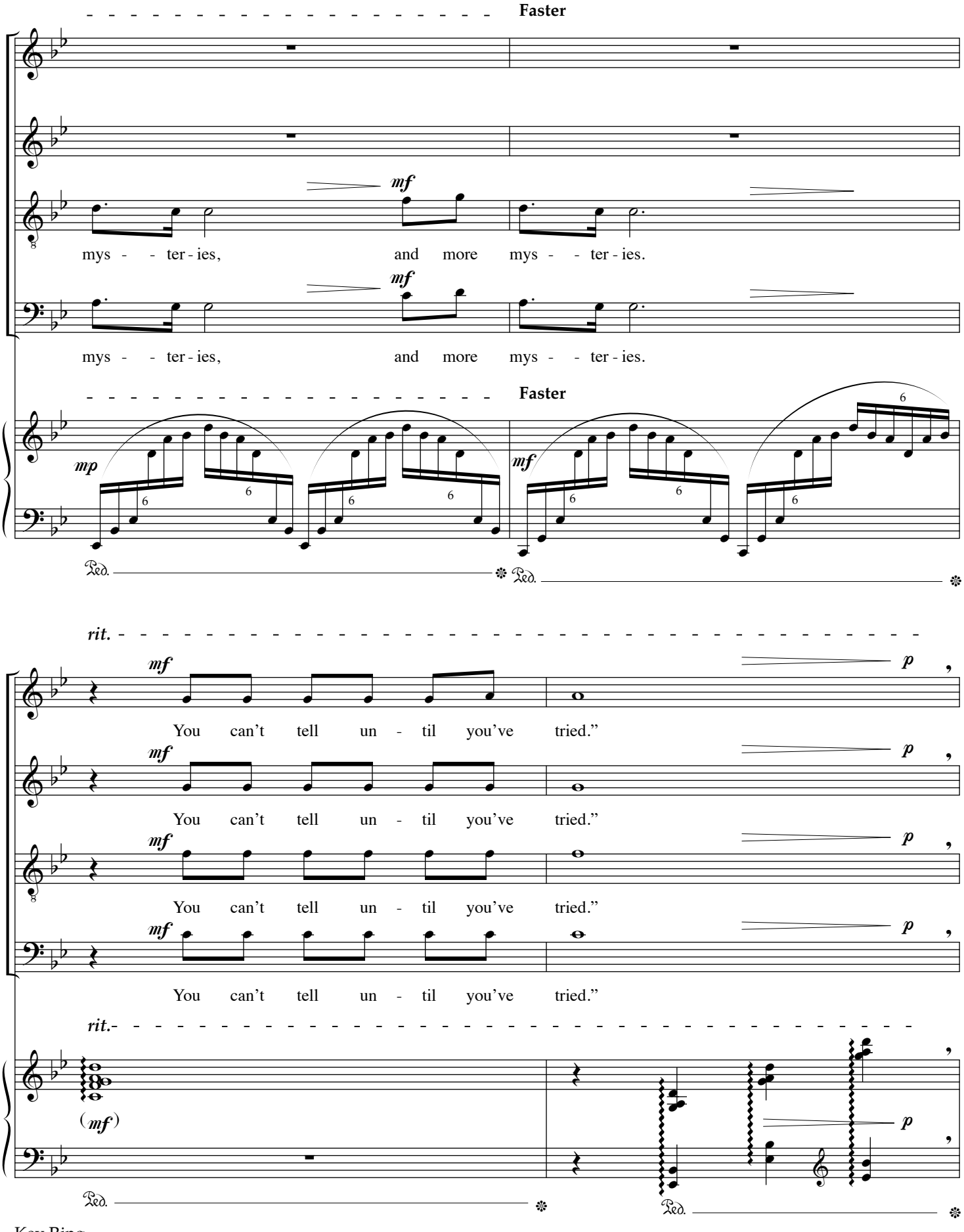
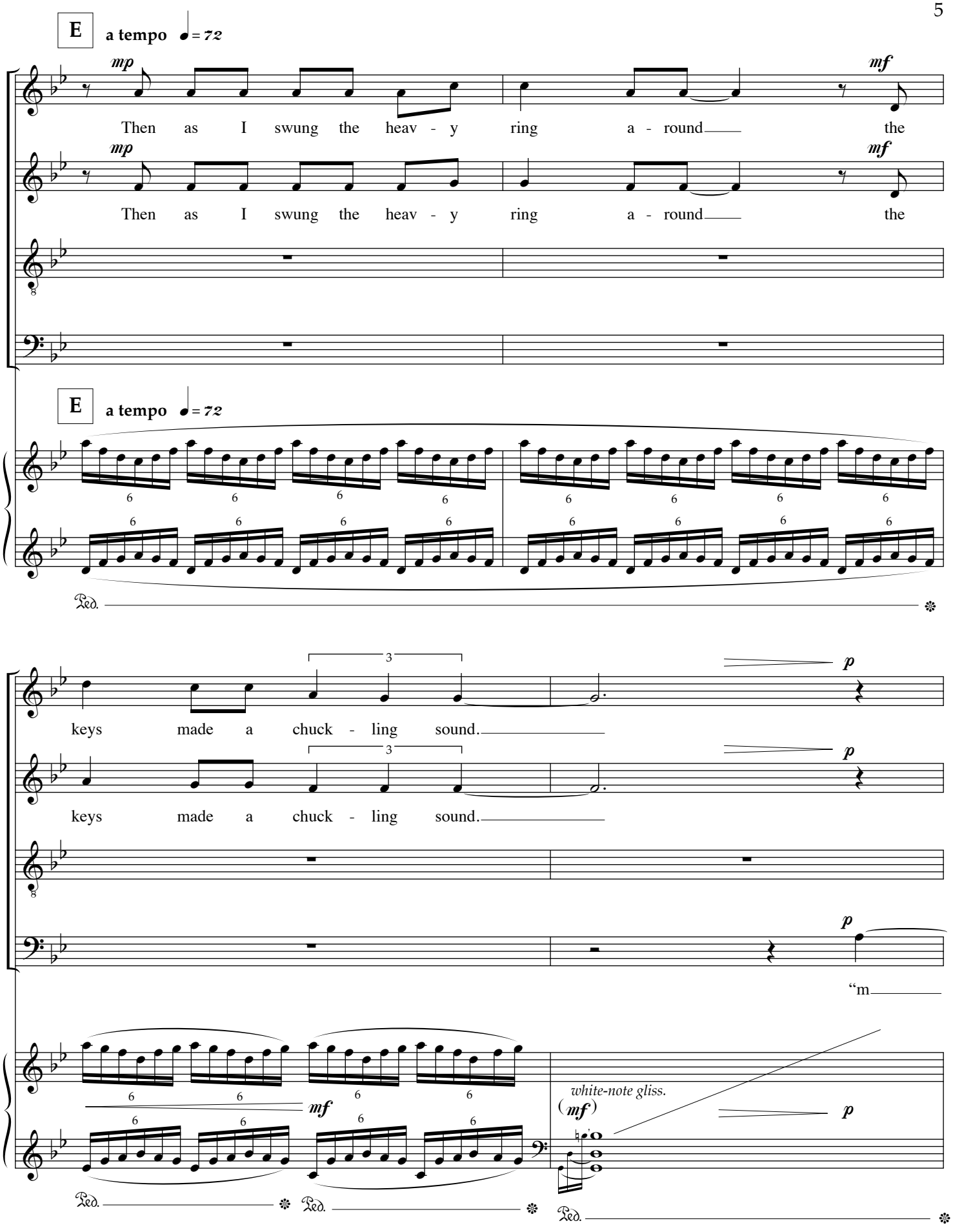
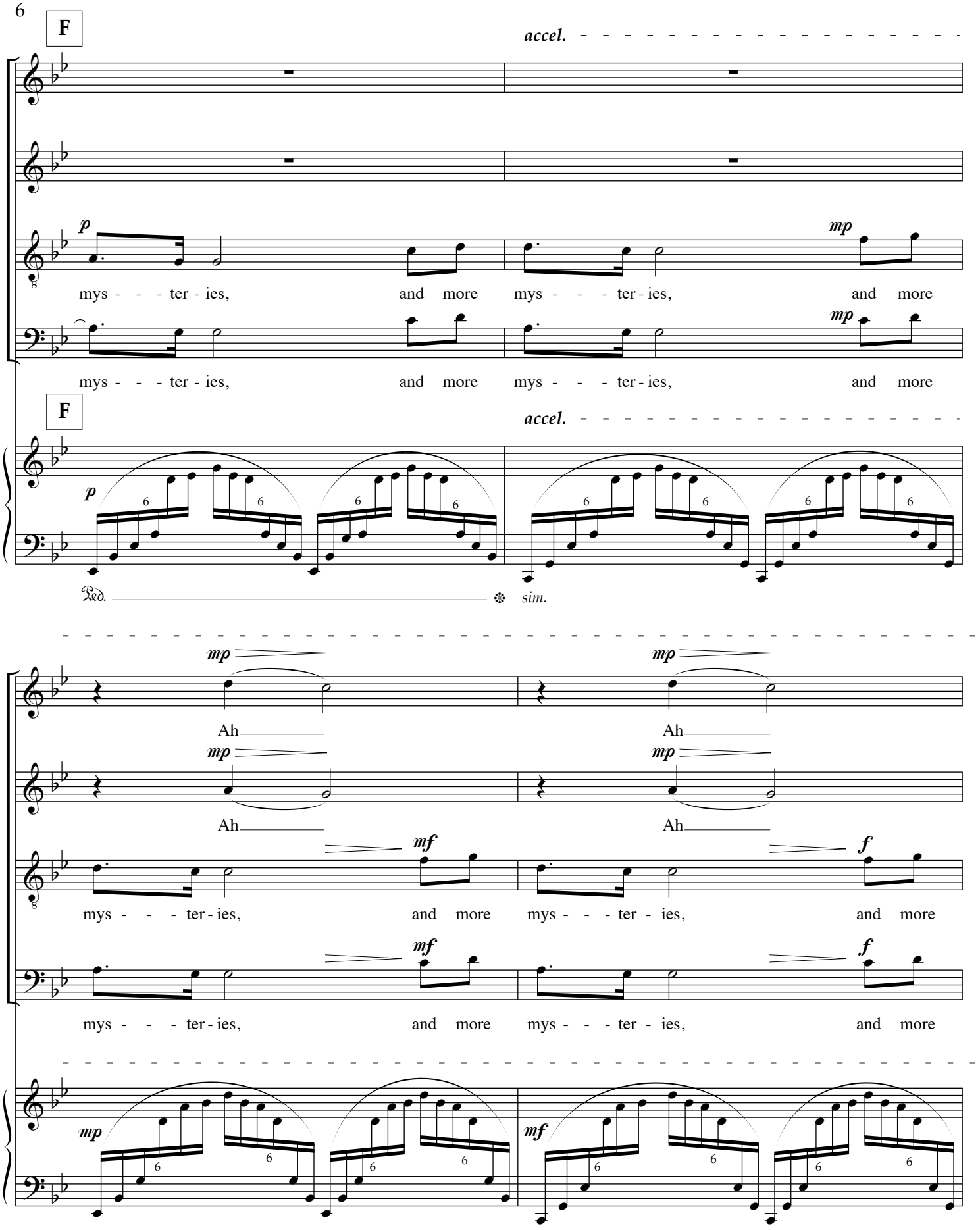
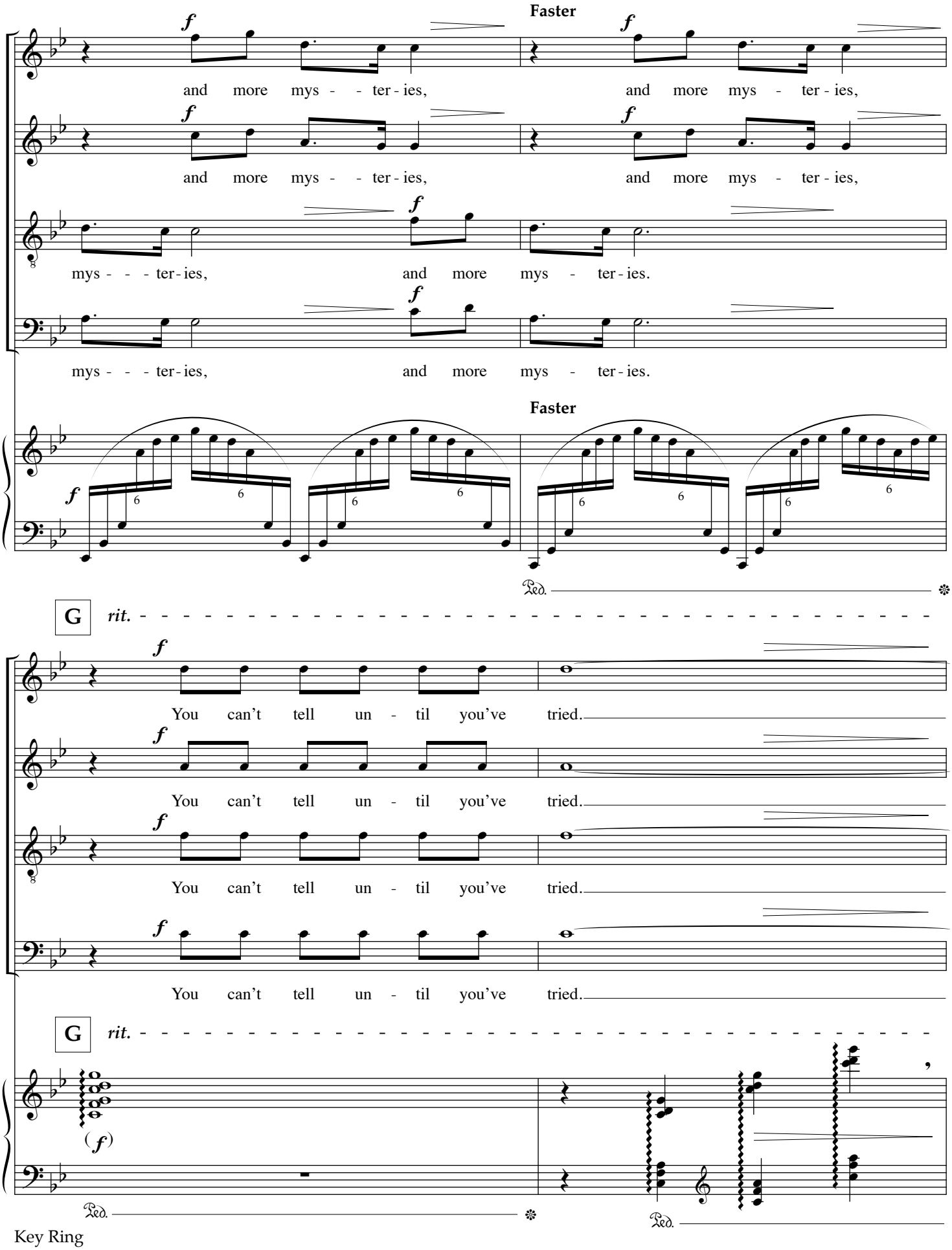

B
mp
poco
he gave me his big bunch of keys to hold,
B
Ped.
rit.
C
a tempo ♩= 72
mp
p
his keys to hold.
"Do they un - lock ev - ery
(p)

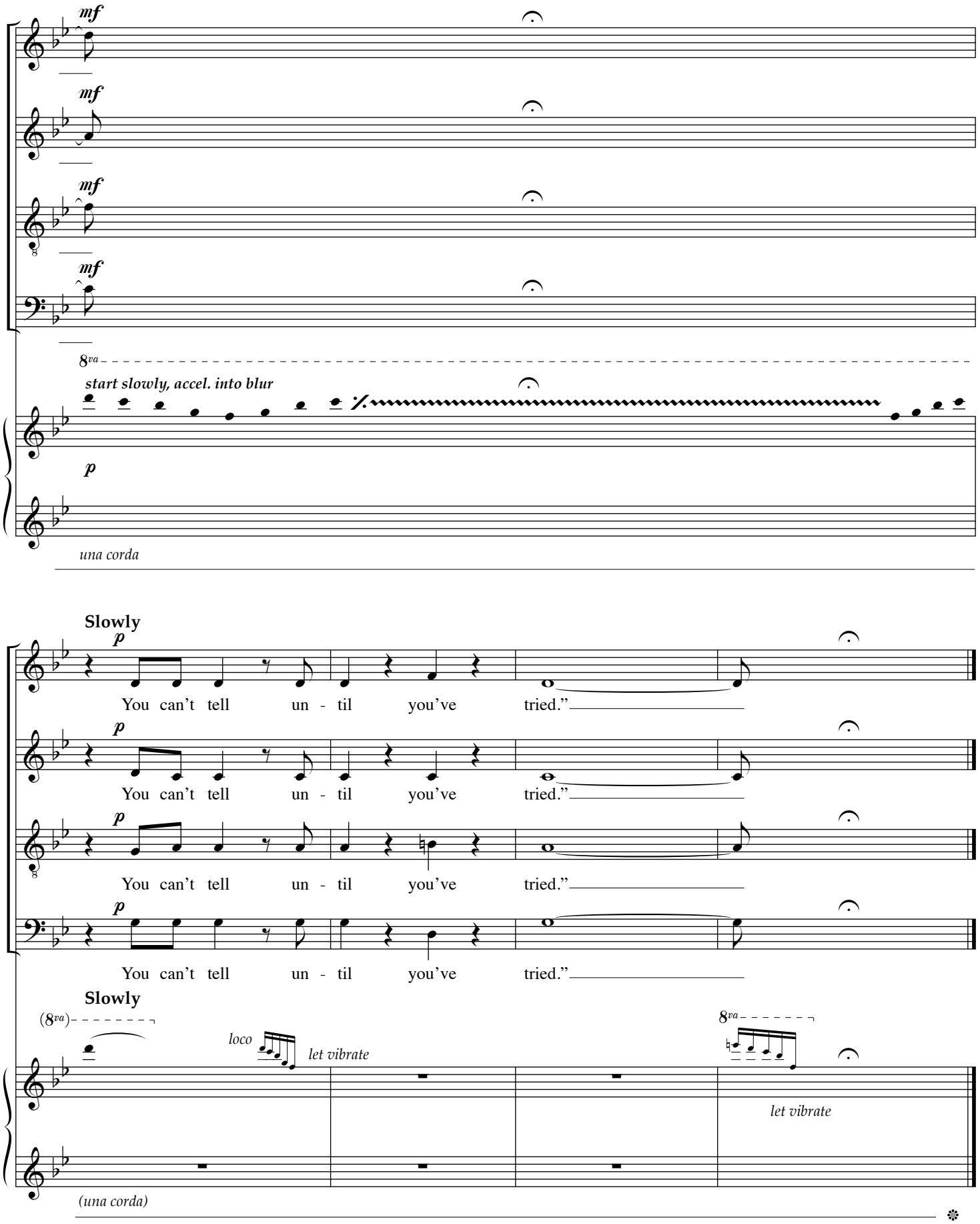

mp
door there is? And what will I find in - side?"
mp
door there is? And what will I find in - side?"
p
"m
mp
Ped.
Ped.
D
accel.
p
mys - - - ter - ies, and more mys - - ter - ies, and more
mp
mp
mys - - - ter - ies, and more mys - - ter - ies, and more
D
accel.
p
Ped.
tre corde
Ped.


Faster
mf
mys - - ter - ies, and more mys - - ter - ies.
mf
mys - - ter - ies, and more mys - - ter - ies.
Faster
mp
mf
Ped.
Ped.
rit.
mf
p
You can't tell un - til you've tried."
mf
p
You can't tell un - til you've tried."
mf
p
You can't tell un - til you've tried."
mf
p
You can't tell un - til you've tried."
rit.
(mf)
p
Ped.
Ped.


E
a tempo ♩= 72
mp
mf
Then as I swung the heav - y ring a - round the
Then as I swung the heav - y ring a - round the
E
a tempo ♩= 72
Ped.
keys made a chuck - ling sound.
keys made a chuck - ling sound.
p
p
p
"m
mf
white-note gliss.
(mf)
p
Ped.
Ped.
Ped.


F
accel.
p
mys - - - ter - ies, and more mys - - - ter - ies, and more
mp
mys - - - ter - ies, and more mys - - - ter - ies, and more
F
accel.
p
Ped.
sim.
mp
Ah
mp
Ah
mf
mys - - - ter - ies, and more mys - - - ter - ies, and more
f
mf
mys - - - ter - ies, and more mys - - - ter - ies, and more
f
mp
mf

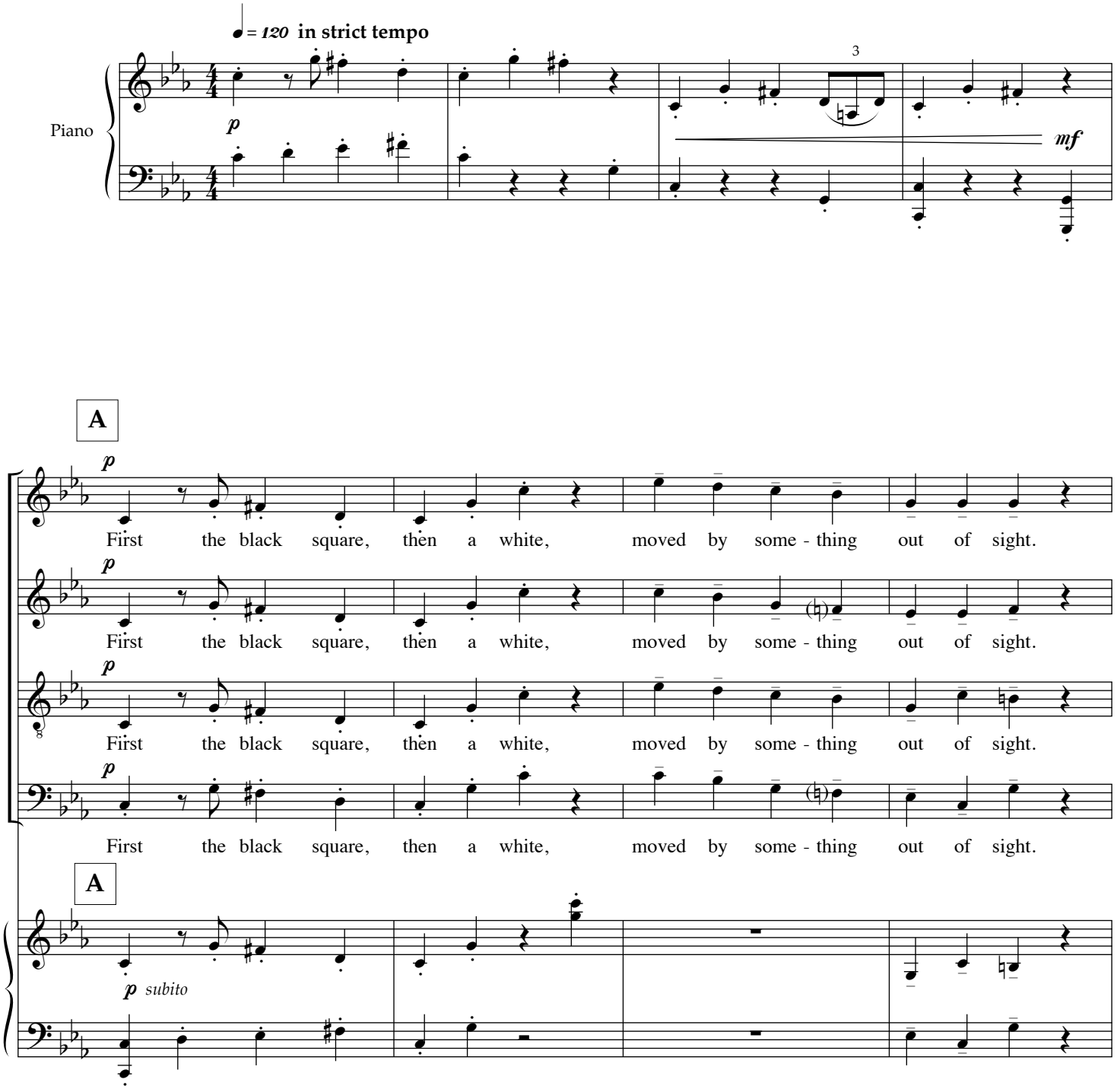

Faster
and more mys - - ter - ies,
and more mys - ter - ies,
and more mys - - ter - ies,
and more mys - ter - ies,
mys - - - ter - ies,
and more mys - ter - ies.
mys - - - ter - ies,
and more mys - ter - ies.
Faster
Ped.
G
rit.
You can't tell un - til you've tried.
You can't tell un - til you've tried.
You can't tell un - til you've tried.
You can't tell un - til you've tried.
G
rit.
Ped.
Ped.

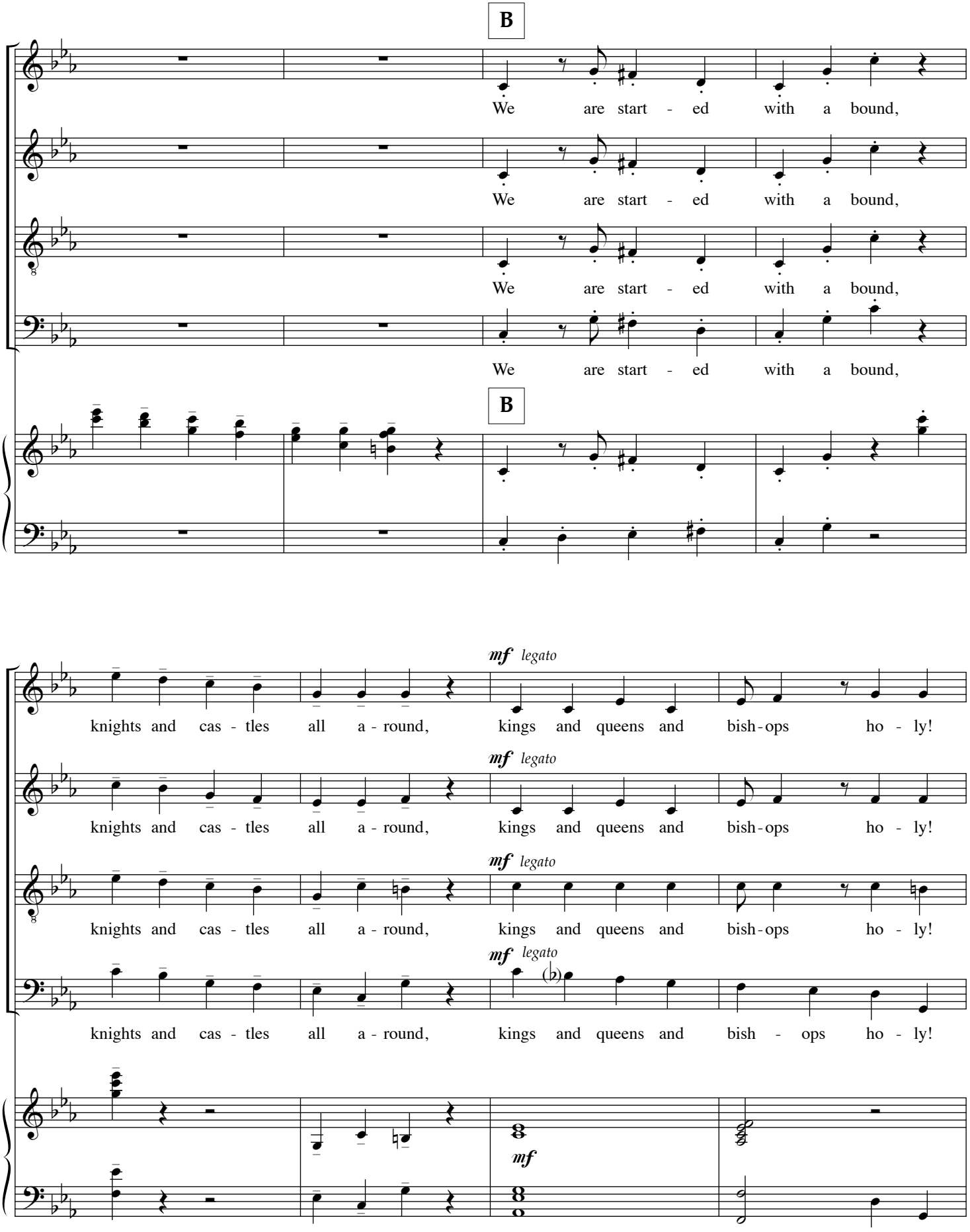

mf
mf
mf
mf
8va
start slowly, accel. into blur
p
una corda
Slowly
p
You can't tell un - til you've tried."
p
You can't tell un - til you've tried."
p
You can't tell un - til you've tried."
p
You can't tell un - til you've tried."
Slowly
(8va)
loco
let vibrate
8va
let vibrate
(una corda)

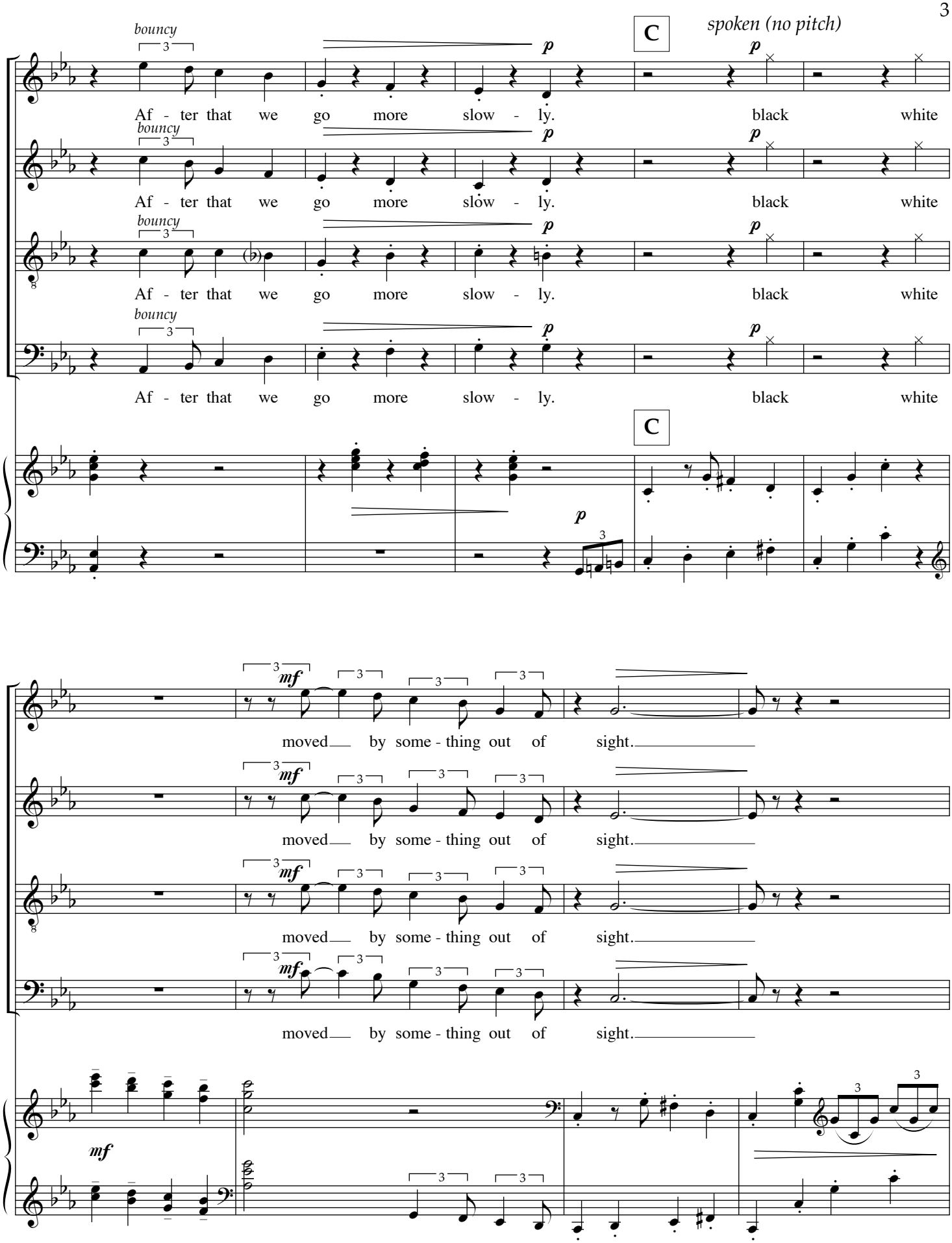
II. Summary By The Pawns

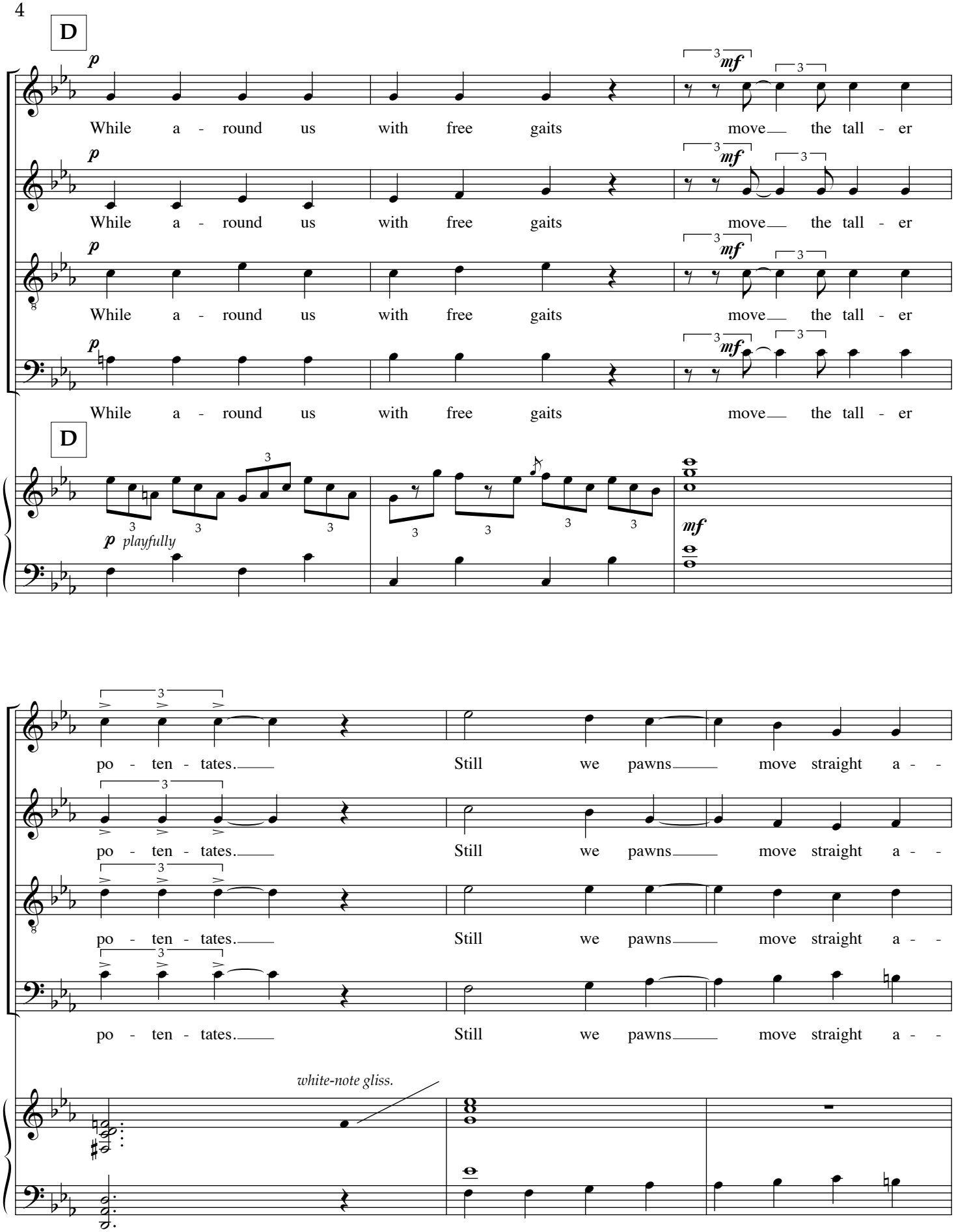
Virginia Adair

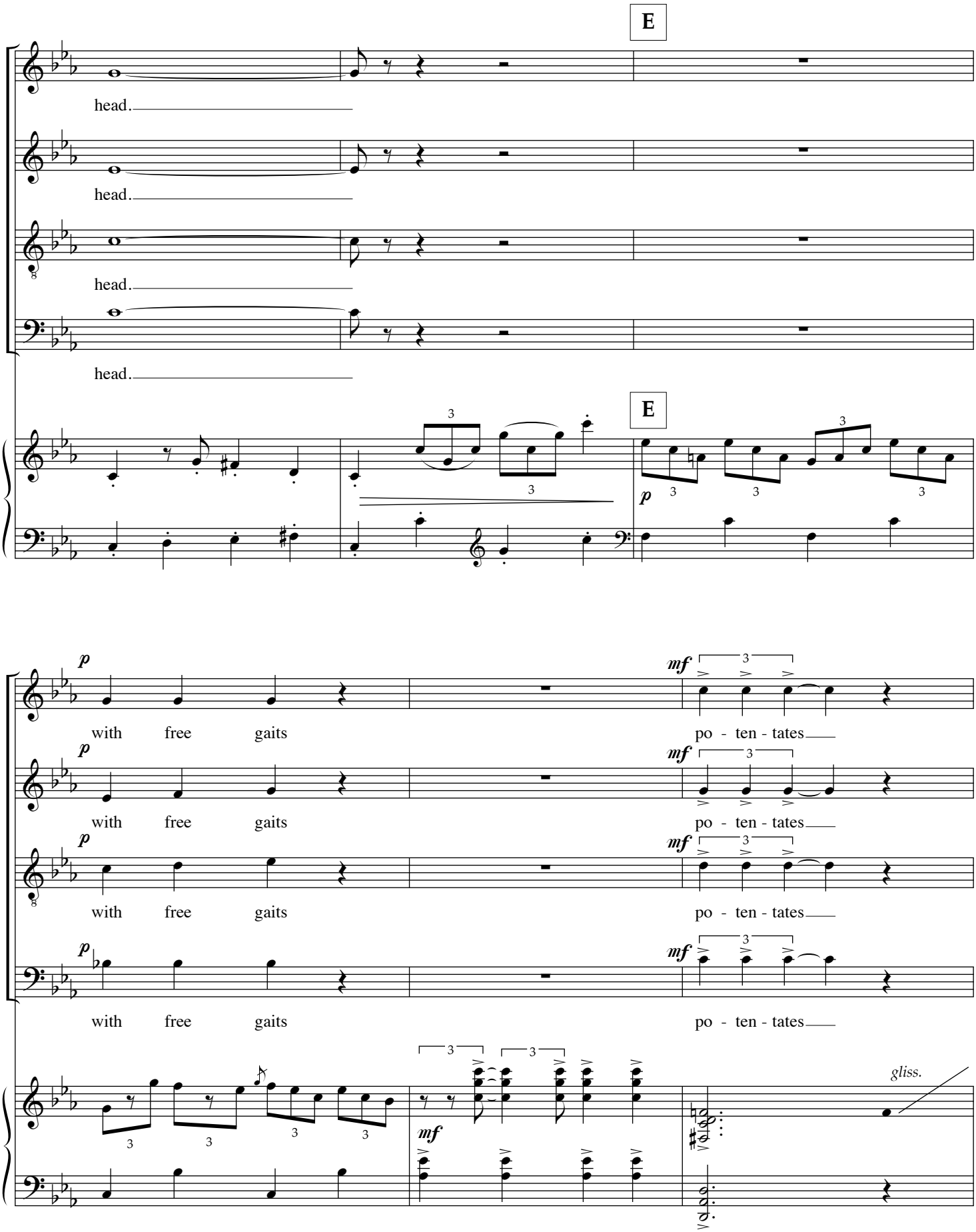
Gwyneth Walker

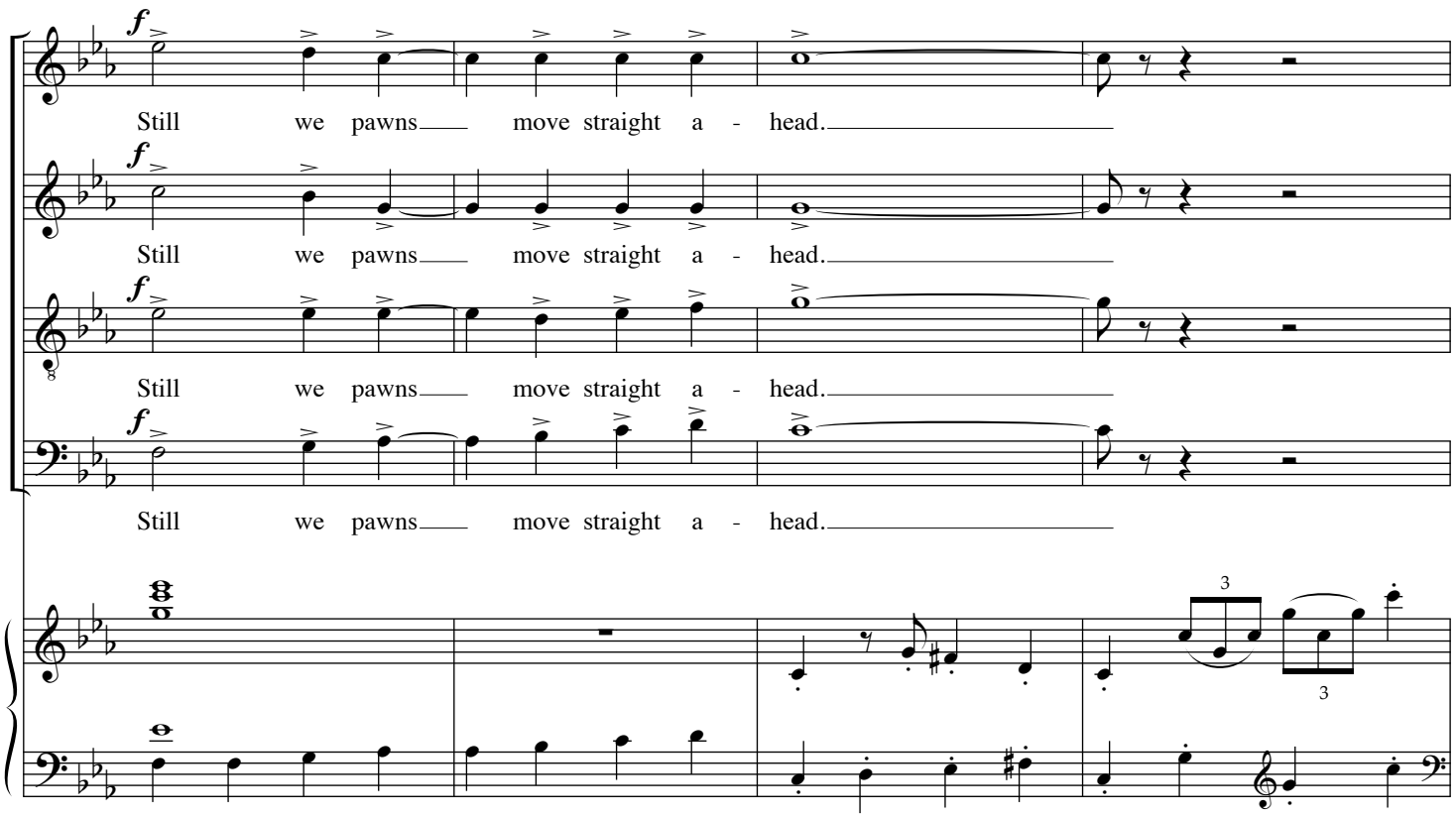



B
We are start - ed with a bound,
We are start - ed with a bound,
We are start - ed with a bound,
We are start - ed with a bound,
B
mf legato
knights and cas - tles all a - round, kings and queens and bish - ops ho - ly!
mf legato
knights and cas - tles all a - round, kings and queens and bish - ops ho - ly!
mf legato
knights and cas - tles all a - round, kings and queens and bish - ops ho - ly!
mf legato
knights and cas - tles all a - round, kings and queens and bish - ops ho - ly!
mf

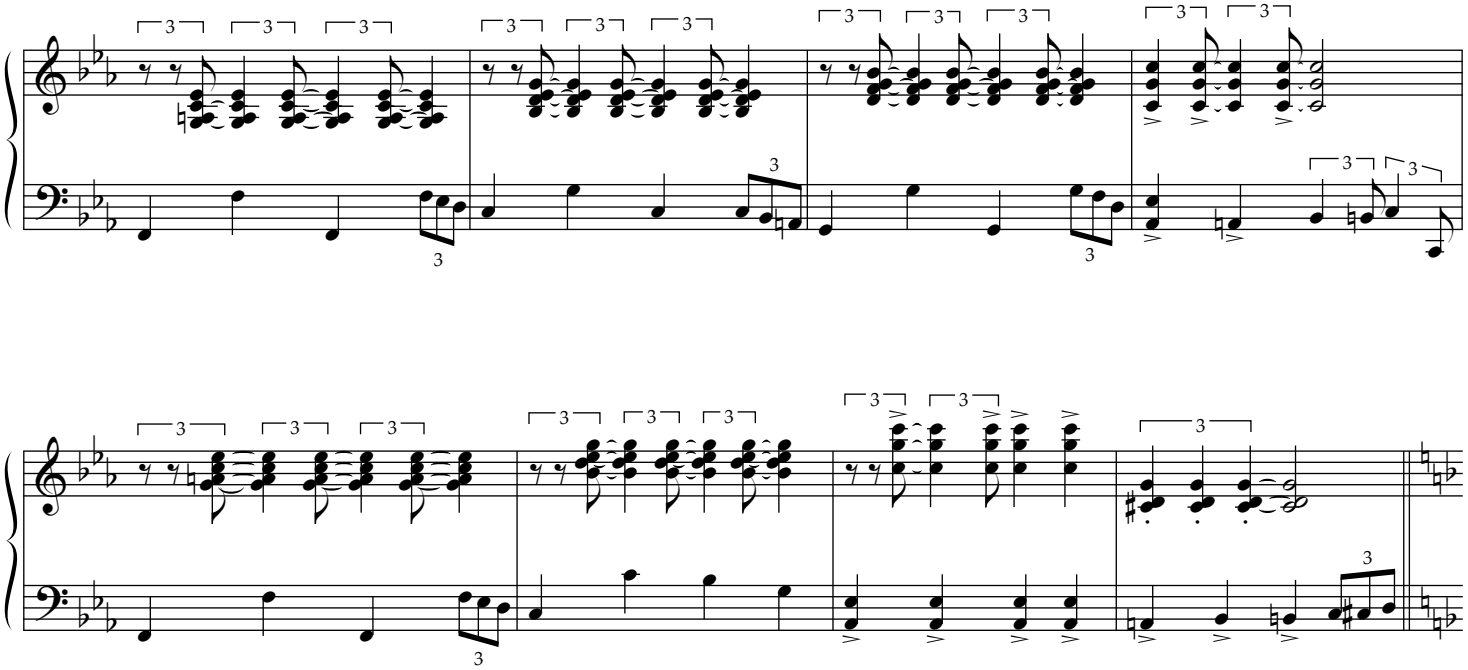

bouncy
C
spoken (no pitch)
p
After that we go more slow - ly. black white
mf
moved by some - thing out of sight.

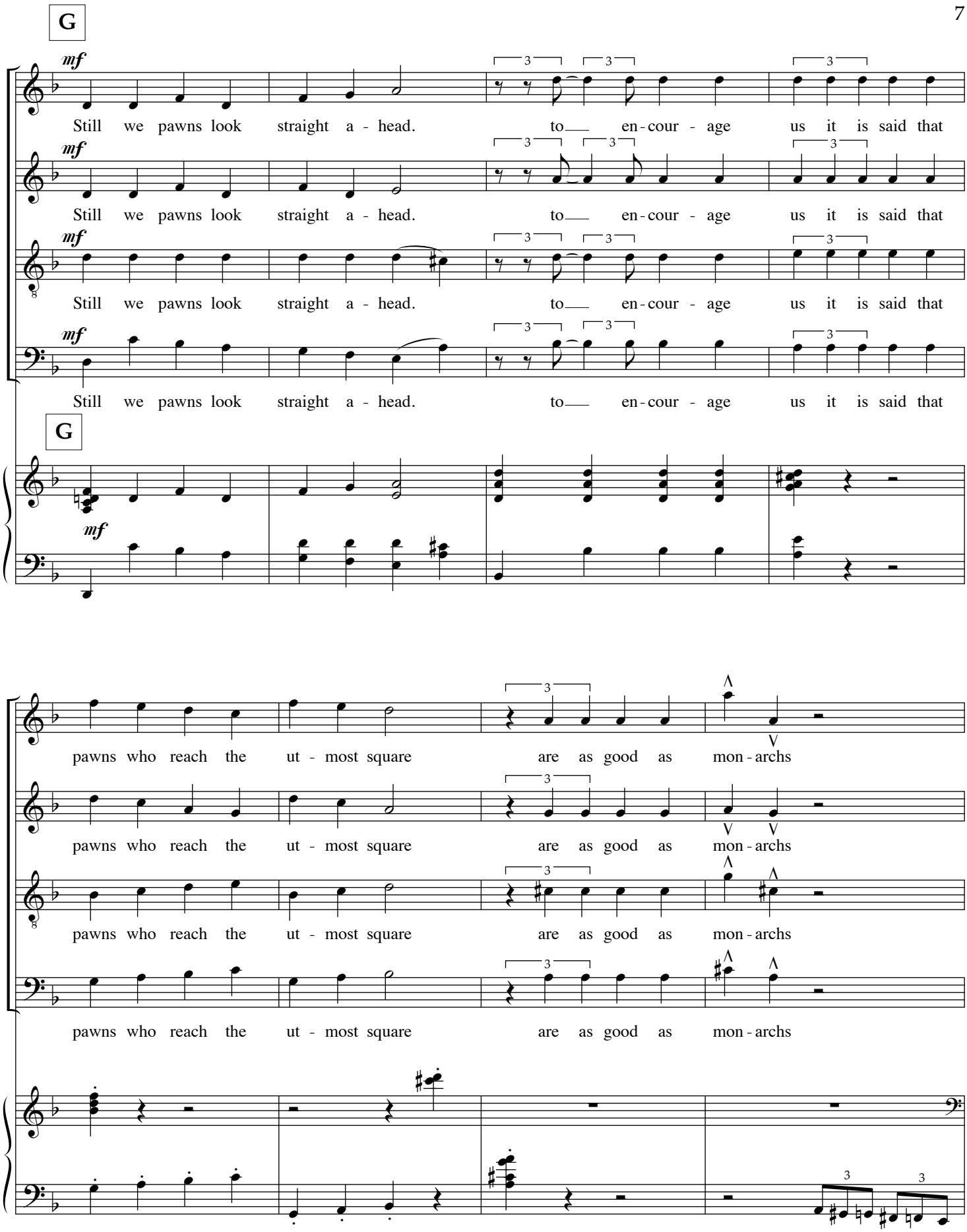

D
p
While a - round us with free gaits
mf
move the tall - er
D
p playfully
mf
po - ten - tates. Still we pawns move straight a - -
white-note gliss.

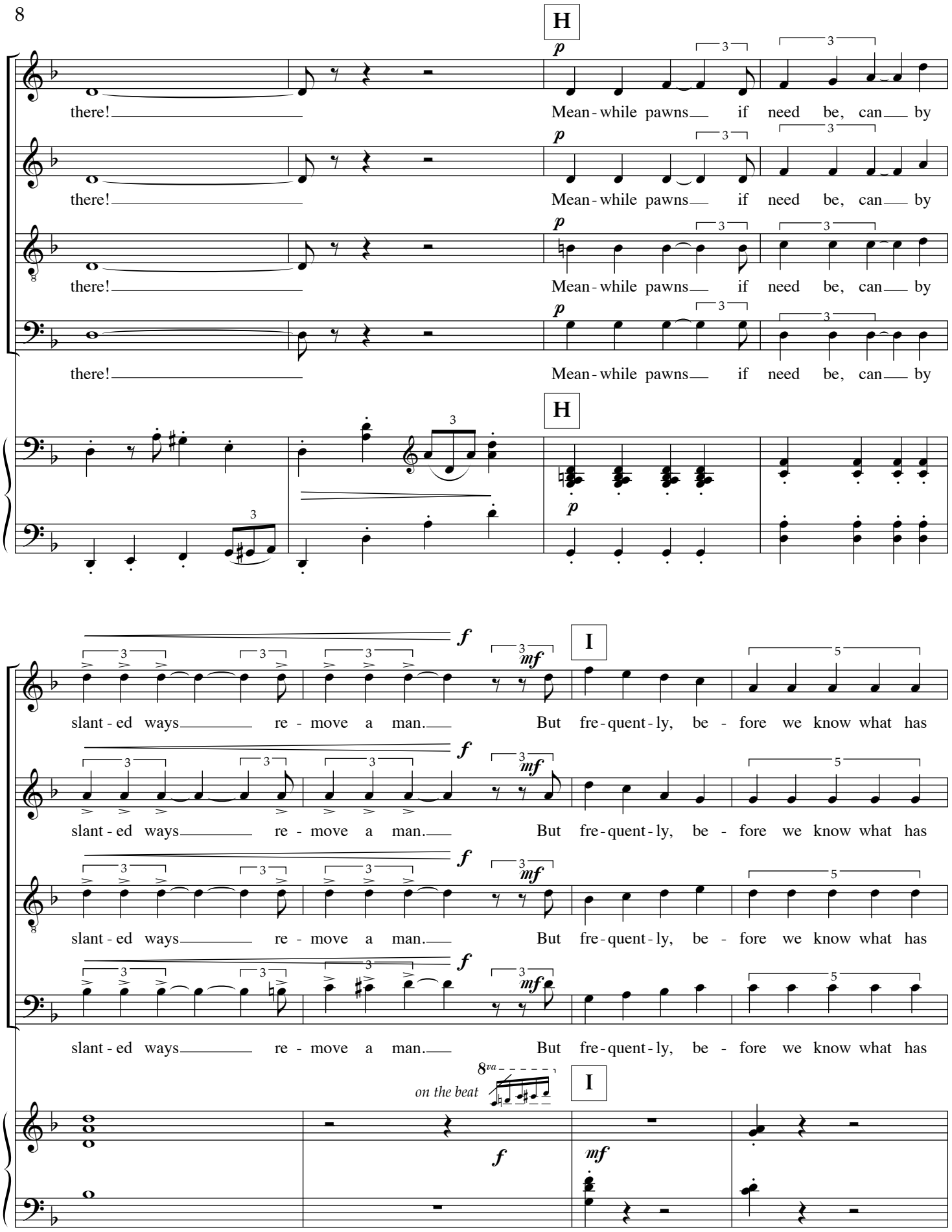

E
head.
head.
head.
head.
E
p
with free gaits
with free gaits
with free gaits
with free gaits
mf
po - ten - tates
po - ten - tates
po - ten - tates
po - ten - tates
gliss.

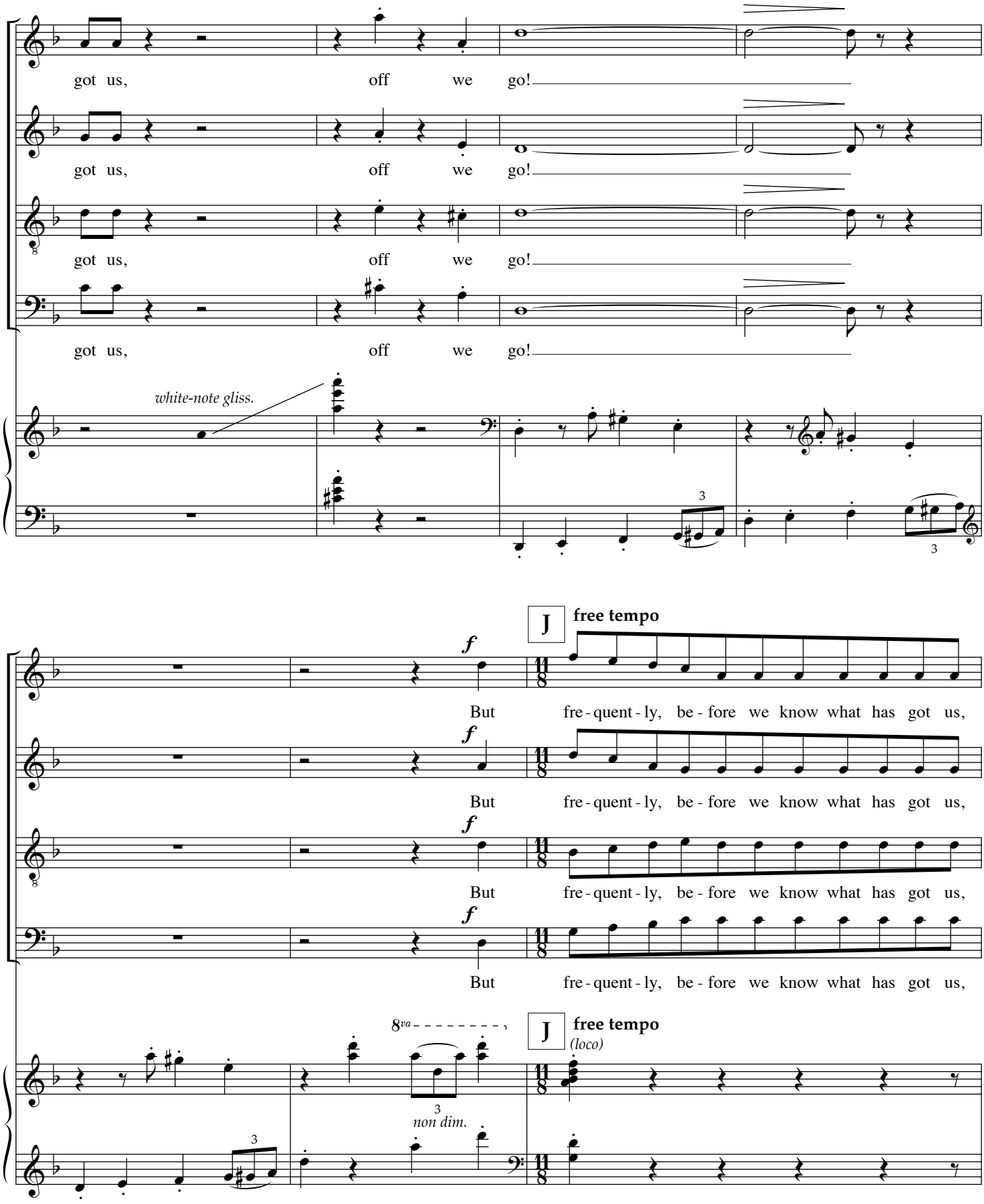


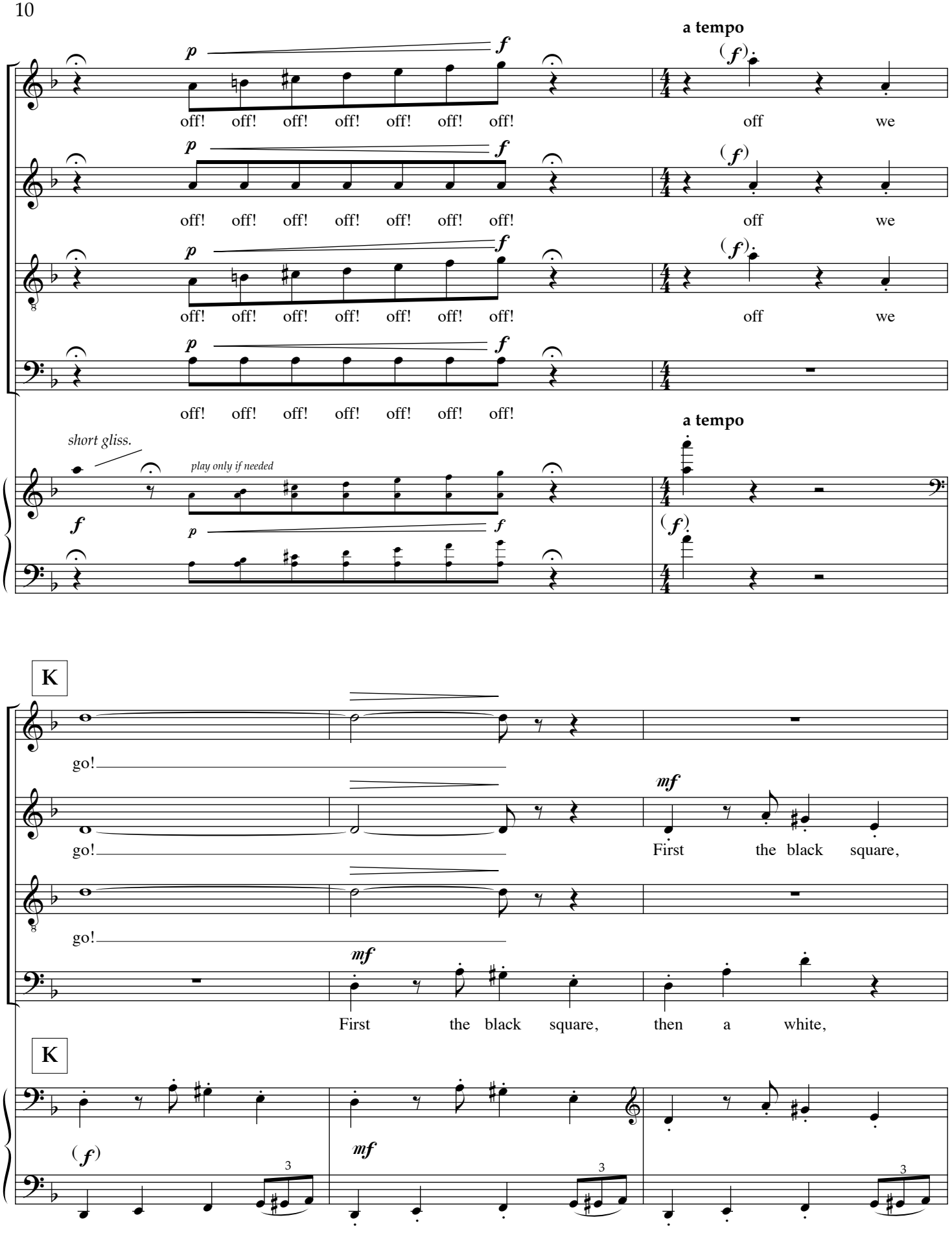
F *[choreography here]*

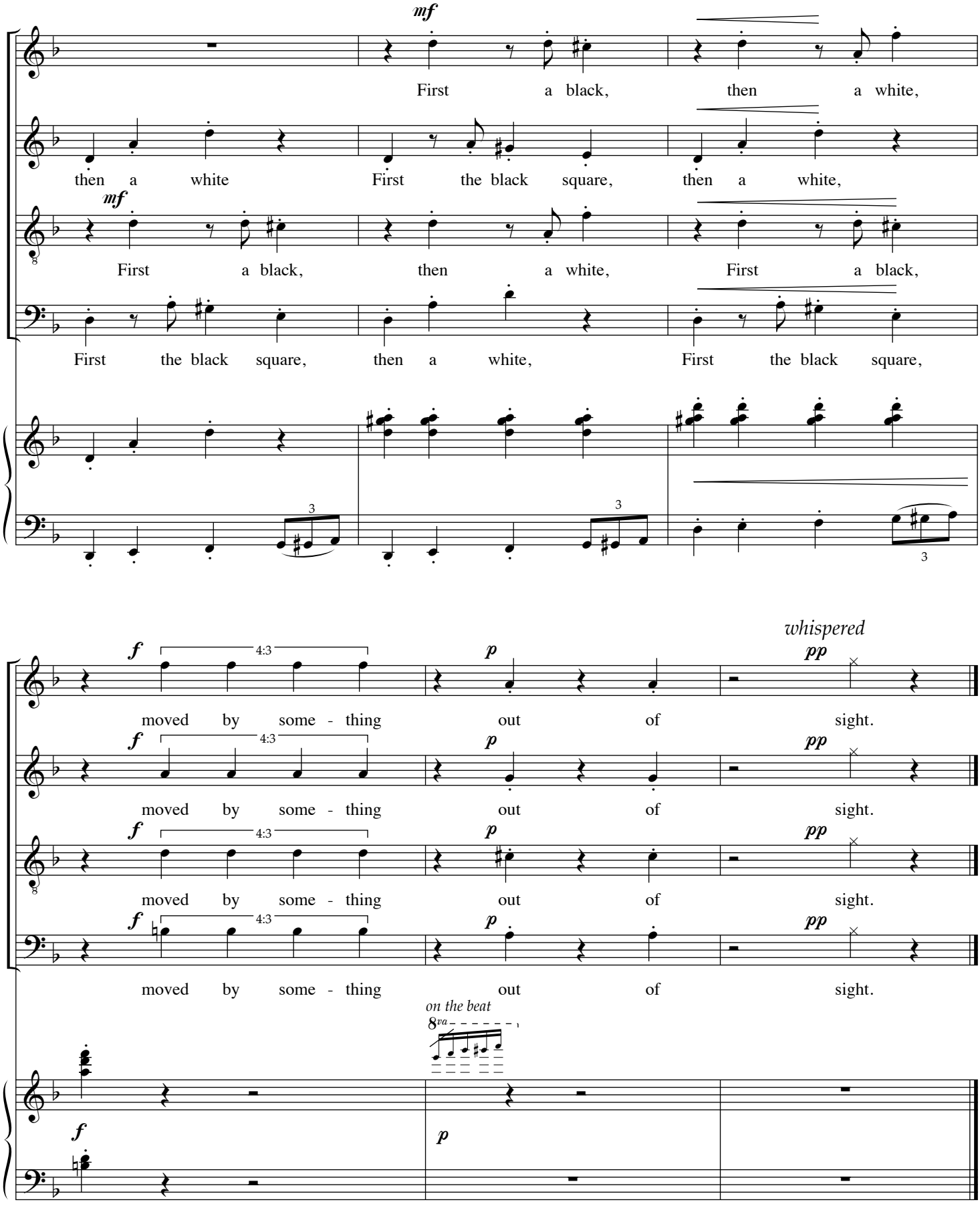



G
mf
Still we pawns look straight a - head. to en - cour - age us it is said that
G
pawns who reach the ut - most square are as good as mon - archs


H
there!
Mean-while pawns if need be, can by
there!
Mean-while pawns if need be, can by
there!
Mean-while pawns if need be, can by
there!
Mean-while pawns if need be, can by
H
slant-ed ways re-move a man. But fre-quent-ly, be-fore we know what has
slant-ed ways re-move a man. But fre-quent-ly, be-fore we know what has
slant-ed ways re-move a man. But fre-quent-ly, be-fore we know what has
slant-ed ways re-move a man. But fre-quent-ly, be-fore we know what has
I
8va
on the beat
I


got us, off we go!
got us, off we go!
got us, off we go!
got us, off we go!
white-note gliss.
3
3
J
free tempo
f
But fre - quent - ly, be - fore we know what has got us,
But fre - quent - ly, be - fore we know what has got us,
But fre - quent - ly, be - fore we know what has got us,
But fre - quent - ly, be - fore we know what has got us,
8va
J
free tempo
(loco)
3
non dim.
3

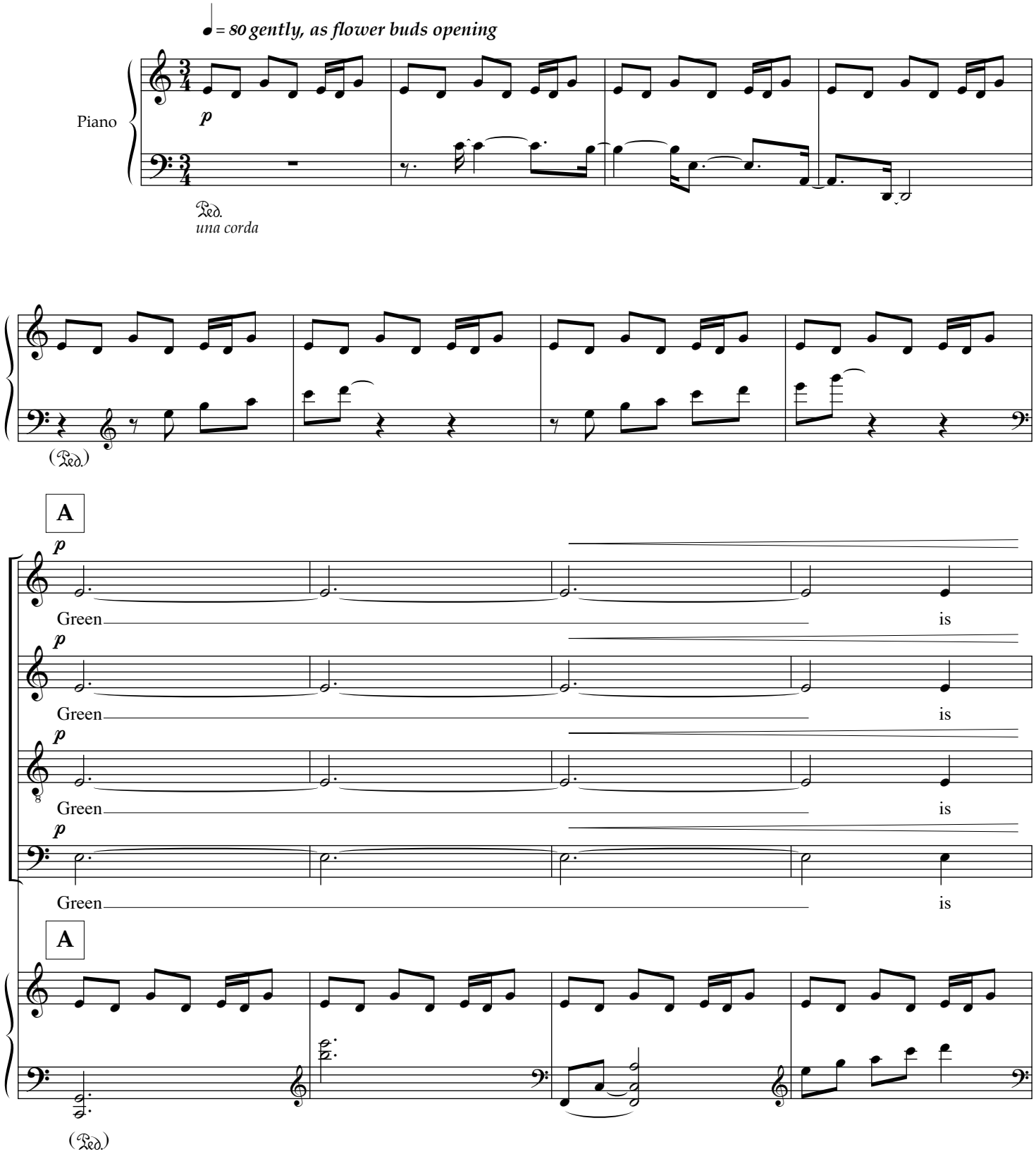

a tempo
off! off! off! off! off! off! off!
off we
short gliss.
play only if needed
K
go!
First the black square,
First the black square, then a white,

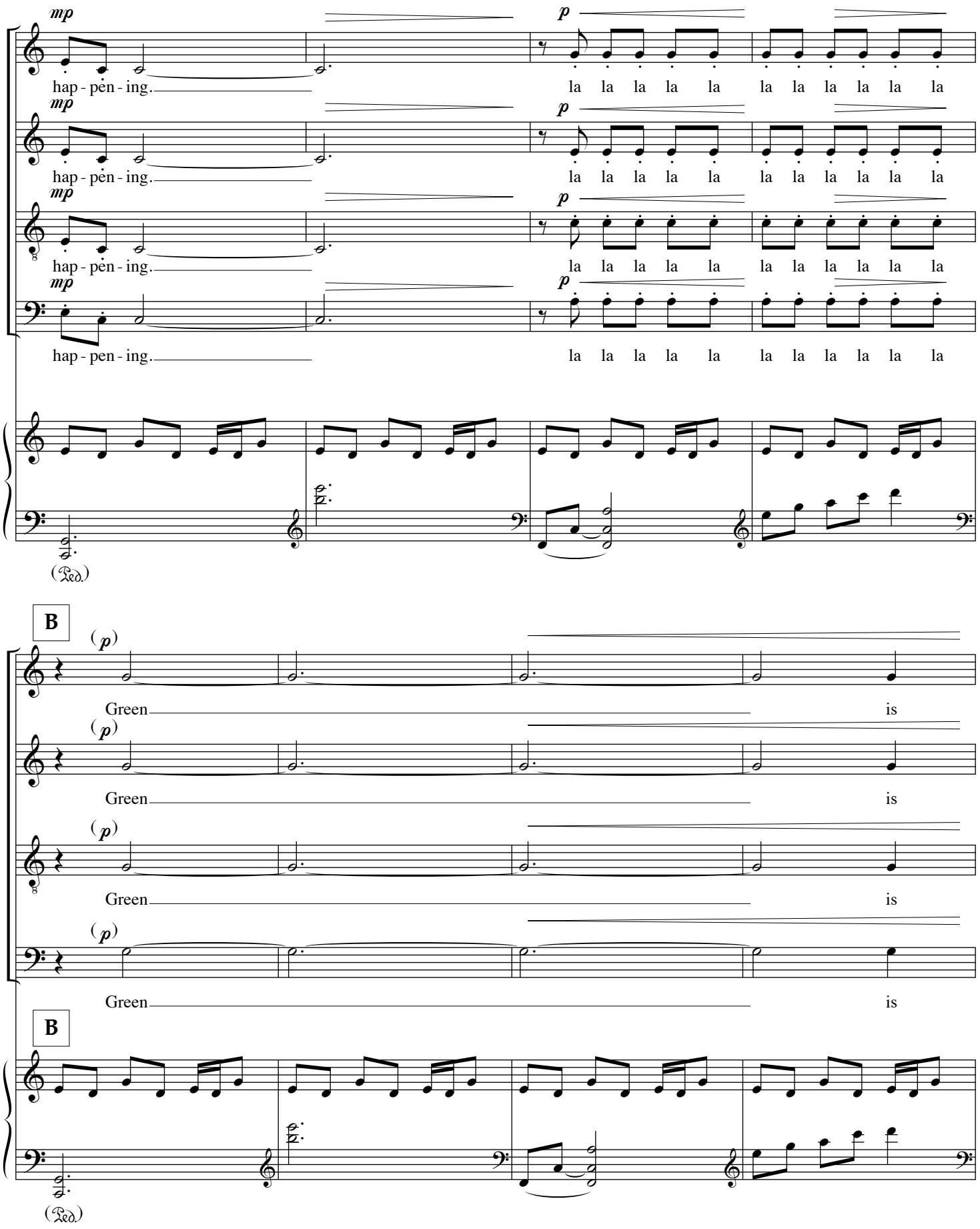

mf
First a black, then a white,
then a white First the black square, then a white,
mf
First a black, then a white, First a black,
First the black square, then a white, First the black square,
3
3
3
f
4:3
moved by some - thing
p
out of
pp
whispered
sight.
on the beat
8va
f
p

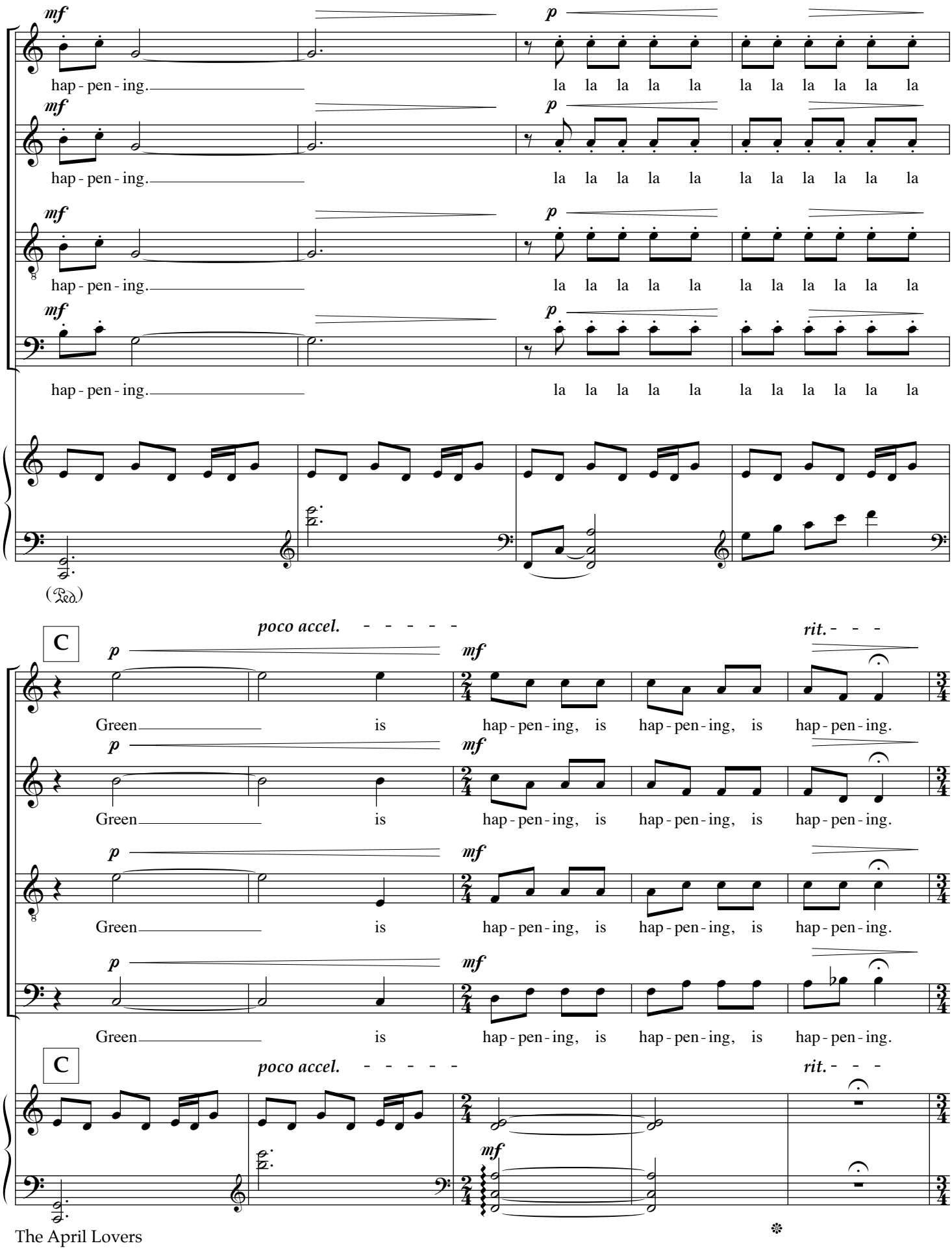
III. The April Lovers

Virginia Adair

Gwyneth Walker




mp
p
hap - pen - ing.
la la la la la
(Ped.)
B
(p)
Green
is


mf
p
hap - pen - ing.
la la la la la
(Ped.)
C
poco accel.
rit.
Green is hap - pen - ing, is hap - pen - ing, is hap - pen - ing.

D ♩ = so freely

p

Through the sweet ex - - pect - ant chill — of a north - ern spring

p

Through the sweet ex - - pect - ant chill — of a north - ern spring

p

Through the sweet ex - - pect - ant chill — of a north - ern spring

p

Through the sweet ex - - pect - ant chill — of a north - ern spring

D ♩ = so freely

p

Ped.
(una corda)

mf

we have gone with - out will, with - out fear, with - out rea - son,

mf

we have gone with - out will, with - out fear, with - out rea - son,

mf

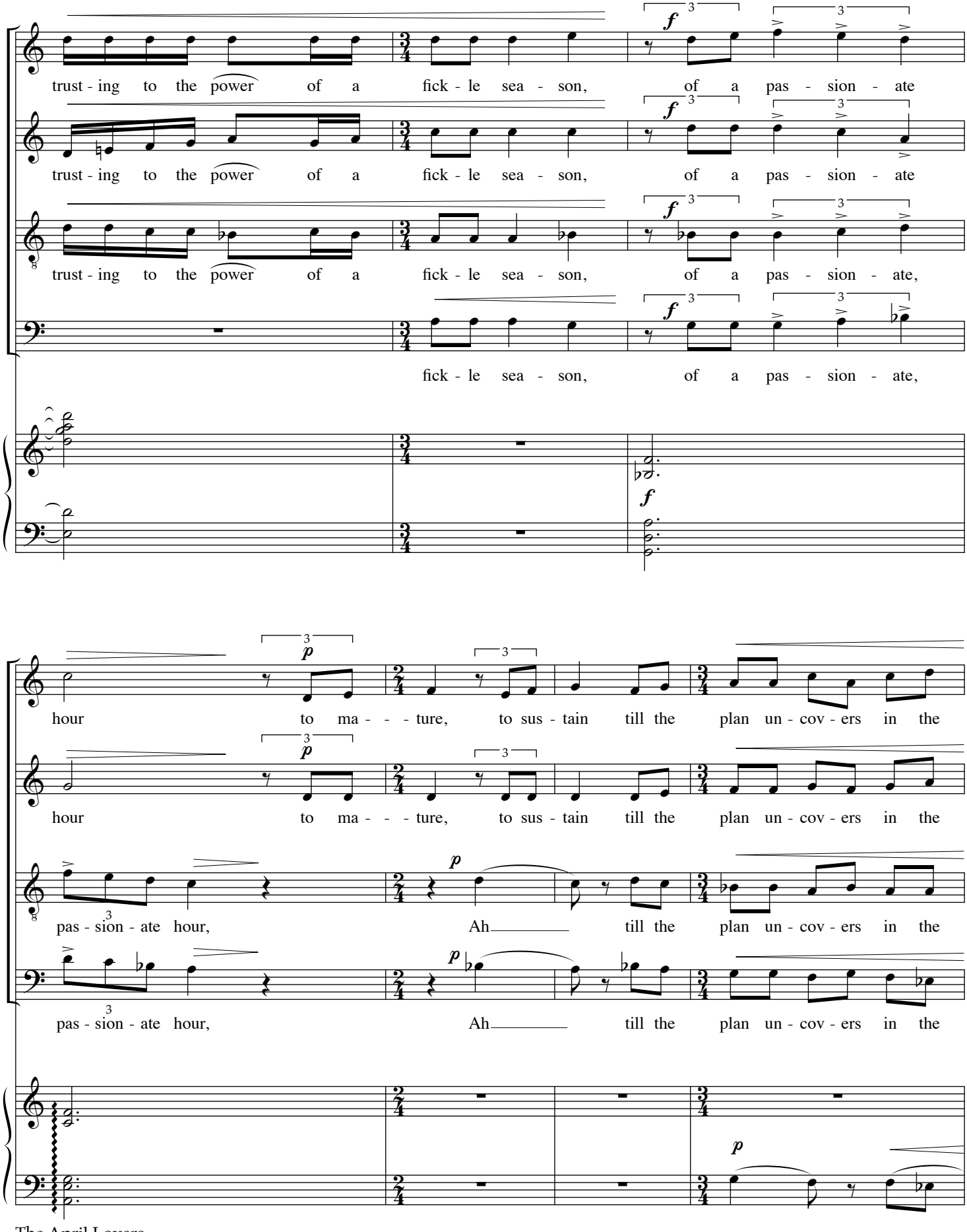
we have gone with - out will, with - out fear, with - out rea - son,

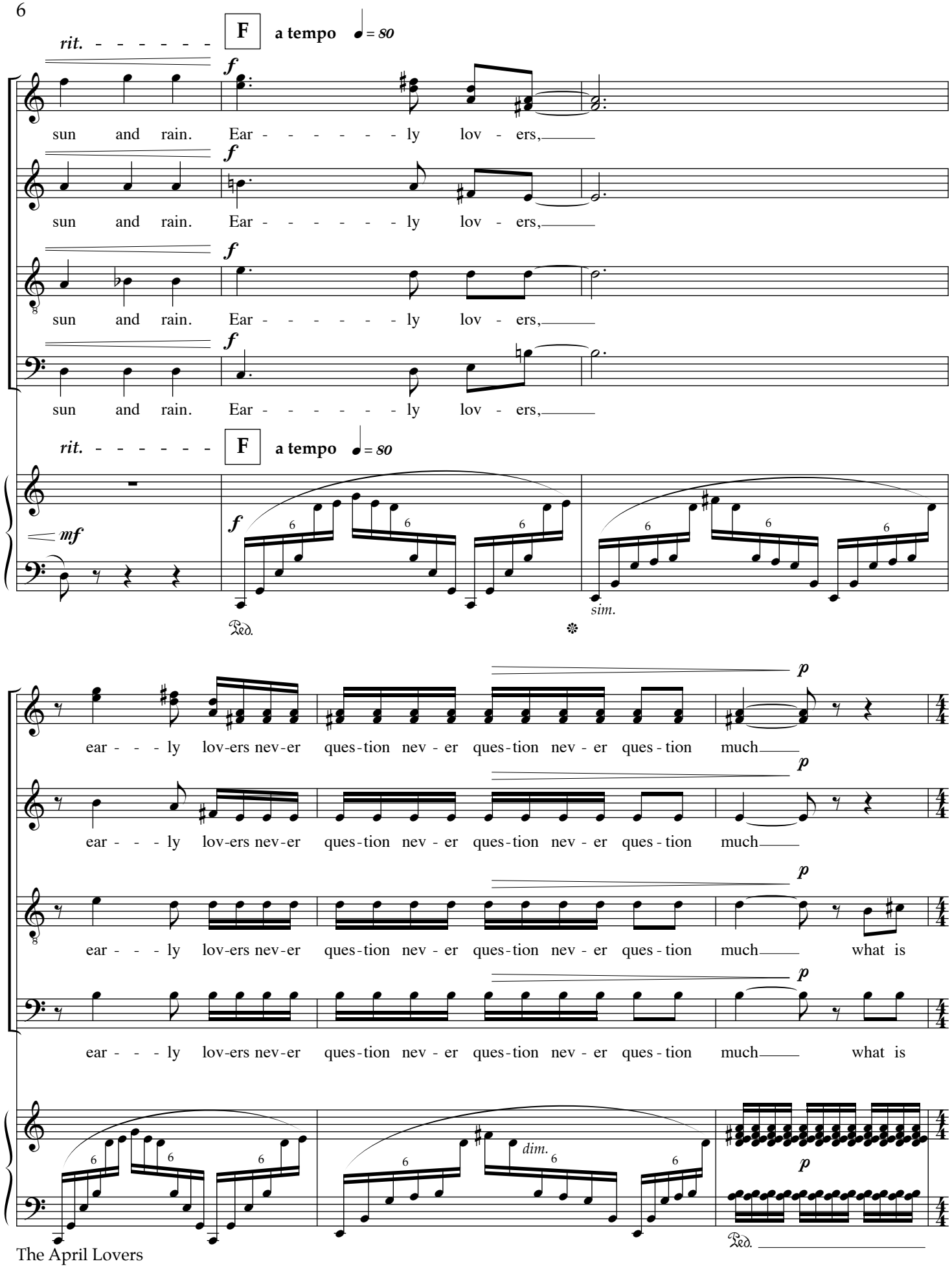
mf

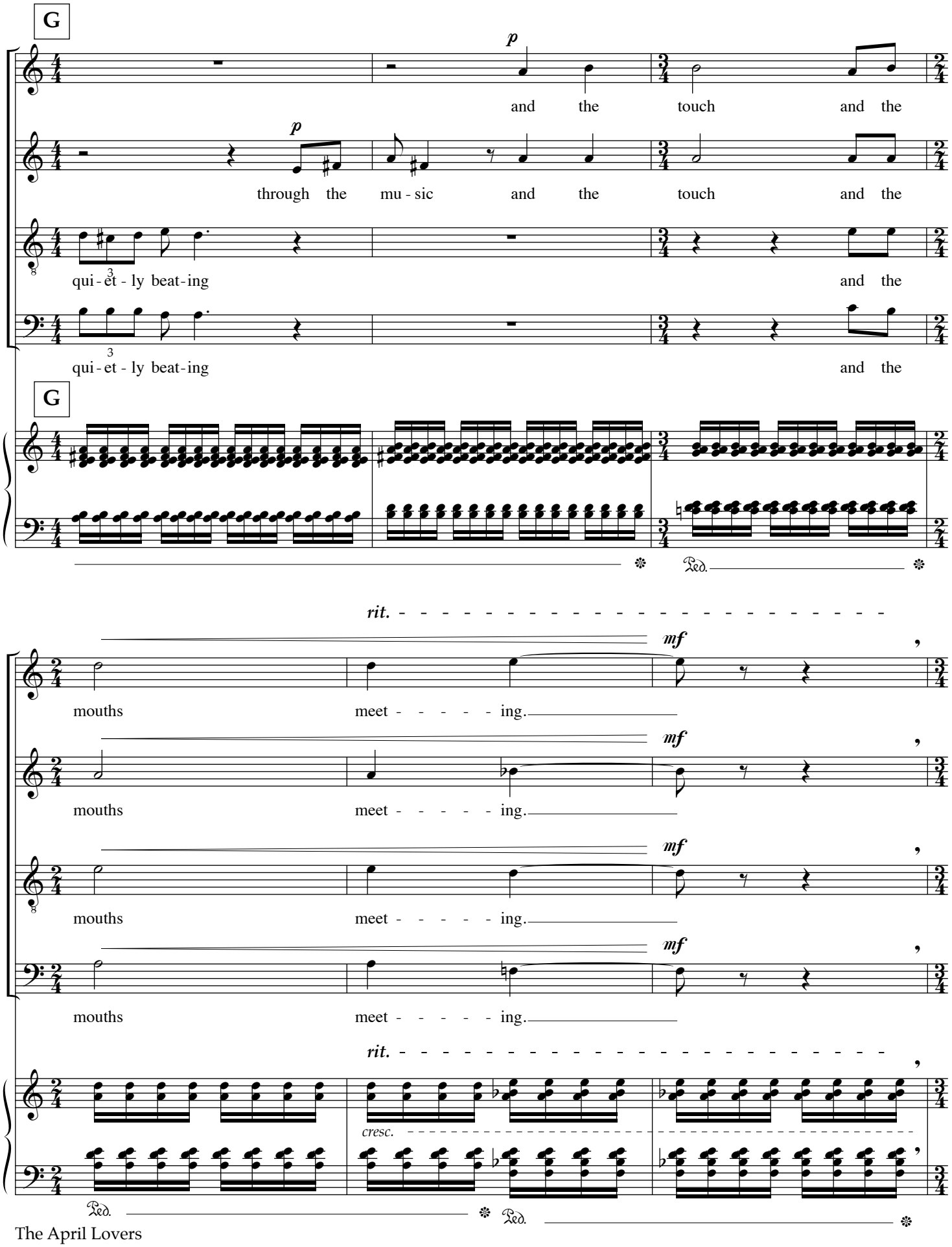
we have gone with - out will, with - out fear, with - out rea - son,

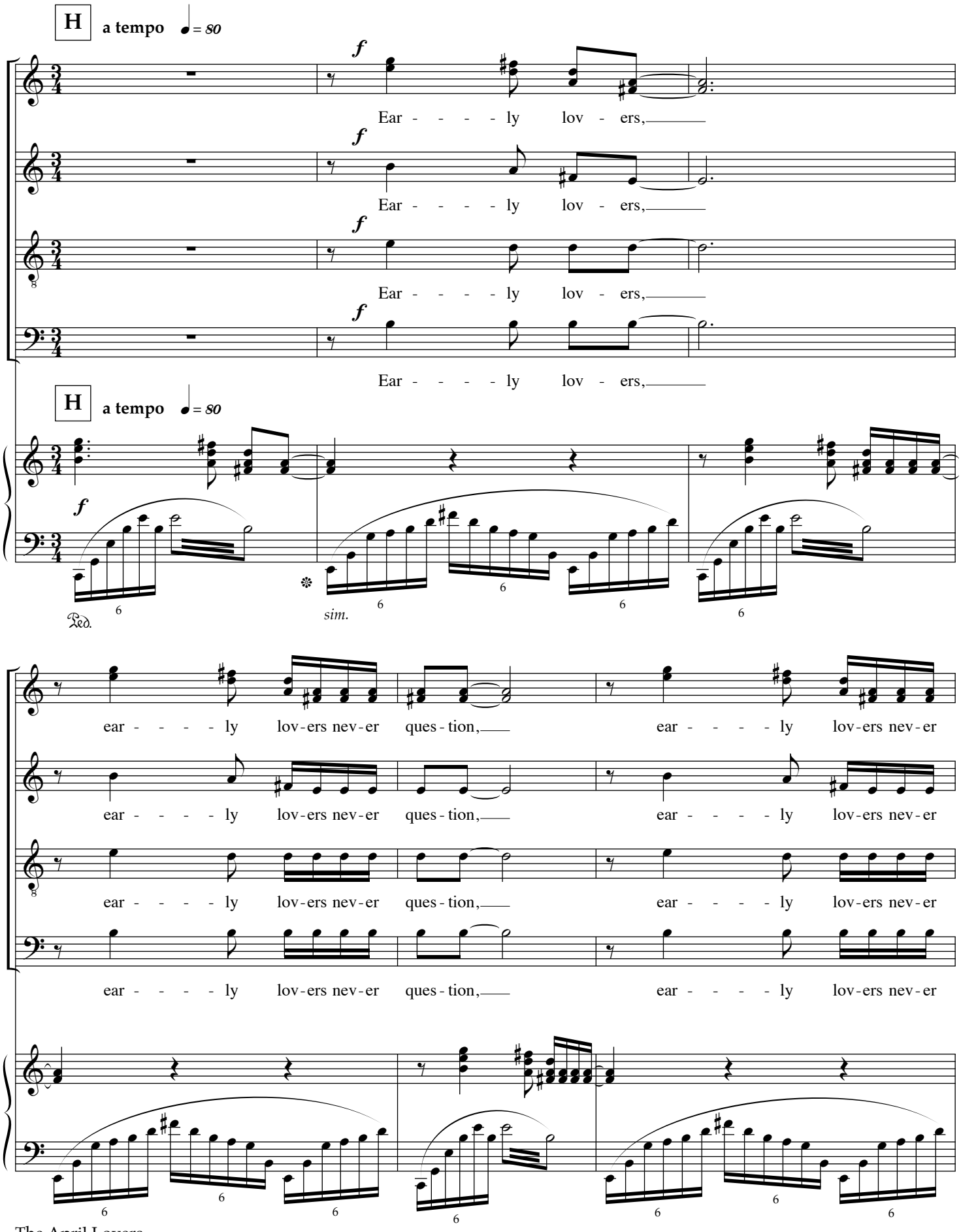
mf

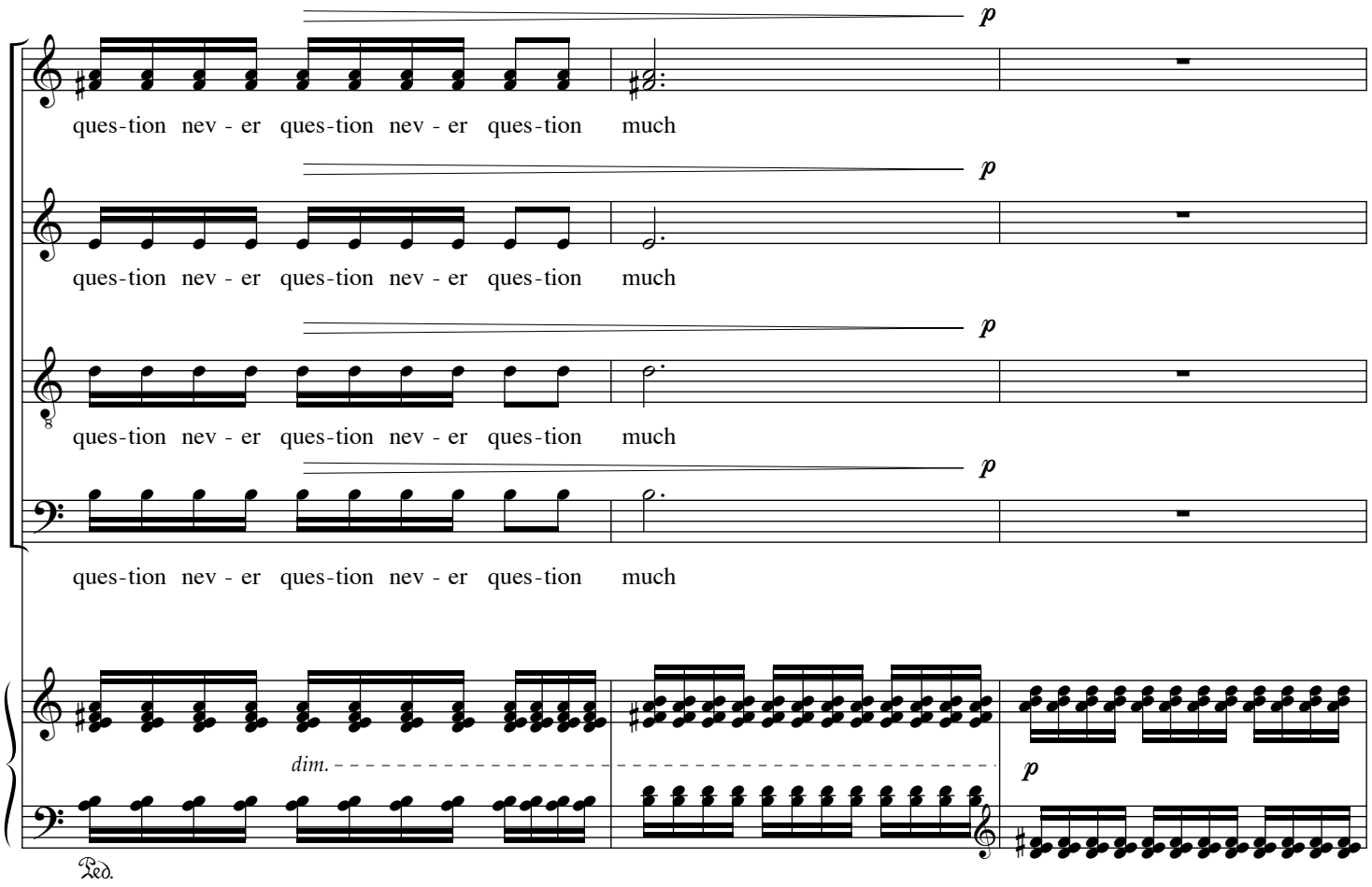
tre corde

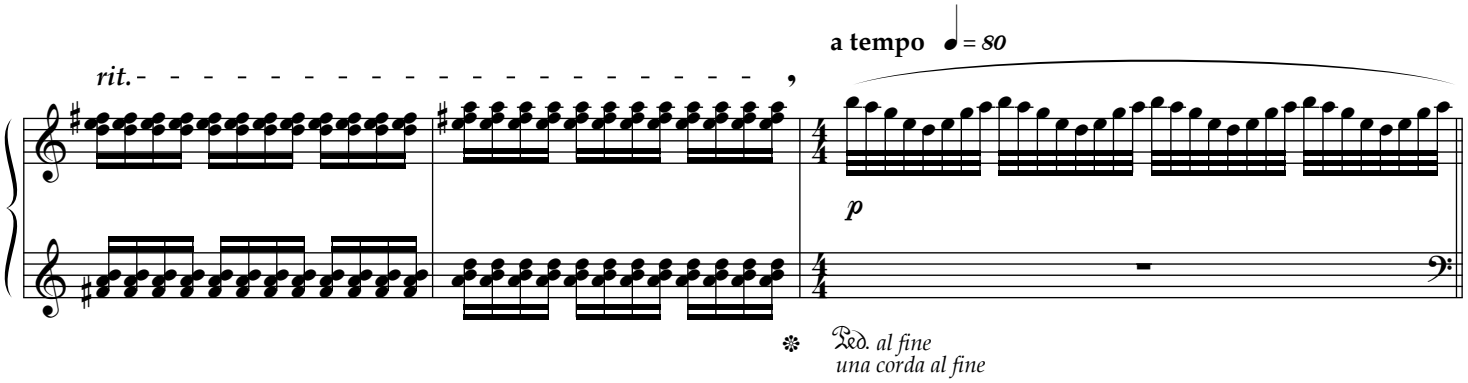

trust - ing to the power of a fick - le sea - son, of a pas - sion - ate
trust - ing to the power of a fick - le sea - son, of a pas - sion - ate
trust - ing to the power of a fick - le sea - son, of a pas - sion - ate,
fick - le sea - son, of a pas - sion - ate,
hour to ma - - - ture, to sus - tain till the plan un - cov - ers in the
hour to ma - - - ture, to sus - tain till the plan un - cov - ers in the
pas - sion - ate hour, Ah till the plan un - cov - ers in the
pas - sion - ate hour, Ah till the plan un - cov - ers in the

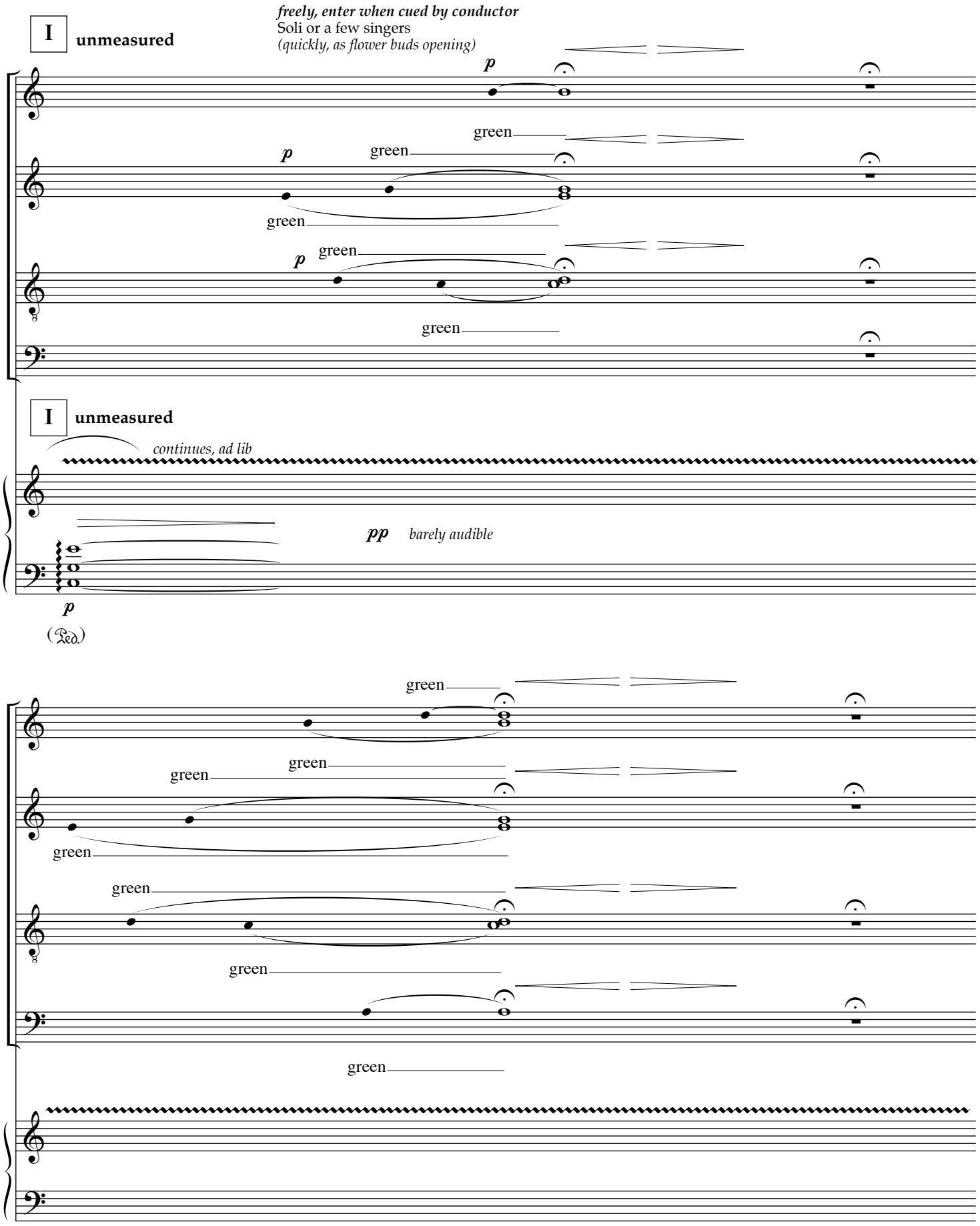

rit.
F
a tempo
♩ = 80
f
sun and rain. Ear - - - - - - - ly lov - ers,
mf
Ped.
sim.
p
ear - - - ly lov-ers nev-er ques-tion nev - er ques-tion nev - er ques - tion much
what is
dim.

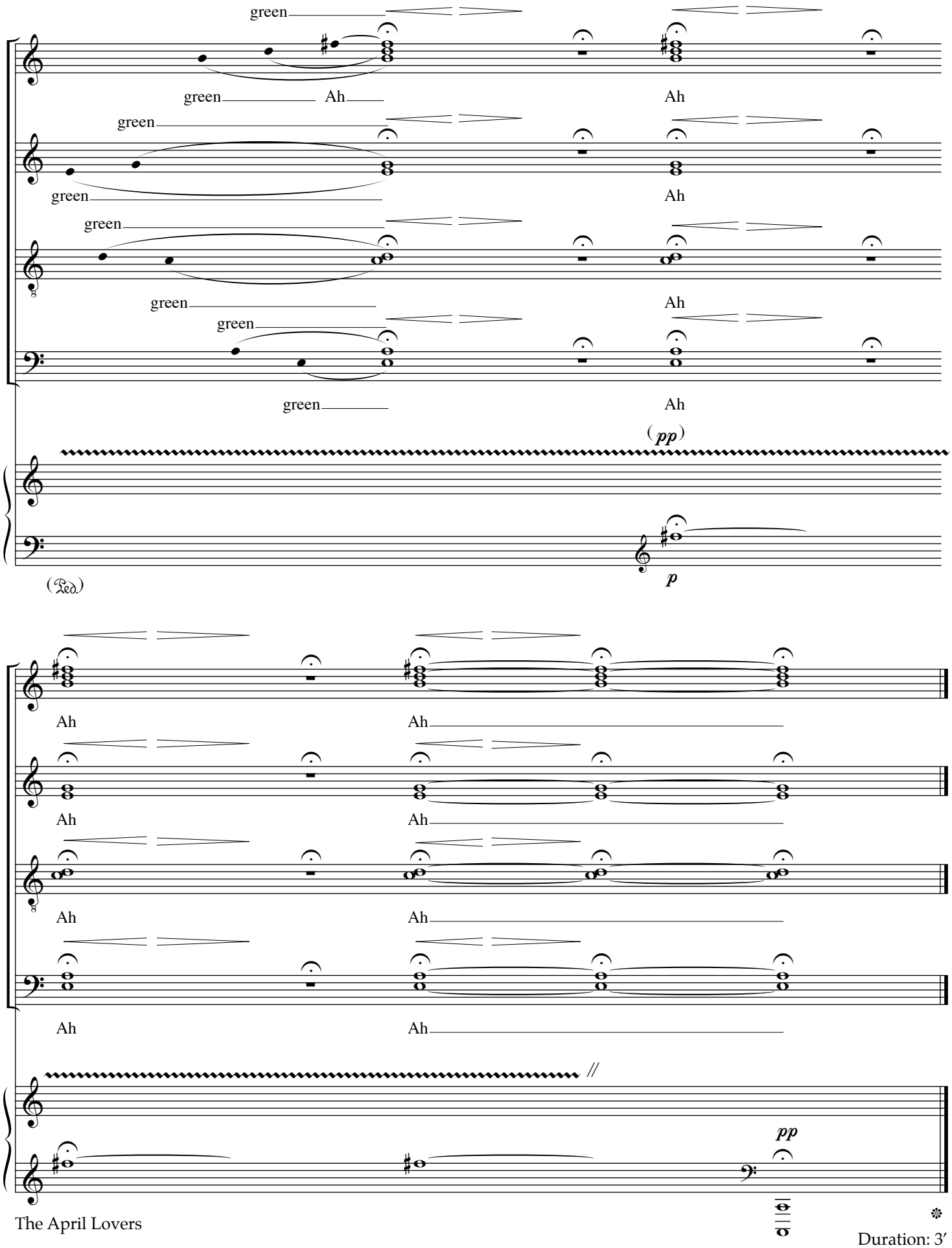

G
p
and the touch and the
p
through the mu - sic and the touch and the
qui - et - ly beat - ing and the
3
qui - et - ly beat - ing and the
3
G
Ped.
rit.
mf
mouths meet - - - - - ing.
mouths meet - - - - - ing.
mouths meet - - - - - ing.
mouths meet - - - - - ing.
rit.
cresc.
Ped.
Ped.


H
a tempo
♩ = 80
f
Ear - - - - ly lov - ers,
H
a tempo
♩ = 80
f
Ped.
sim.
ear - - - - ly lov-ers nev-er ques-tion,
ear - - - - ly lov-ers nev-er


p
ques-tion nev - er ques-tion nev - er ques-tion much
p
ques-tion nev - er ques-tion nev - er ques-tion much
p
ques-tion nev - er ques-tion nev - er ques-tion much
p
ques-tion nev - er ques-tion nev - er ques-tion much
dim.
p
Ped.


rit.
a tempo ♩= 80
p
Ped. al fine
una corda al fine


I unmeasured
freely, enter when cued by conductor
Soli or a few singers
(quickly, as flower buds opening)
p
green
I unmeasured
continues, ad lib
pp barely audible
(Ped.)



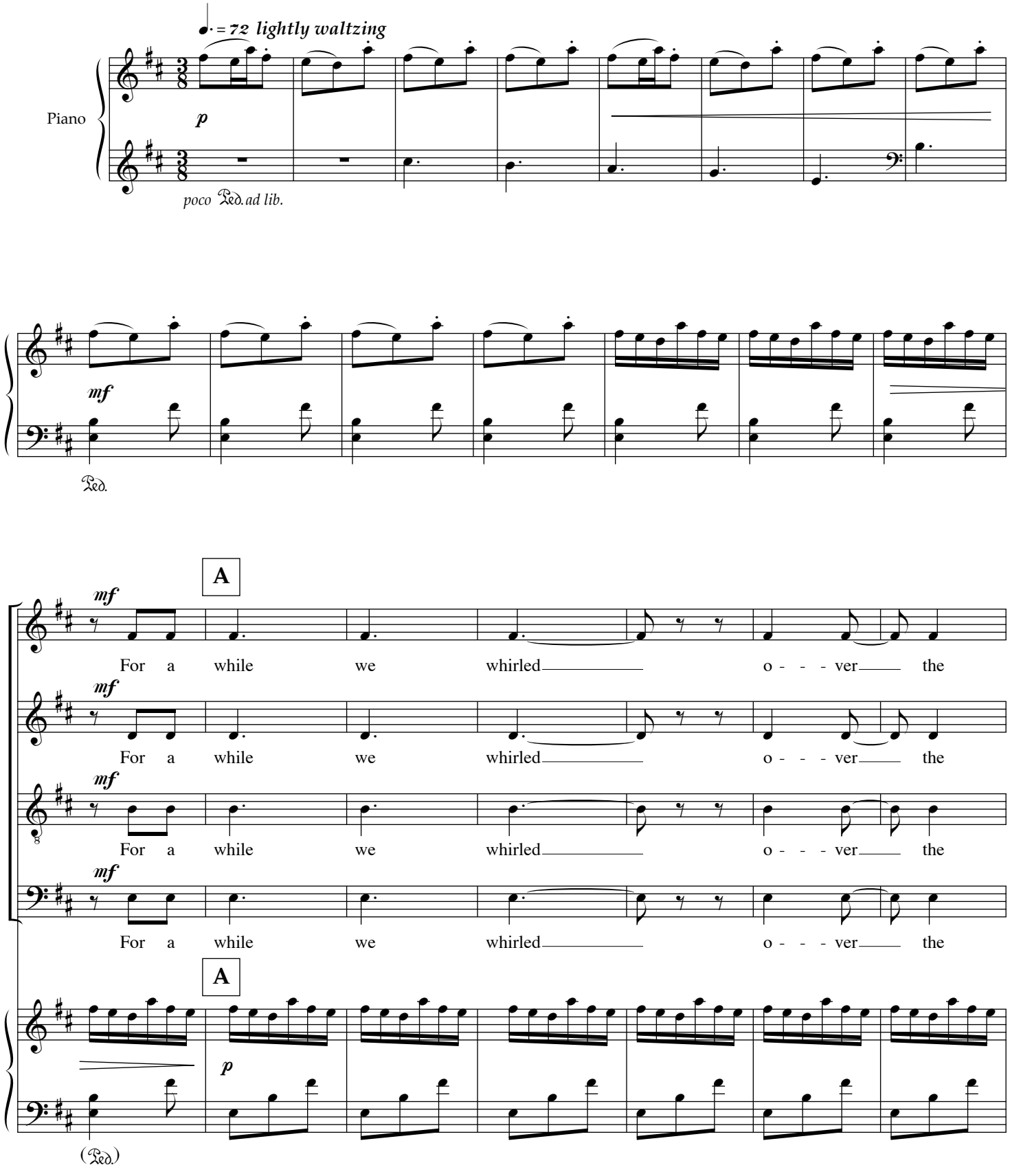
The April Lovers

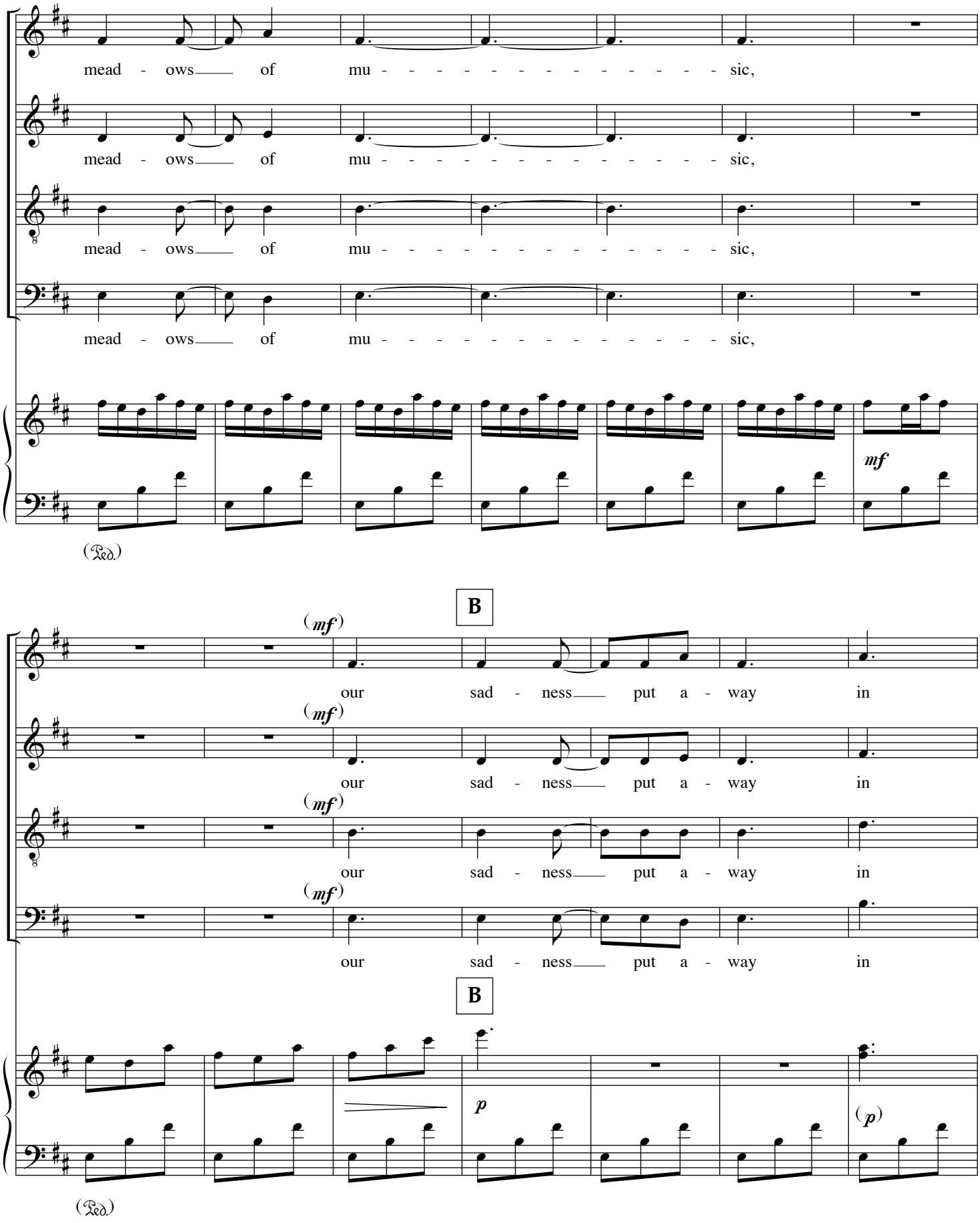
Duration: 3′

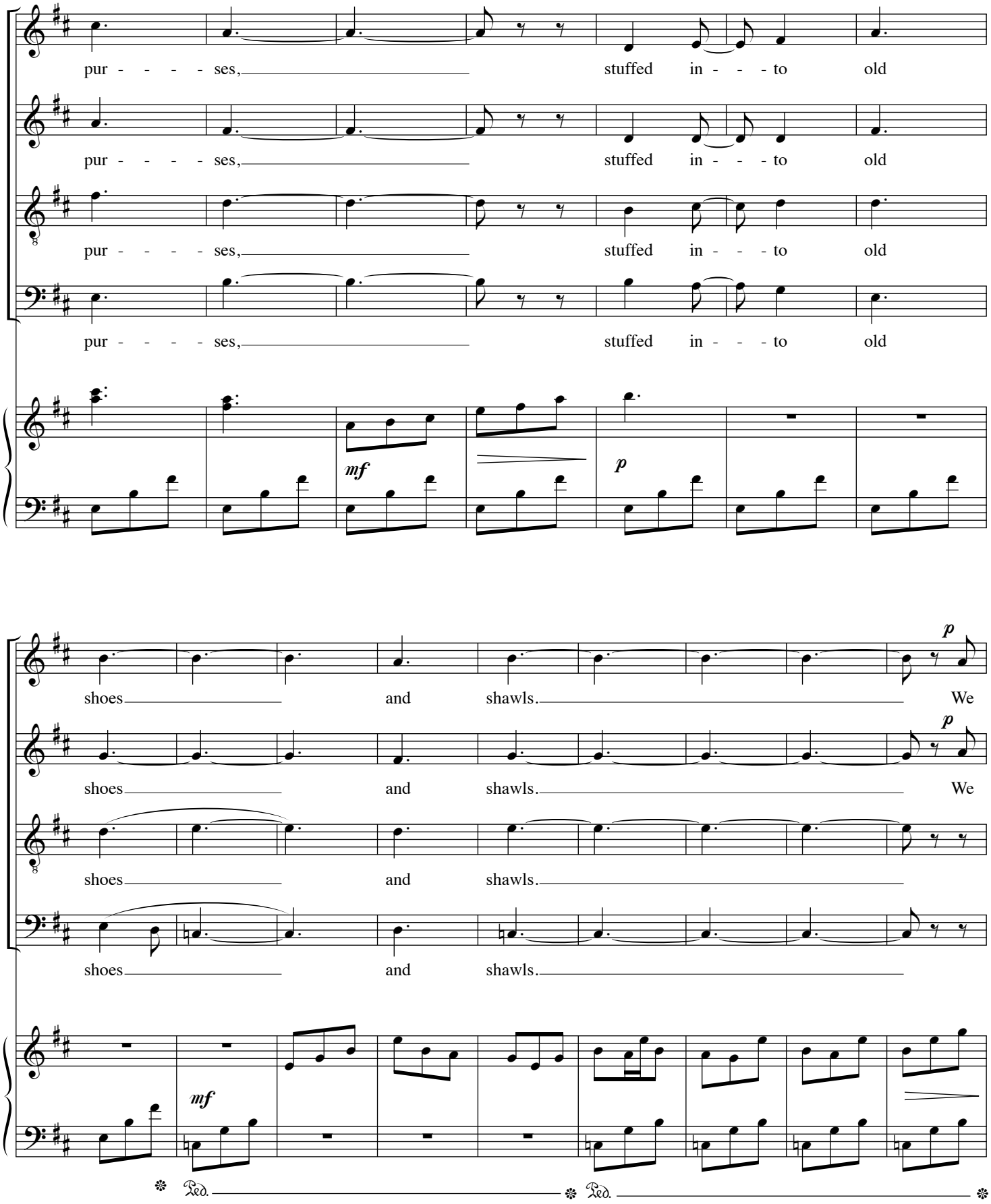
IV. An Hour To Dance

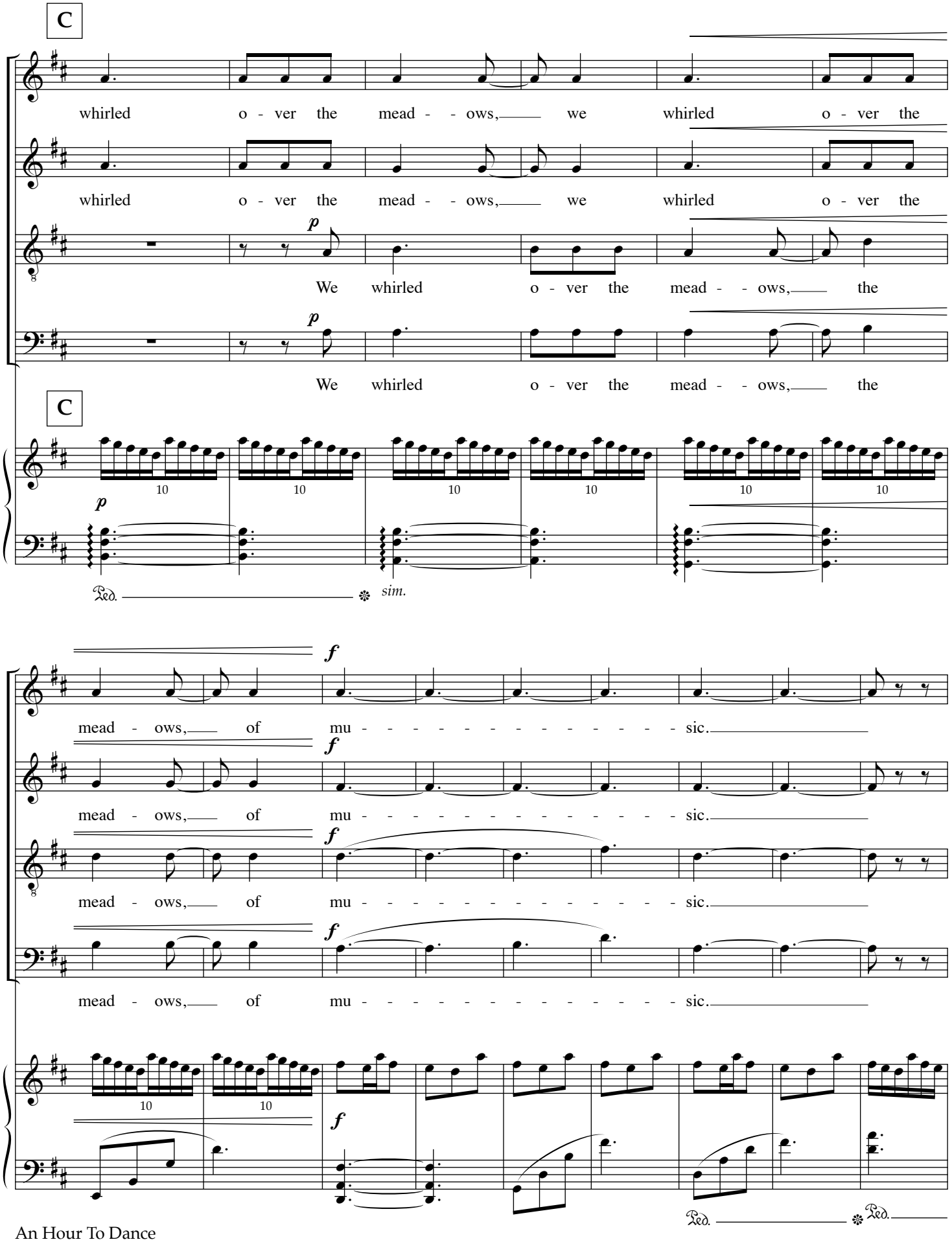
Virginia Adair

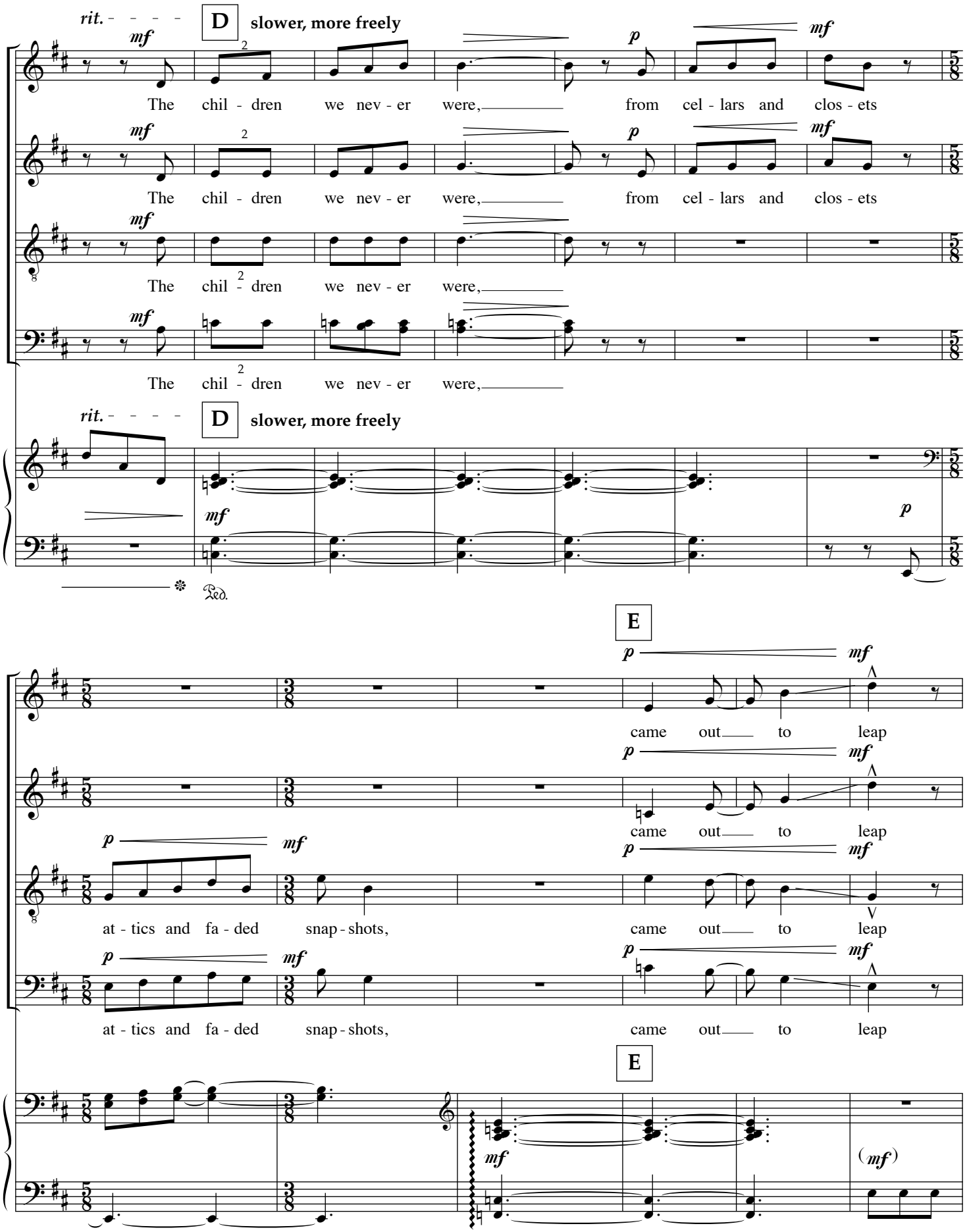
Gwyneth Walker

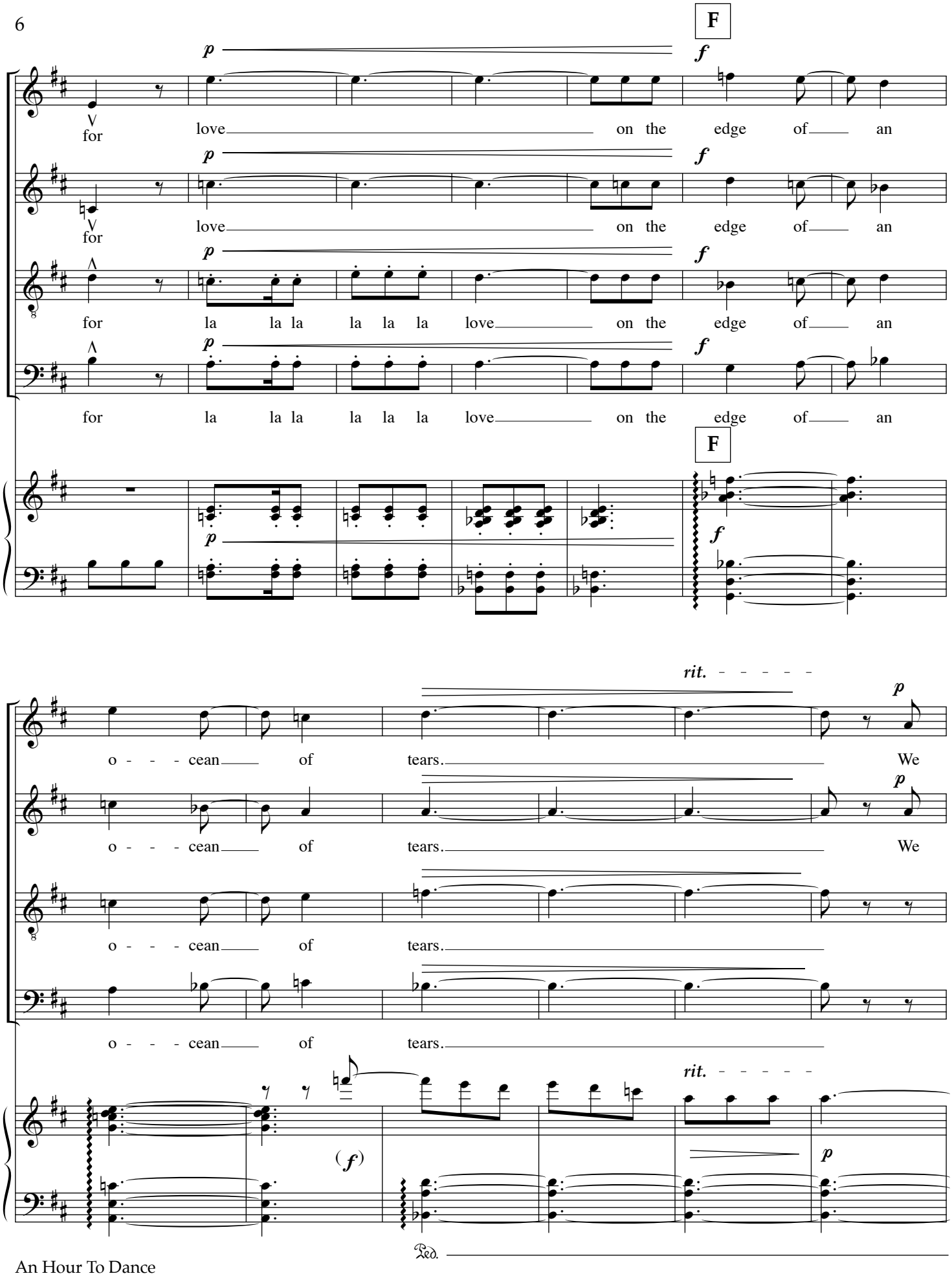


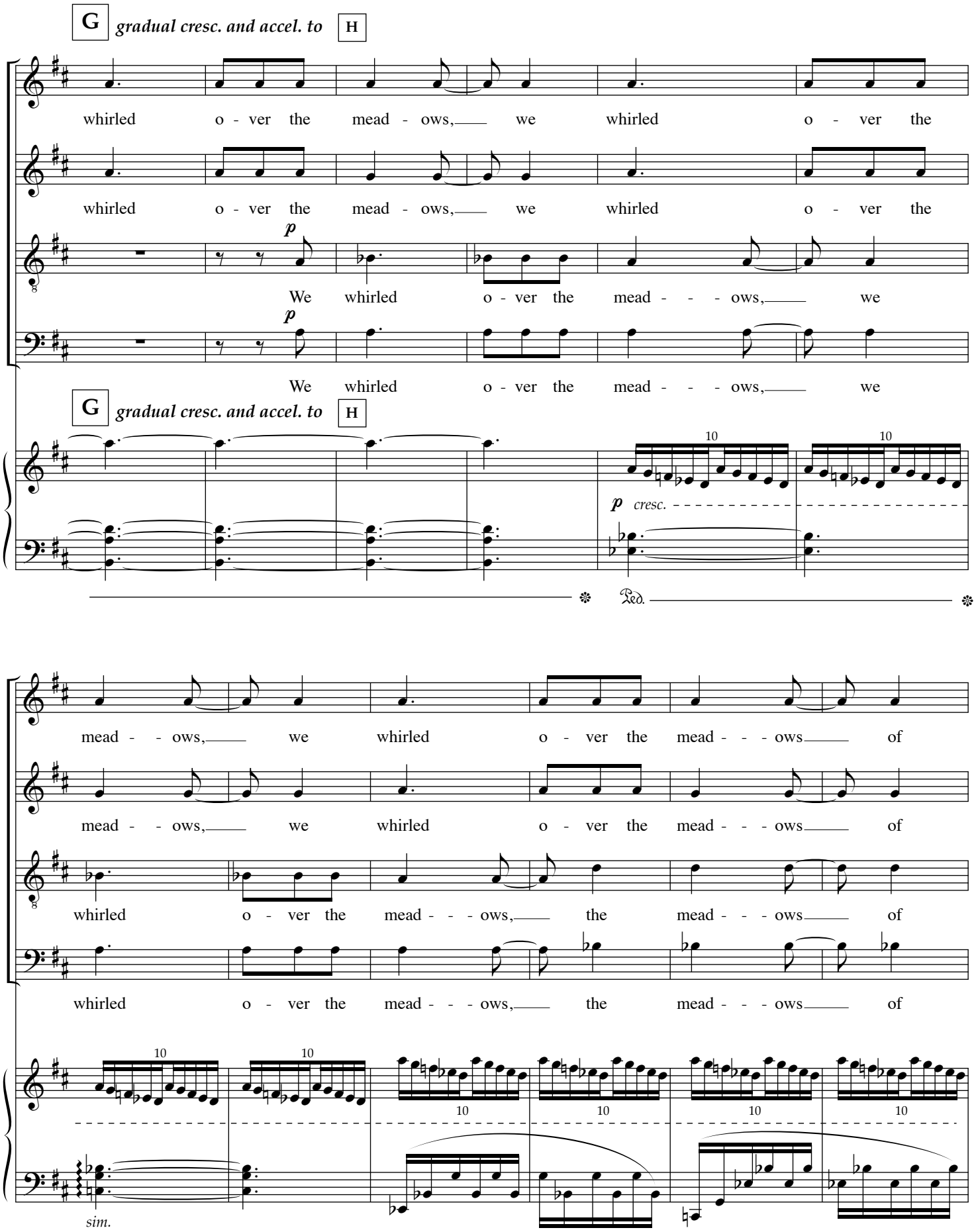

mead - ows of mu - - - - - - - - - - - - - sic,
mead - ows of mu - - - - - - - - - - - - - sic,
mead - ows of mu - - - - - - - - - - - - - sic,
mead - ows of mu - - - - - - - - - - - - - sic,
mf
(Ped.)
B
(mf)
our sad - ness put a - way in
our sad - ness put a - way in
our sad - ness put a - way in
our sad - ness put a - way in
B
p
(p)
(Ped.)

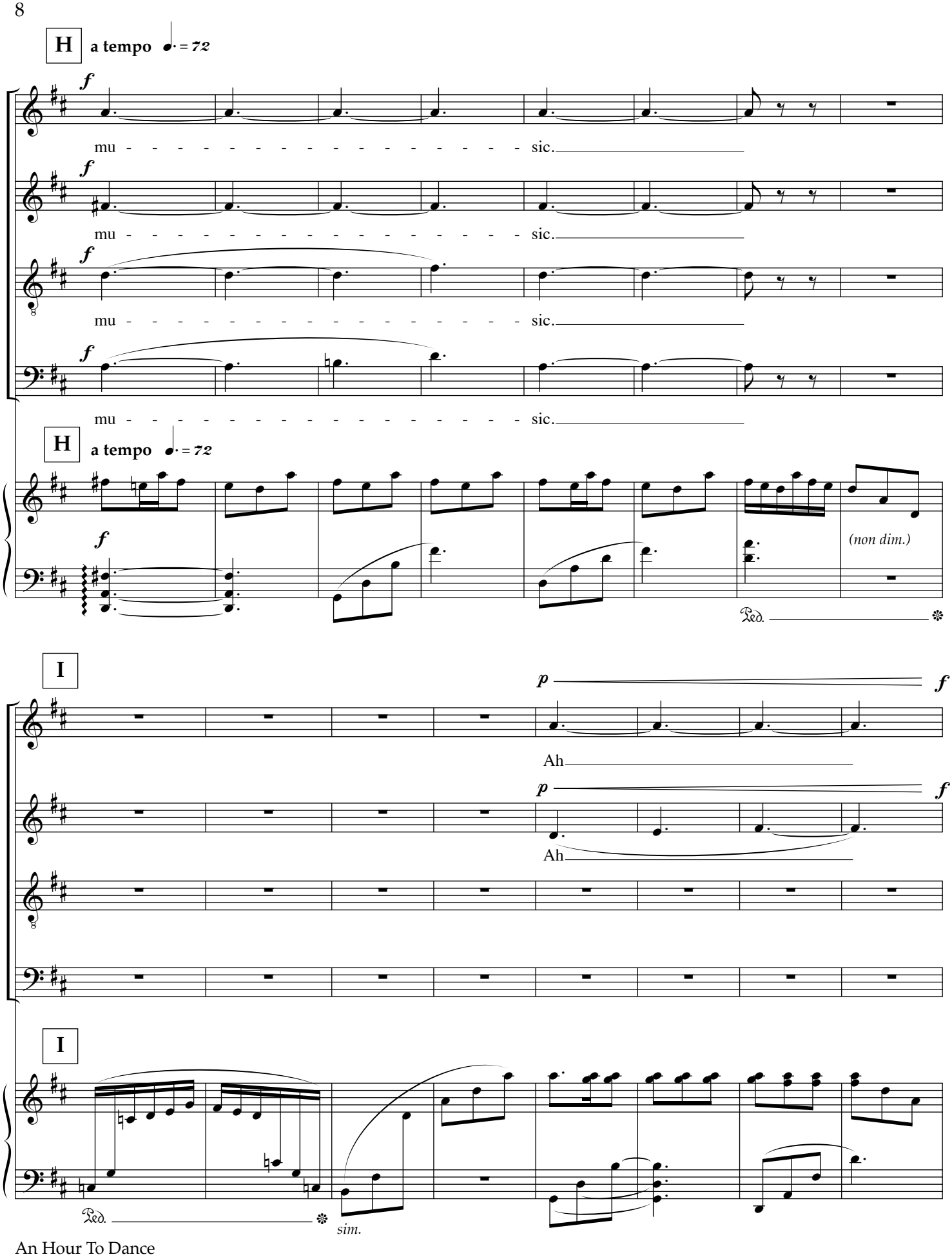

pur - - - - ses, stuffed in - - - to old
pur - - - - ses, stuffed in - - - to old
pur - - - - ses, stuffed in - - - to old
pur - - - - ses, stuffed in - - - to old
mf
p
shoes and shawls. We
shoes and shawls. We
shoes and shawls.
shoes and shawls.
mf
Ped.
Ped.

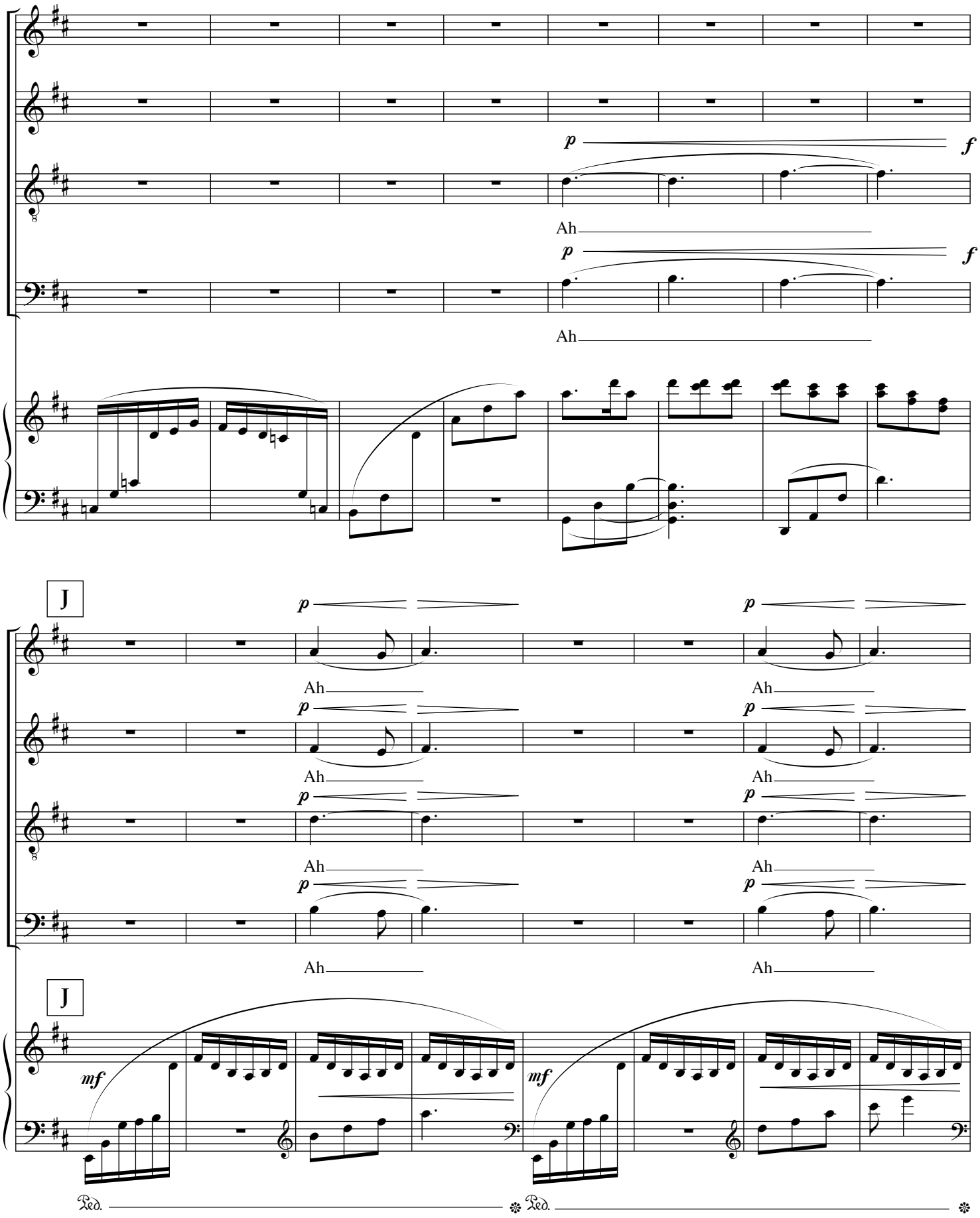

C
whirled o - ver the mead - - ows, we whirled o - ver the
whirled o - ver the mead - - ows, we whirled o - ver the
p
We whirled o - ver the mead - - ows, the
We whirled o - ver the mead - - ows, the
C
10
p
Ped. sim.
f
mead - ows, of mu - - - - - - - - - - - - sic.
mead - ows, of mu - - - - - - - - - - - - sic.
mead - ows, of mu - - - - - - - - - - - - sic.
mead - ows, of mu - - - - - - - - - - - - sic.
Ped. Ped.

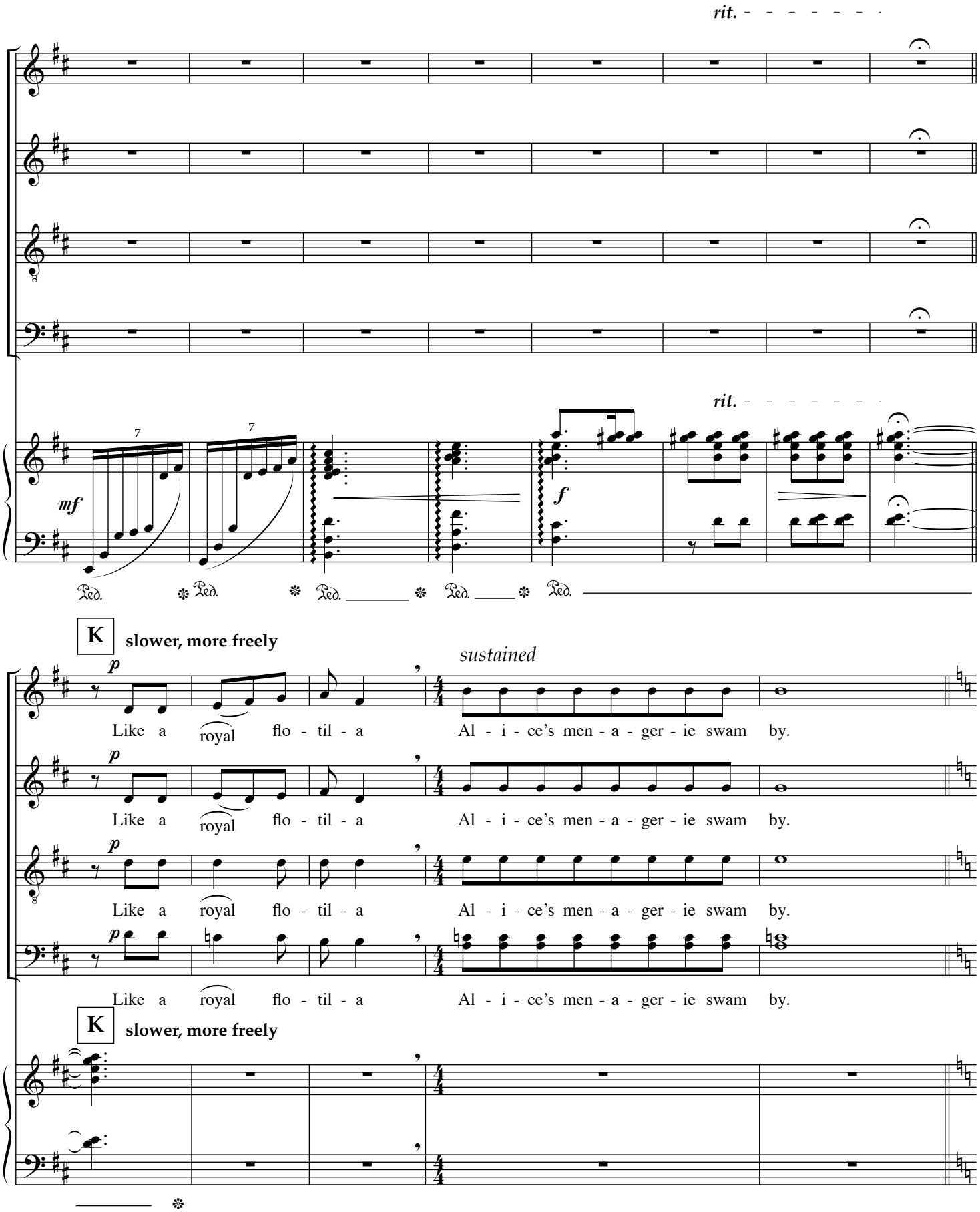

rit.
D
slower, more freely
mf
p
The chil - dren we nev - er were, from cel - lars and clos - ets
The chil - dren we nev - er were,
Ped.
E
came out to leap
at - tics and fa - ded snap - shots,
(mf)

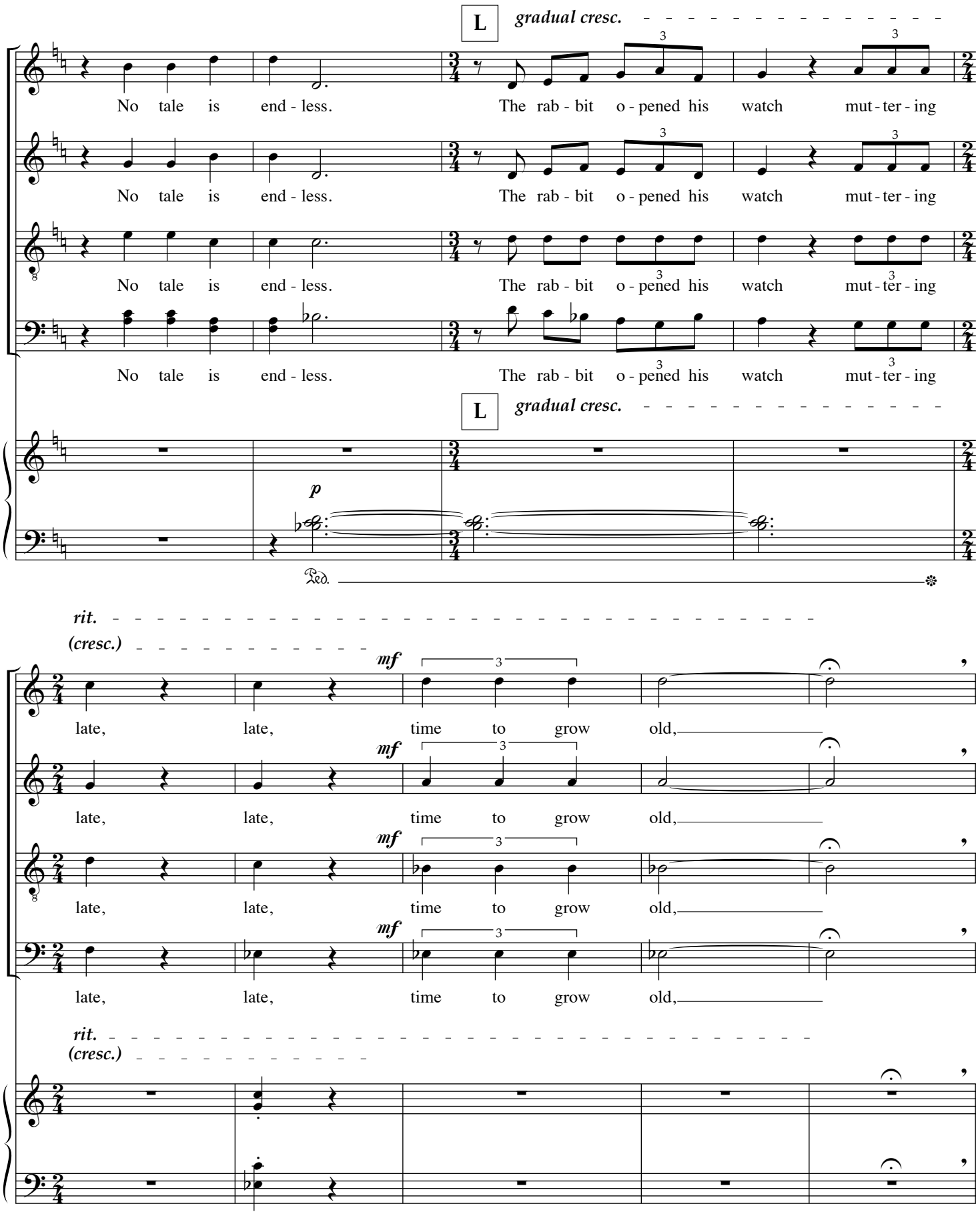

F
p
f
for love on the edge of an
for la la la la la la love on the edge of an
F
rit.
p
o - - - cean of tears. We
(f)
Ped.

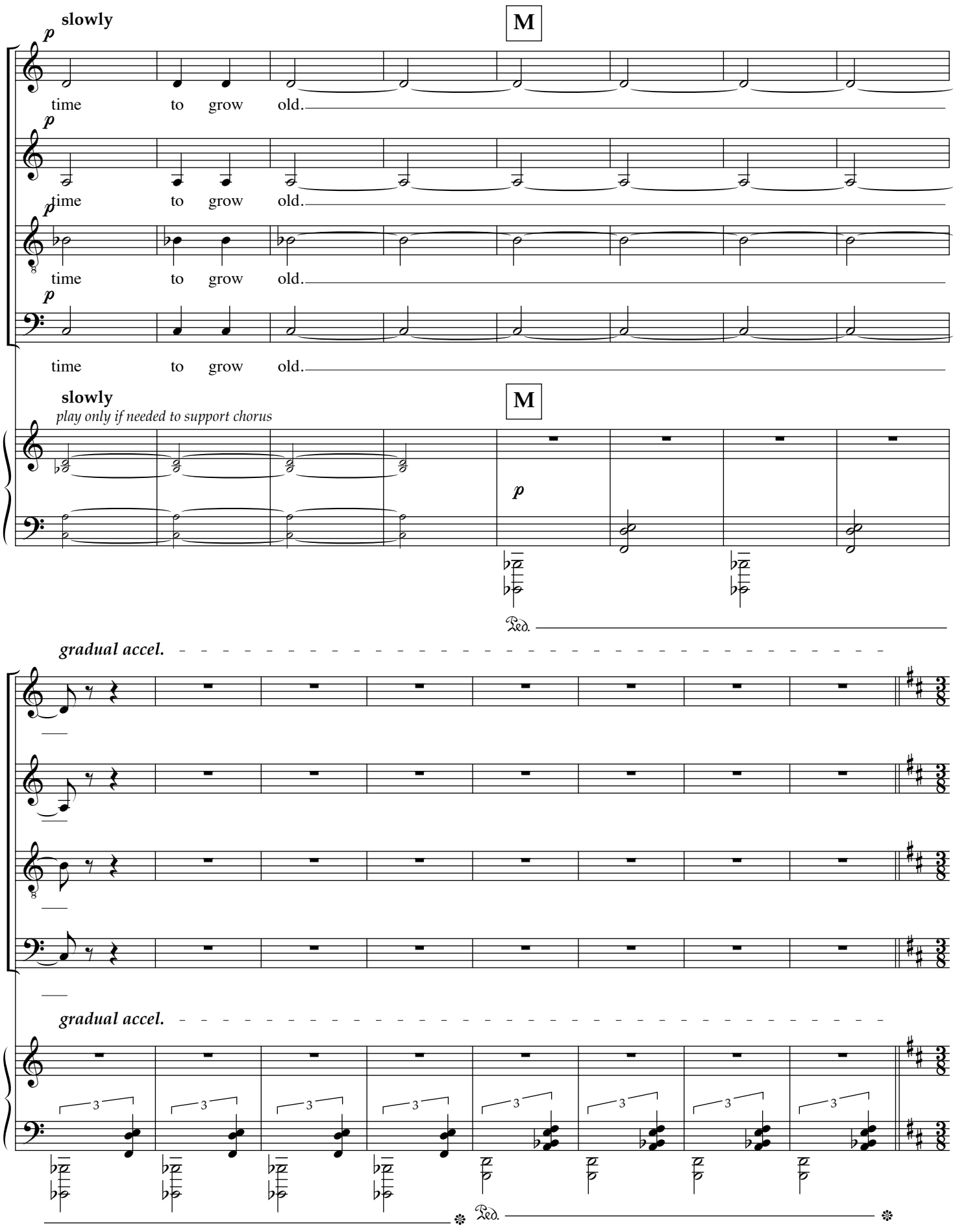

G
gradual cresc. and accel. to
H
whirled o - ver the mead - ows, we whirled o - ver the
whirled o - ver the mead - ows, we whirled o - ver the
p
We whirled o - ver the mead - - - ows, we
p
We whirled o - ver the mead - - - ows, we
G
gradual cresc. and accel. to
H
10
10
p cresc.
Ped.
mead - - ows, we whirled o - ver the mead - - - ows of
mead - - ows, we whirled o - ver the mead - - - ows of
whirled o - ver the mead - - - ows, the mead - - - ows of
whirled o - ver the mead - - - ows, the mead - - - ows of
10
10
10
10
10
10
sim.

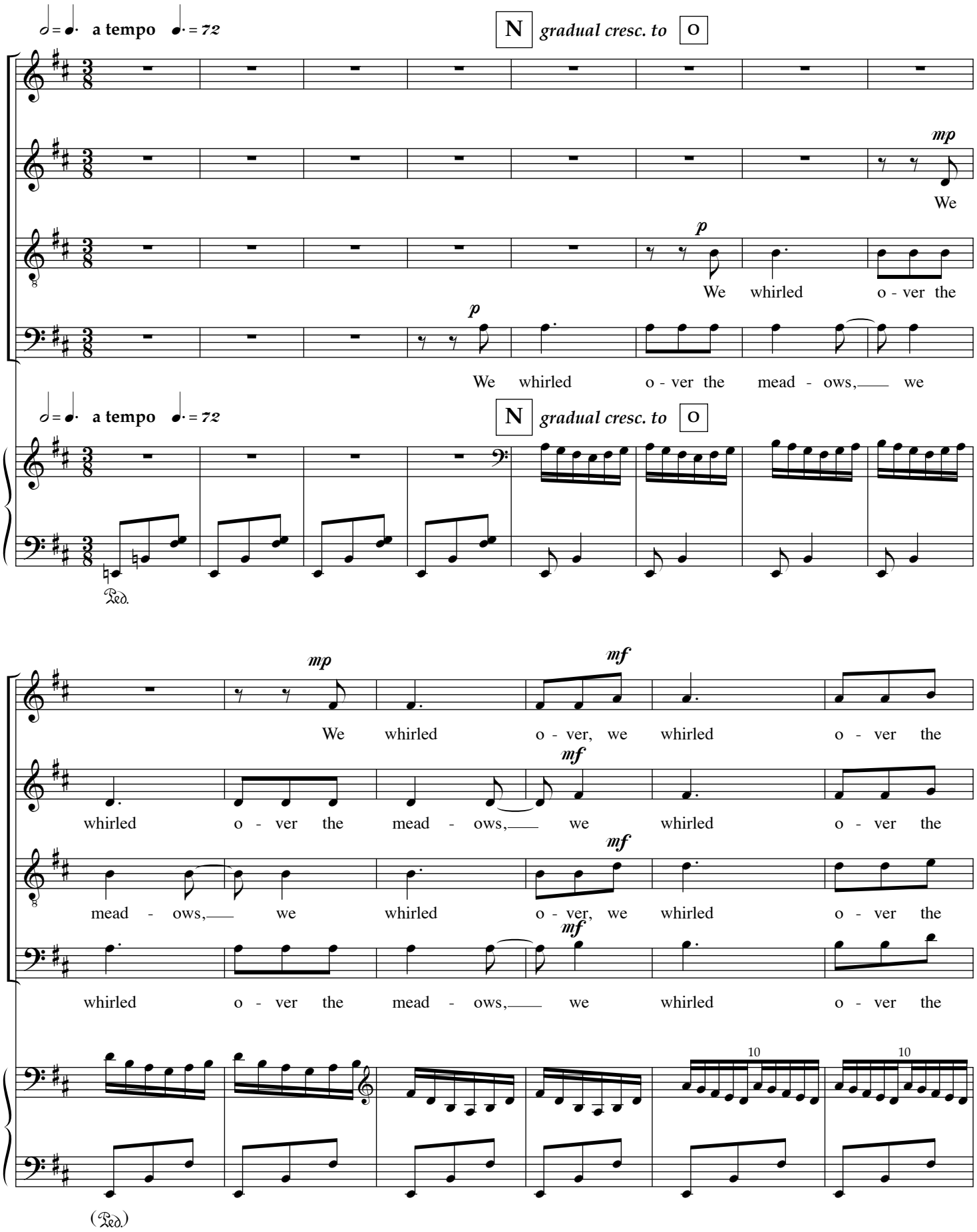

H
a tempo
♩. = 72
f
mu - - - - - - - - - - - - - - - - - - sic.
H
a tempo
♩. = 72
(non dim.)
Ped.
I
p
f
Ah
Ah
I
Ped.
sim.

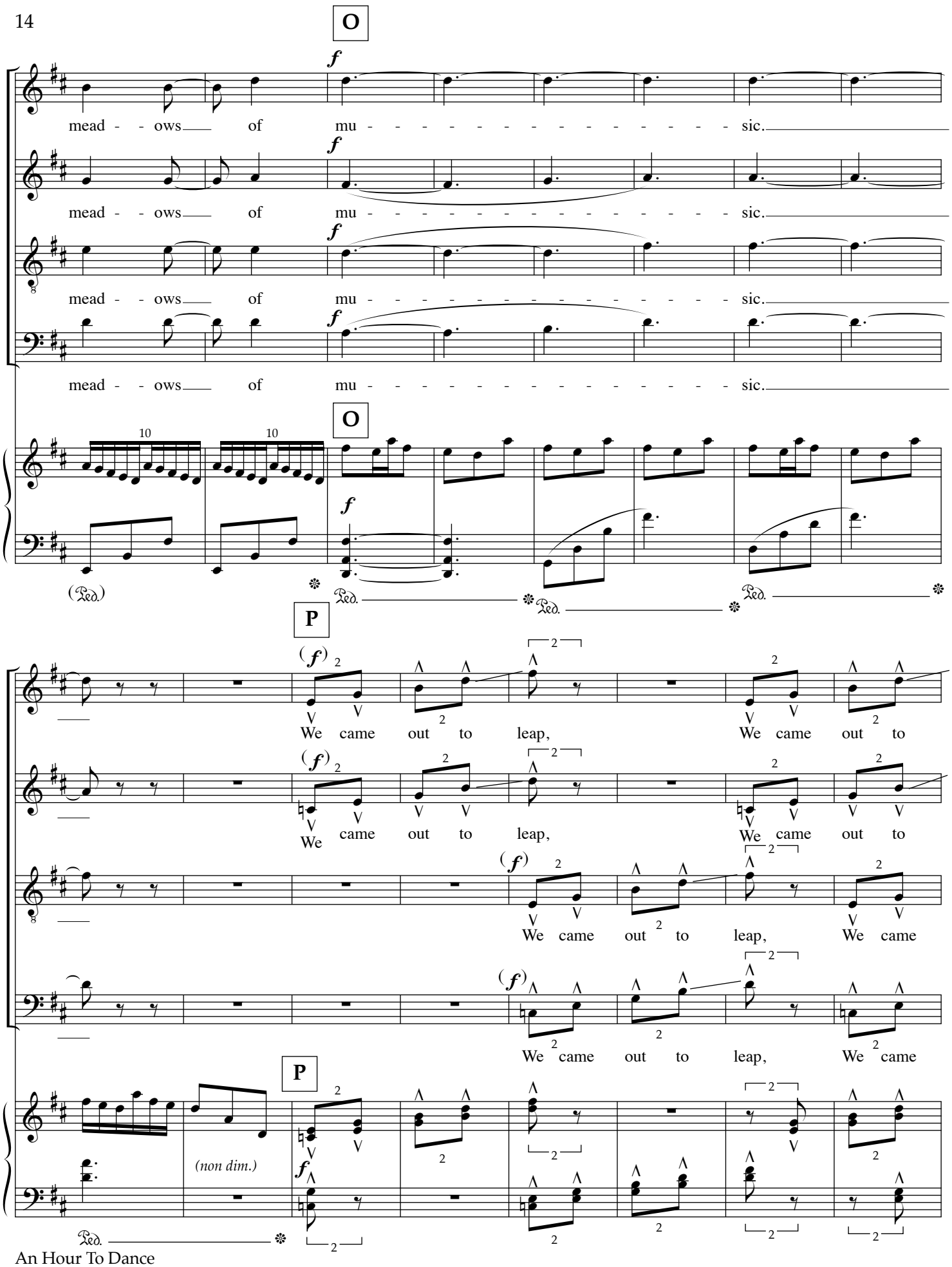

p
f
Ah
p
f
Ah
J
p
p
Ah
p
Ah
p
Ah
p
Ah
p
Ah
p
Ah
p
Ah
Ah
J
mf
mf
Ped.
Ped.


rit.
rit.
mf
f
Ped.
K
slower, more freely
p
sustained
Like a royal flo - til - a Al - i - ce's men - a - ger - ie swam by.
K
slower, more freely


L
gradual cresc.
No tale is end - less. The rab - bit o - pened his watch mut - ter - ing
No tale is end - less. The rab - bit o - pened his watch mut - ter - ing
No tale is end - less. The rab - bit o - pened his watch mut - ter - ing
No tale is end - less. The rab - bit o - pened his watch mut - ter - ing
L
gradual cresc.
p
Ped.
rit.
(cresc.)
mf
late, late, time to grow old,
late, late, time to grow old,
late, late, time to grow old,
late, late, time to grow old,
rit.
(cresc.)


slowly
p
M
time to grow old.
p
time to grow old.
p
time to grow old.
p
time to grow old.
slowly
play only if needed to support chorus
M
p
Ped.
gradual accel.
gradual accel.
3
Ped.


a tempo
N
gradual cresc. to
O
mp
We
p
We whirled o - ver the
We whirled o - ver the mead - ows, we
Ped.
mf
We whirled o - ver, we whirled o - ver the
whirled o - ver the mead - ows, we whirled o - ver the
mead - ows, we whirled o - ver, we whirled o - ver the
whirled o - ver the mead - ows, we whirled o - ver the
10
(Ped.)


O
f
mead - - ows of mu - - - - - - - - - - - - - - - sic.
mead - - ows of mu - - - - - - - - - - - - - - - sic.
mead - - ows of mu - - - - - - - - - - - - - - - sic.
mead - - ows of mu - - - - - - - - - - - - - - - sic.
O
10
10
f
(Ped.)
Ped.
Ped.
Ped.
P
(f)
We came out to leap, We came out to
We came out to leap, We came out to
We came out to leap, We came
We came out to leap, We came
P
(non dim.)
f
Ped.

Q

leap, for la la la la la la la la la

leap, for la la la la la la la la la

out to leap, for la la la la la la la la la

out to leap, for la la la la la la la la la

Q

love.

love.

love.

love.

love.

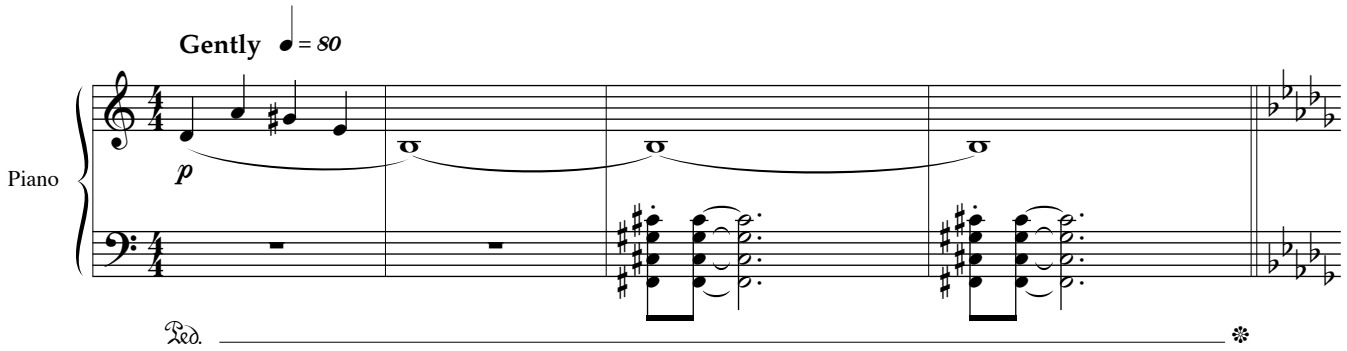
continue, blurred

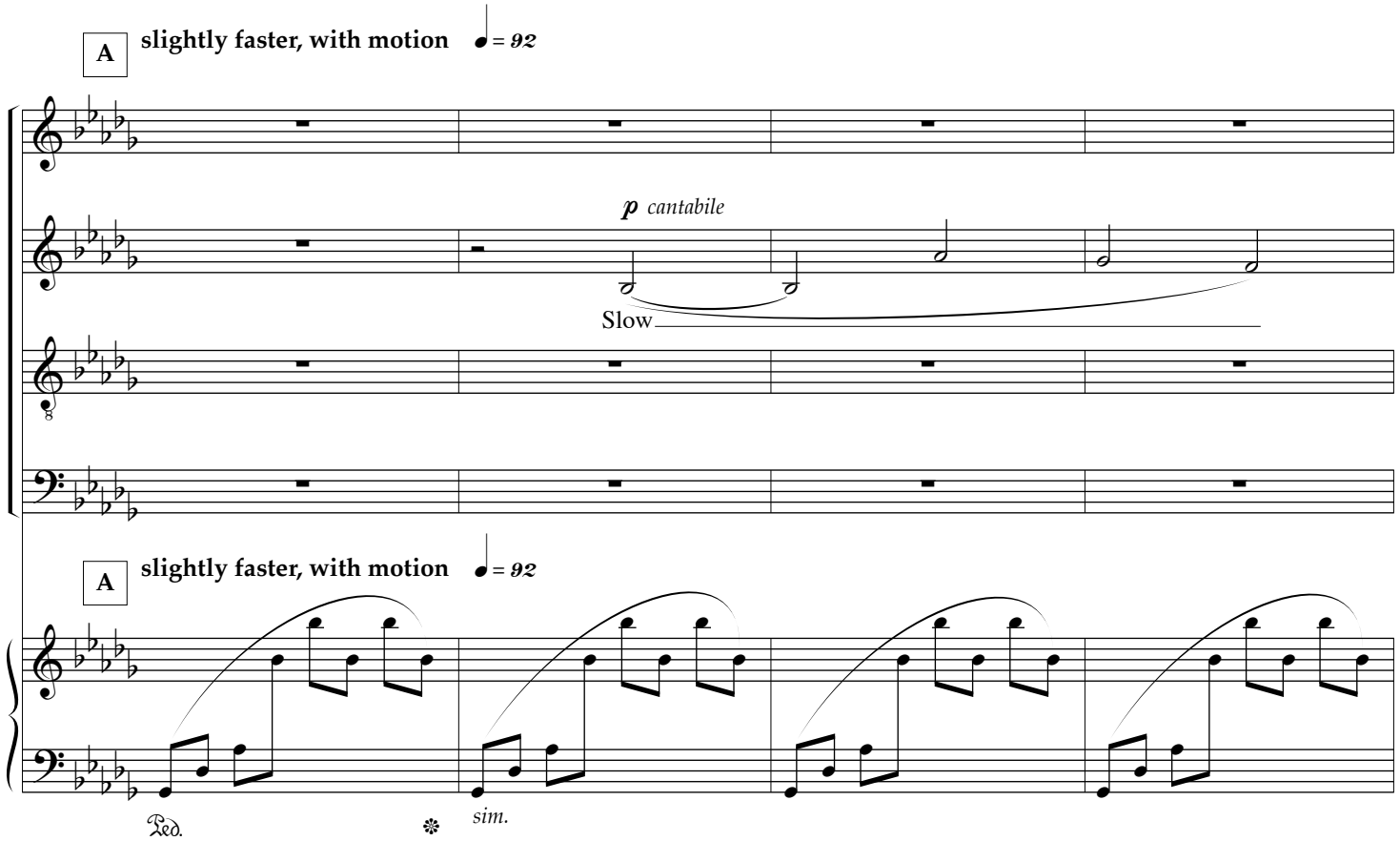
Ped.

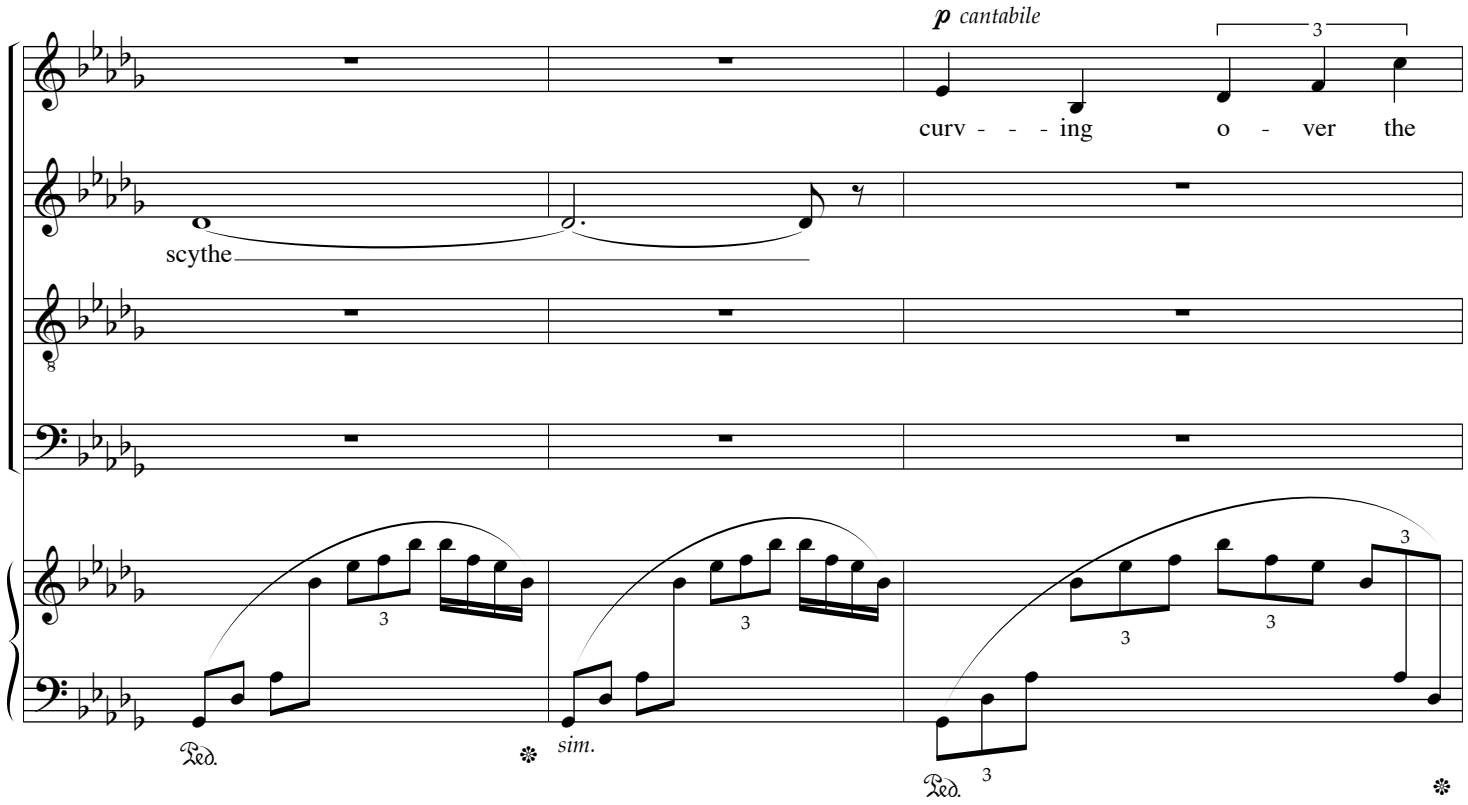
V. Slow Scythe

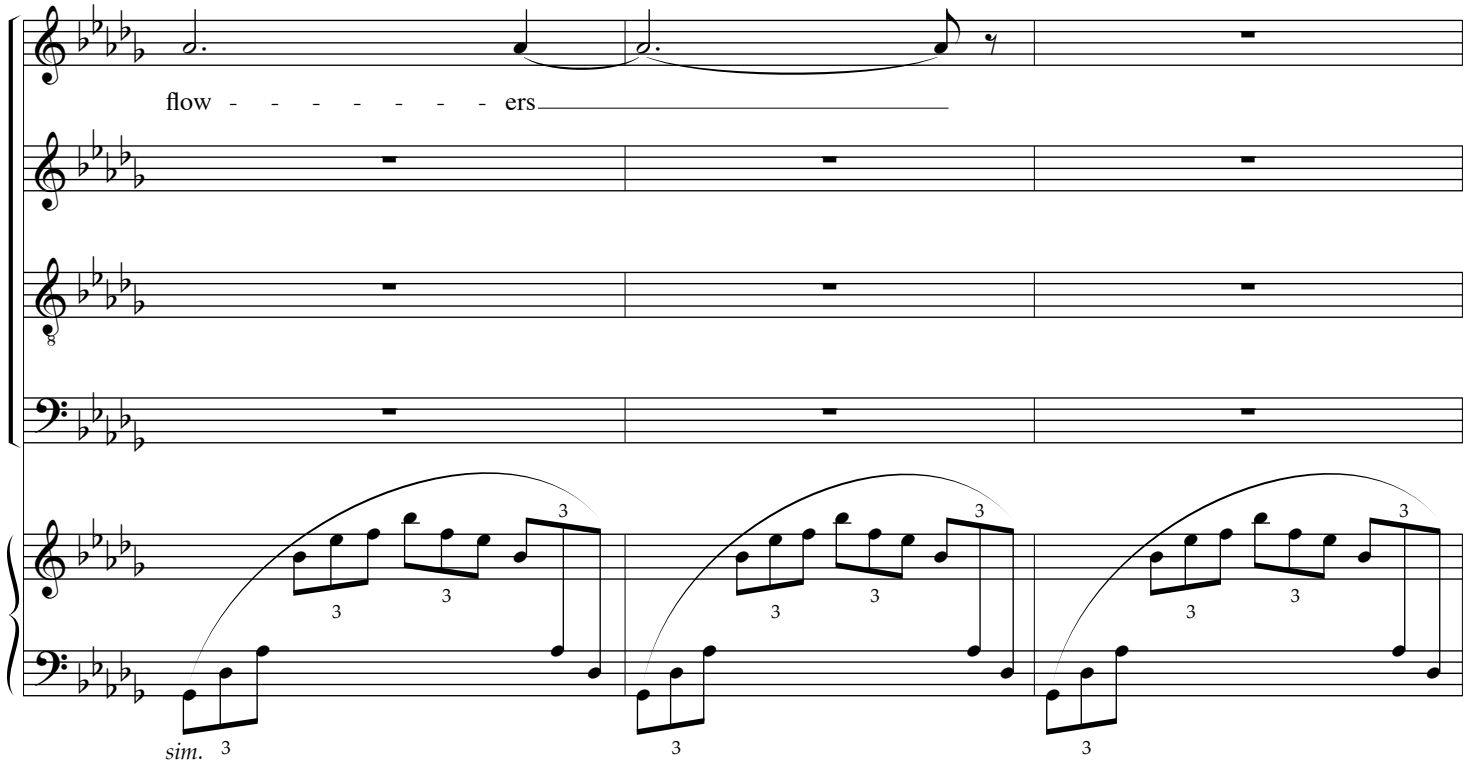
Virginia Adair

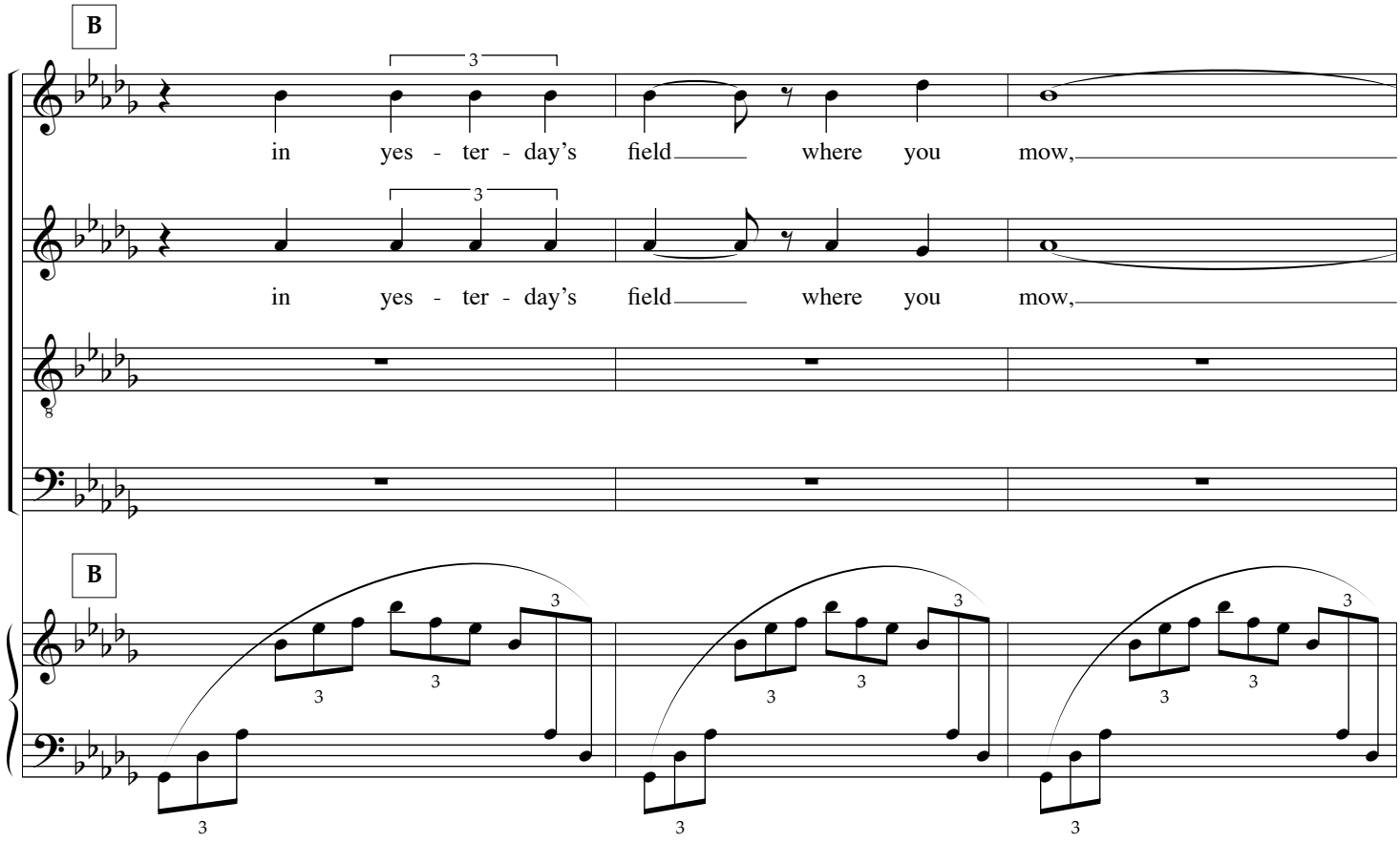
Gwyneth Walker

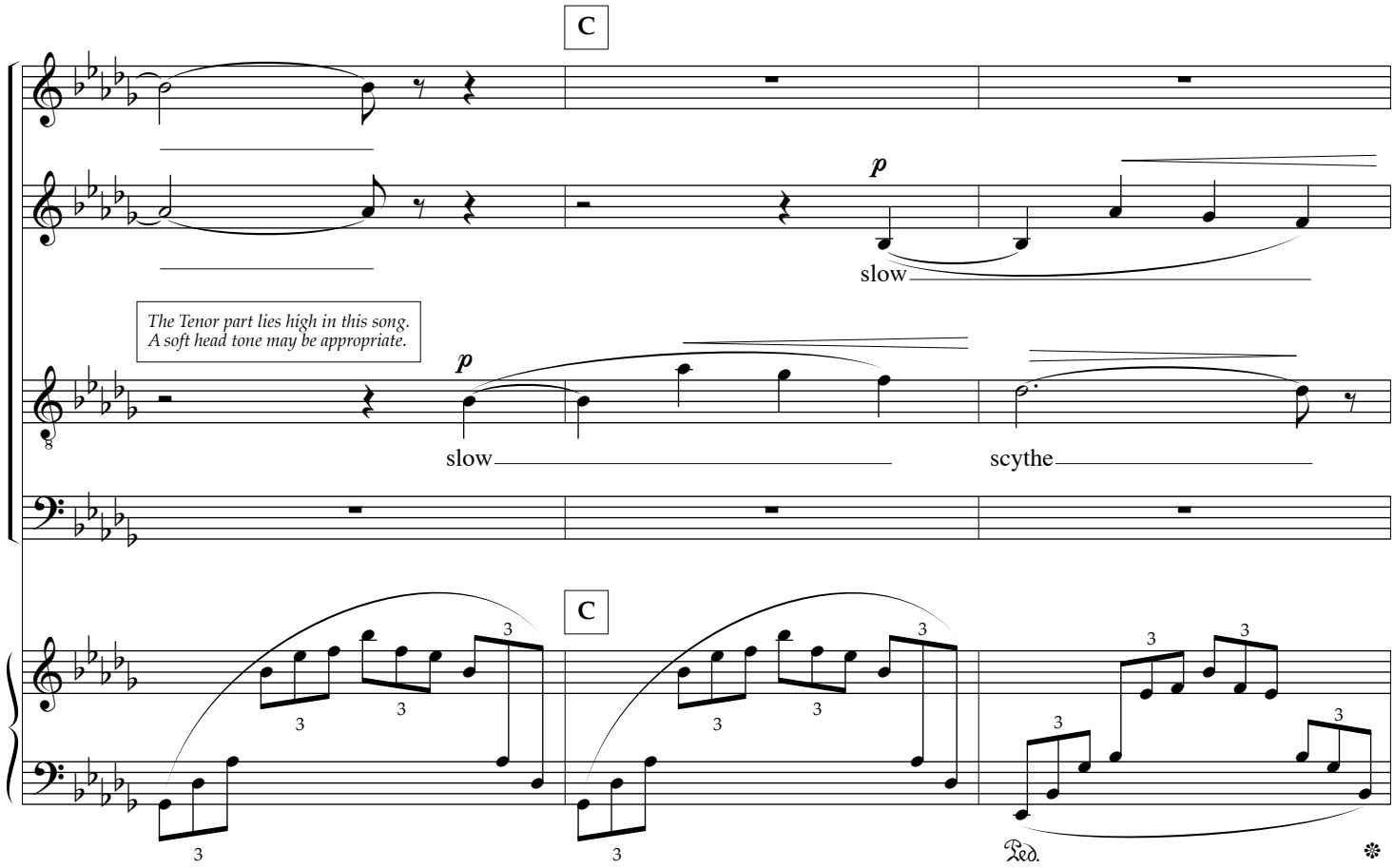


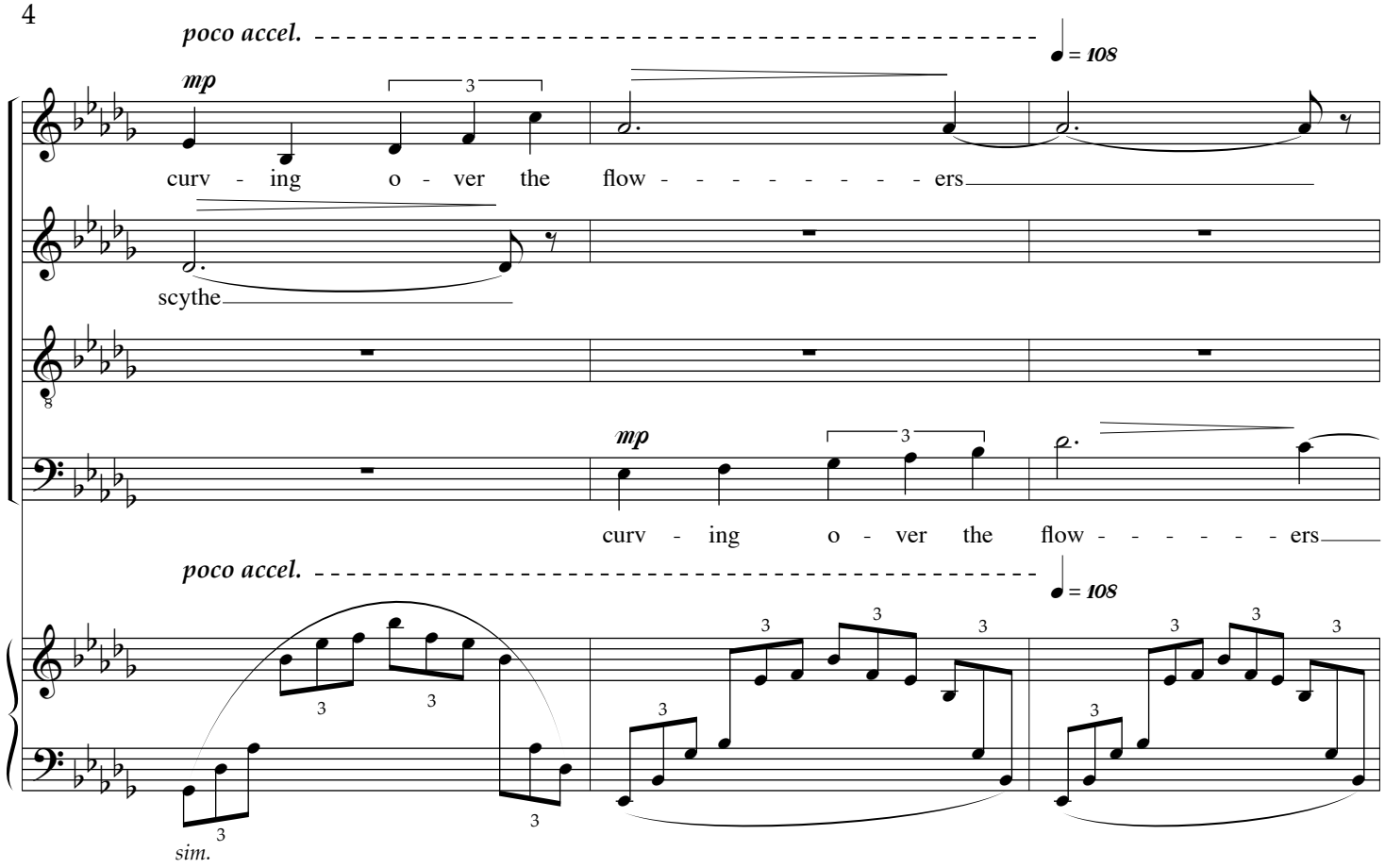


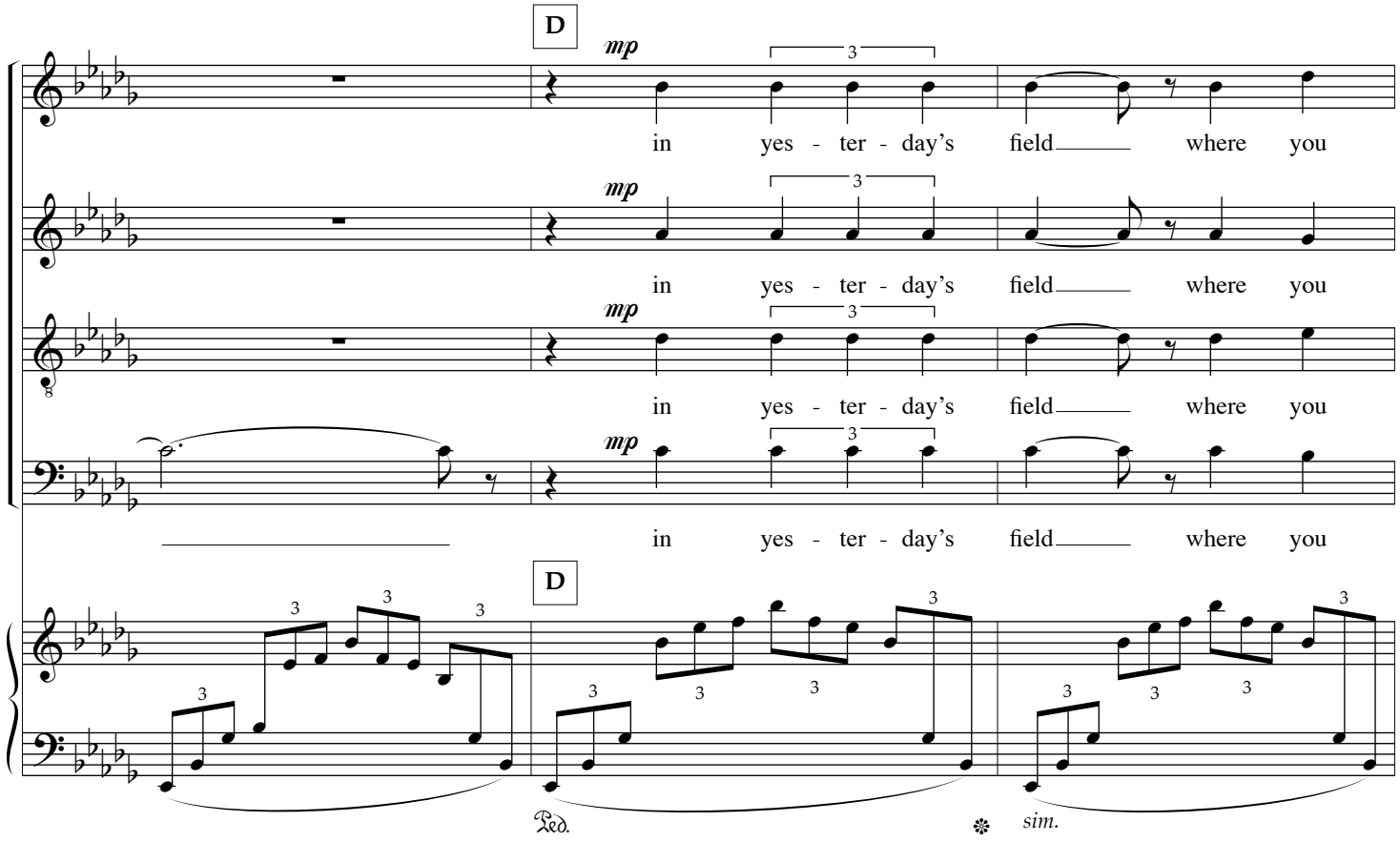

p cantabile
curv - - - ing o - ver the
scythe
Ped.
sim.
Ped.

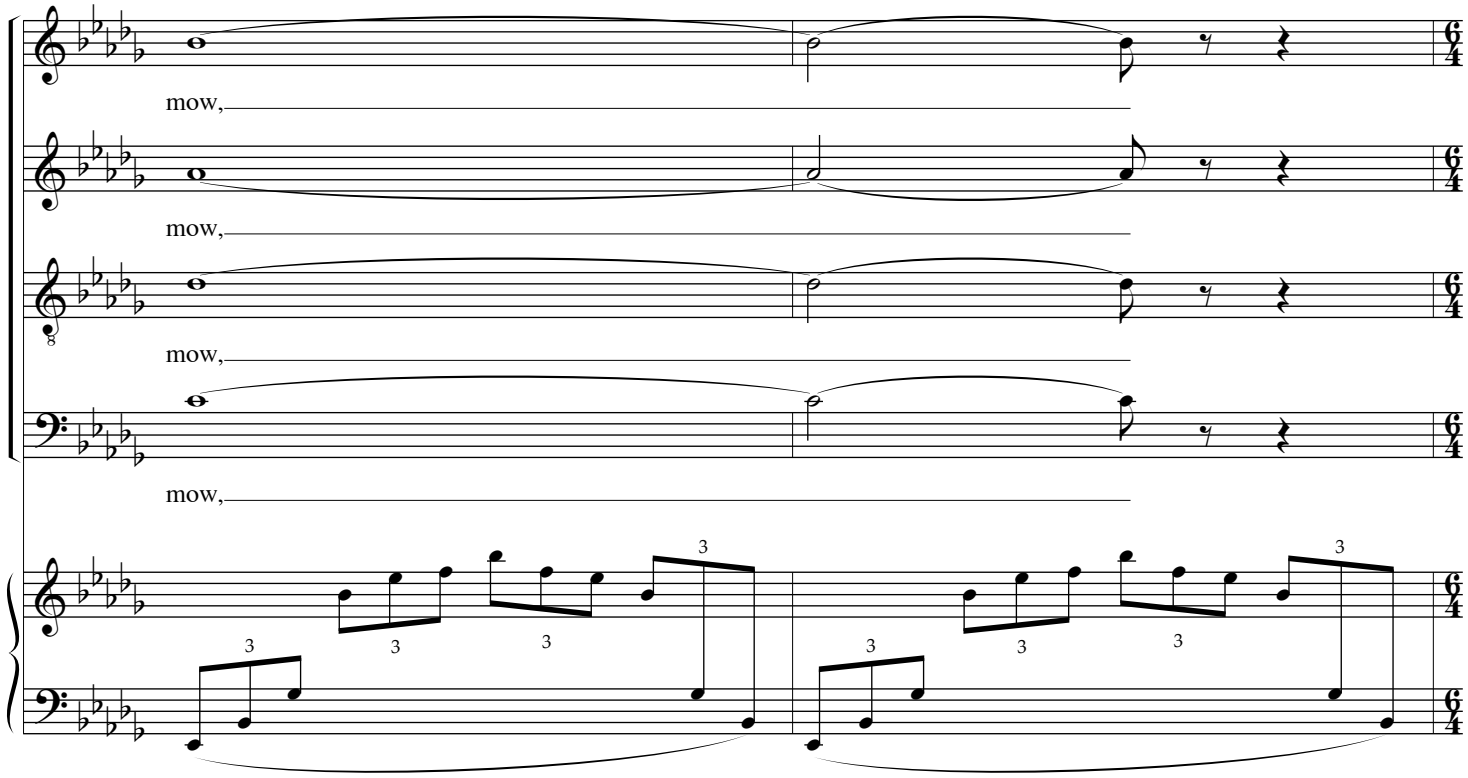

flow - - - - - - - - ers
sim.

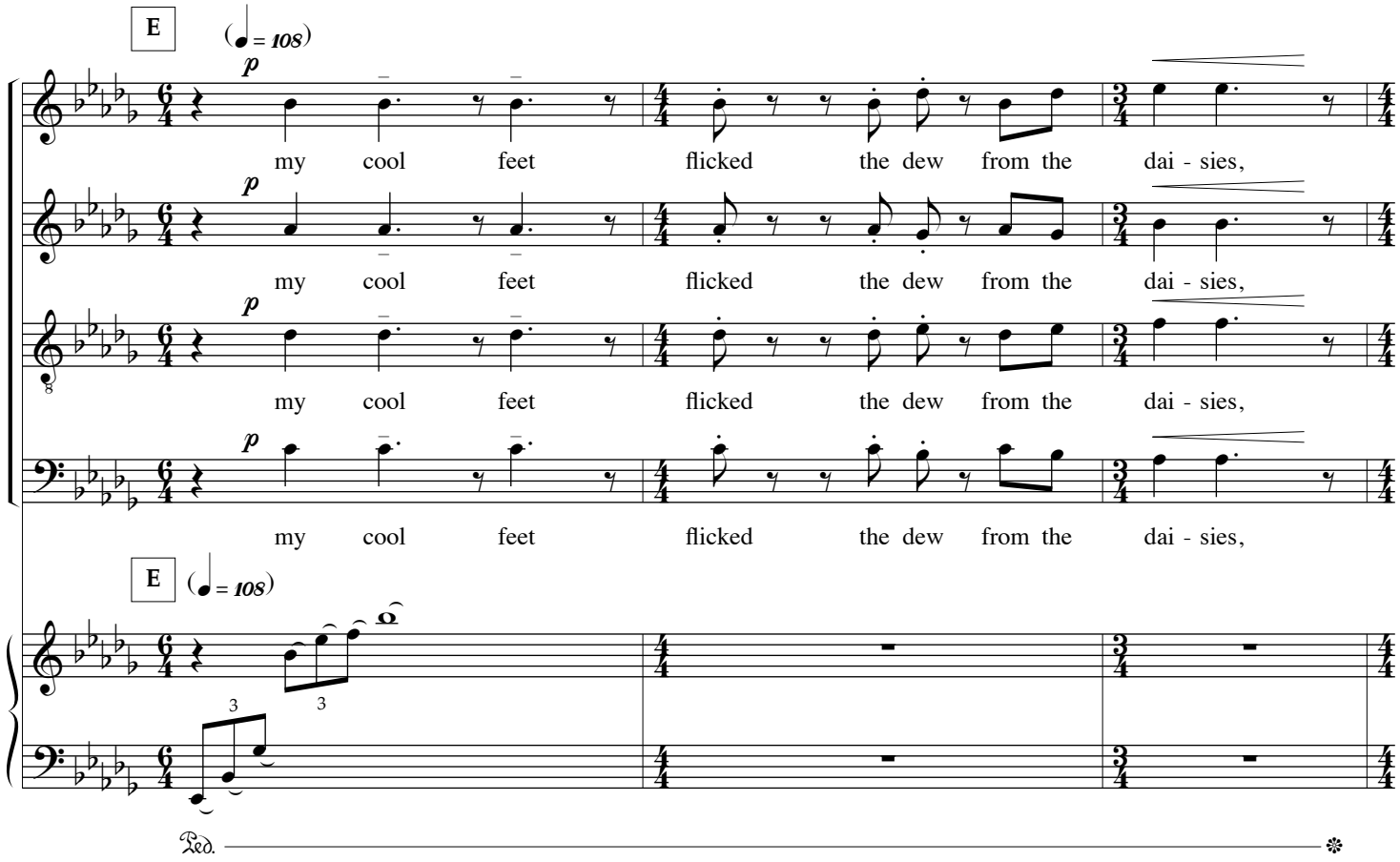

B
in yes - ter - day's field where you mow,
in yes - ter - day's field where you mow,
B

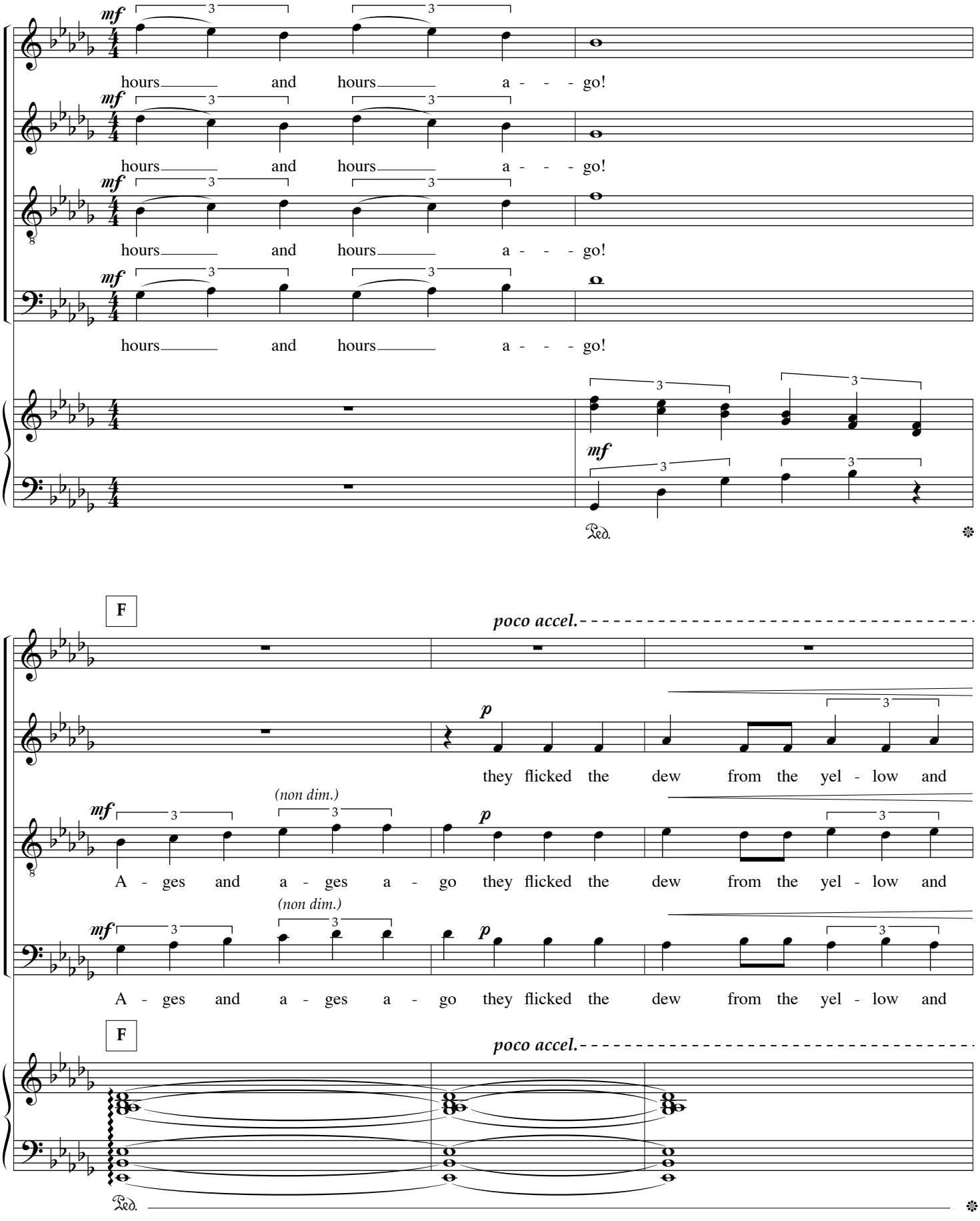

C
p
slow
The Tenor part lies high in this song.
A soft head tone may be appropriate.
p
slow
scythe
C
Ped.

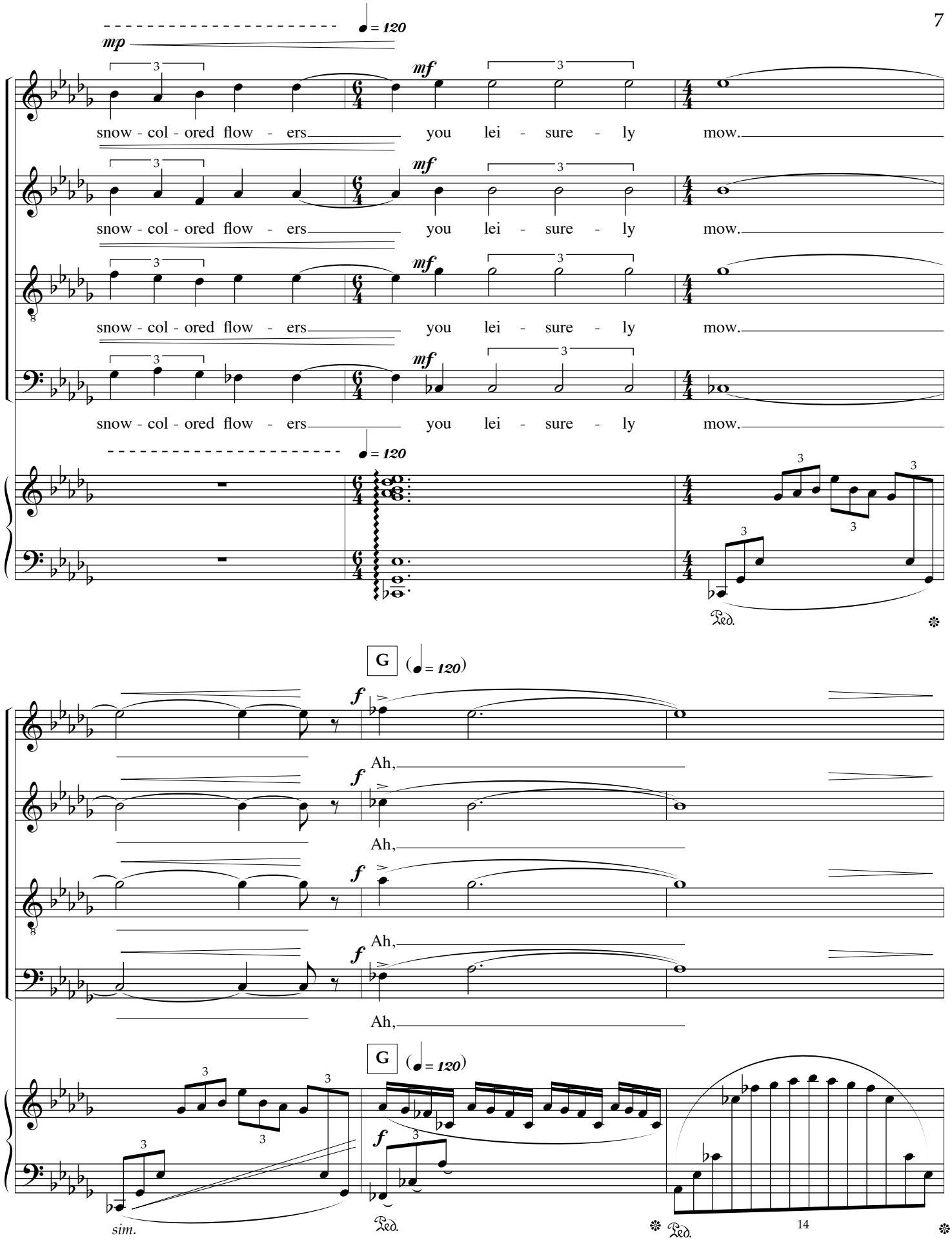

poco accel.
= 108
mp
curv - ing o - ver the flow - - - - - - - - - ers
scythe
mp
curv - ing o - ver the flow - - - - - - - ers
poco accel.
= 108
sim.

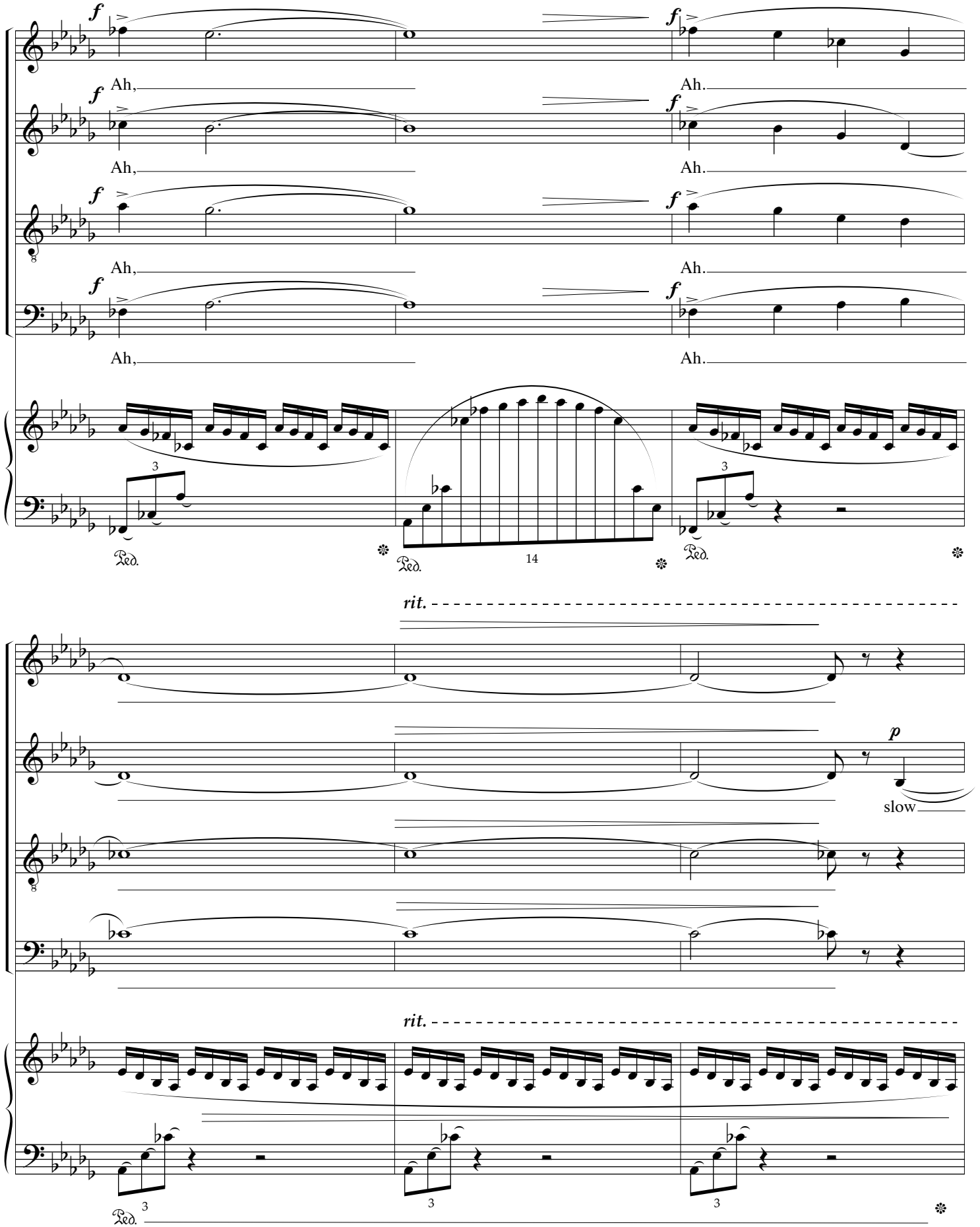

D
mp
in yes - ter - day's field where you
mp
in yes - ter - day's field where you
mp
in yes - ter - day's field where you
mp
in yes - ter - day's field where you
D
Ped.
sim.

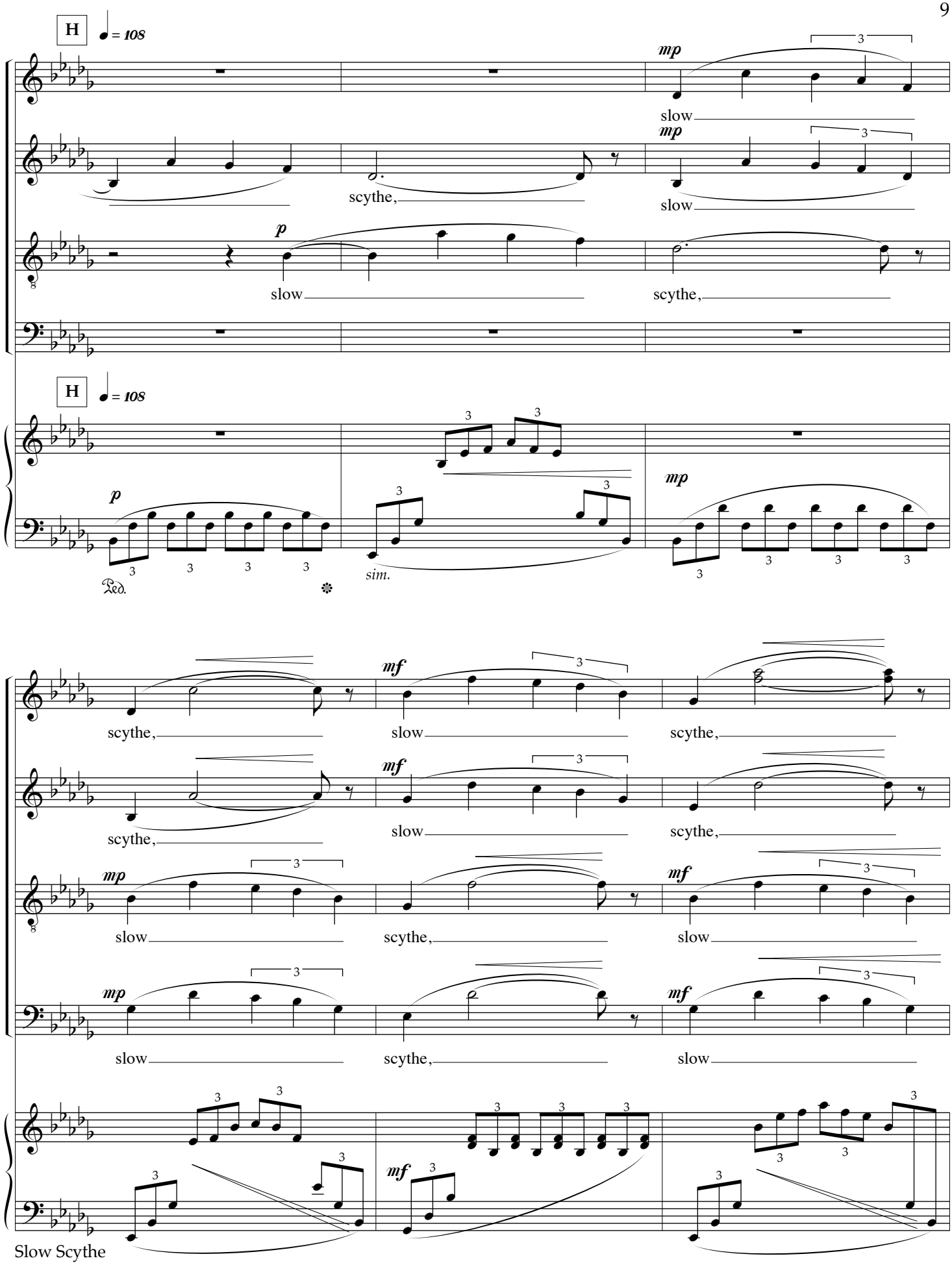

mow,
mow,
mow,
mow,

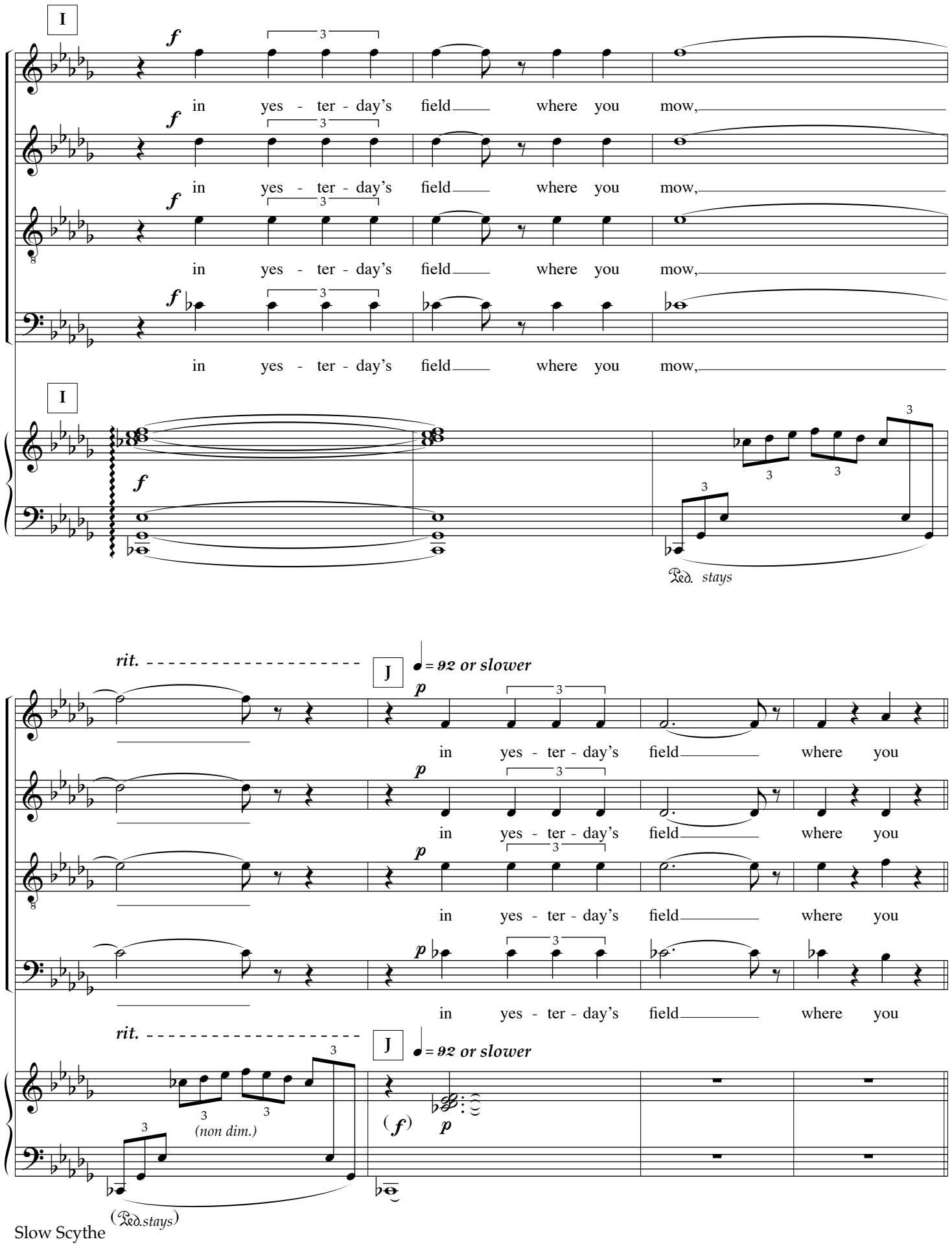

E
(♩ = 108)
p
my cool feet flicked the dew from the dai - sies,
my cool feet flicked the dew from the dai - sies,
my cool feet flicked the dew from the dai - sies,
my cool feet flicked the dew from the dai - sies,
E
(♩ = 108)
Ped.

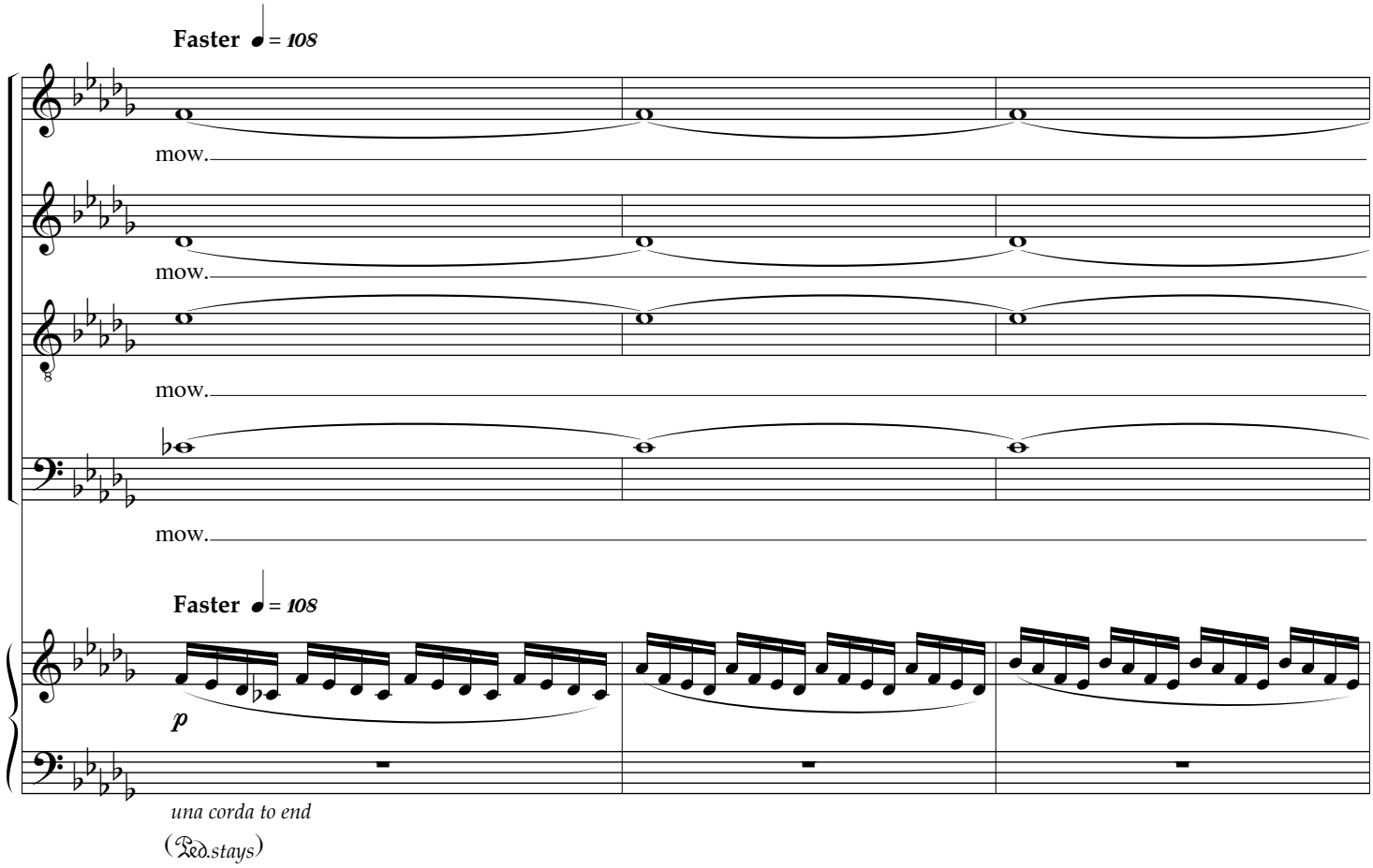

mf
hours and hours a - - - go!
mf
hours and hours a - - - go!
mf
hours and hours a - - - go!
mf
hours and hours a - - - go!
mf
Ped.
F
poco accel.
p
they flicked the dew from the yel - low and
(non dim.)
mf
p
A - ges and a - ges a - go they flicked the dew from the yel - low and
(non dim.)
mf
p
A - ges and a - ges a - go they flicked the dew from the yel - low and
F
poco accel.
Ped.

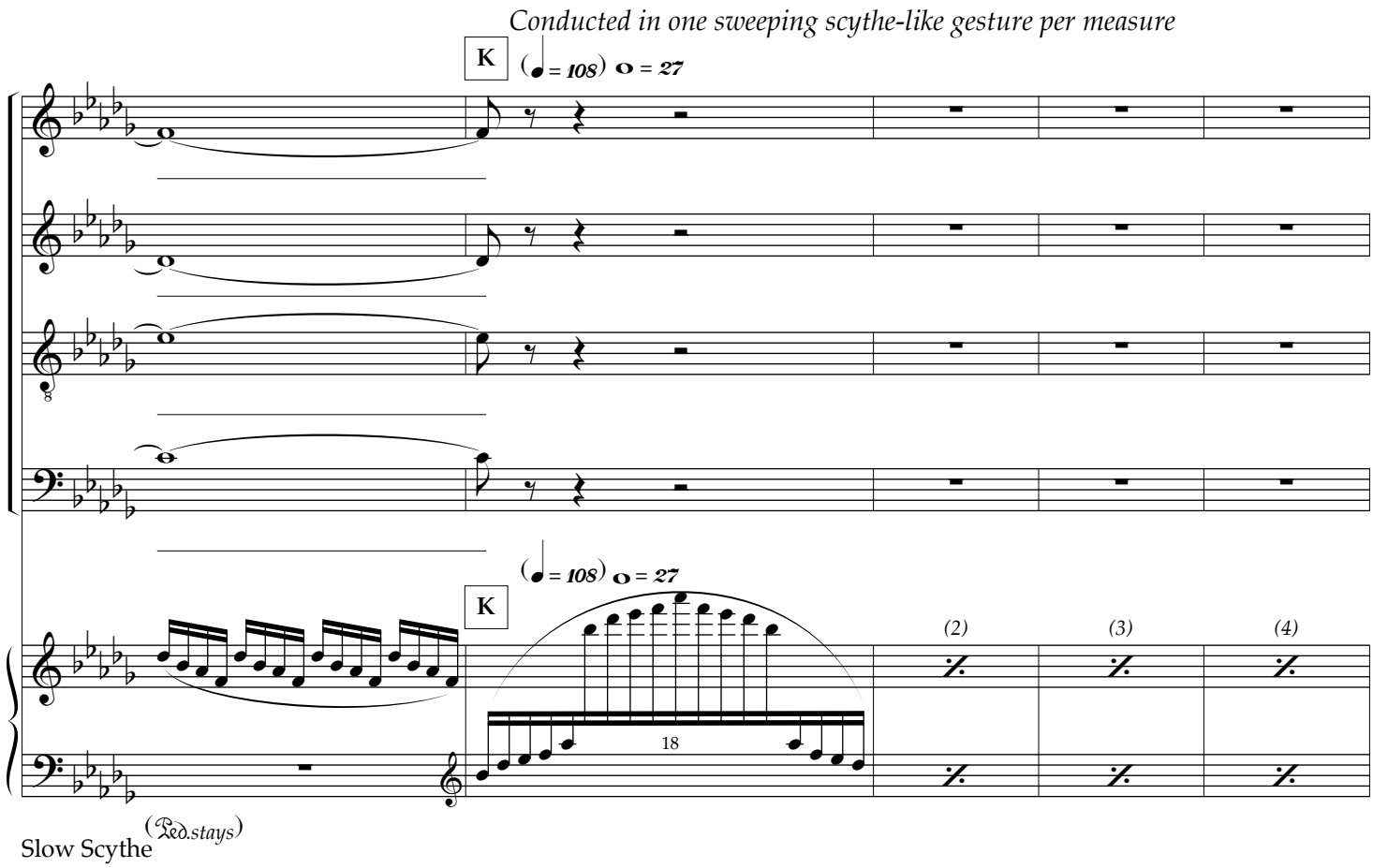

mp
♩ = 120
mf
snow - col - ored flow - ers you lei - sure - ly mow.
Ped.
G
f
Ah,
sim.
14

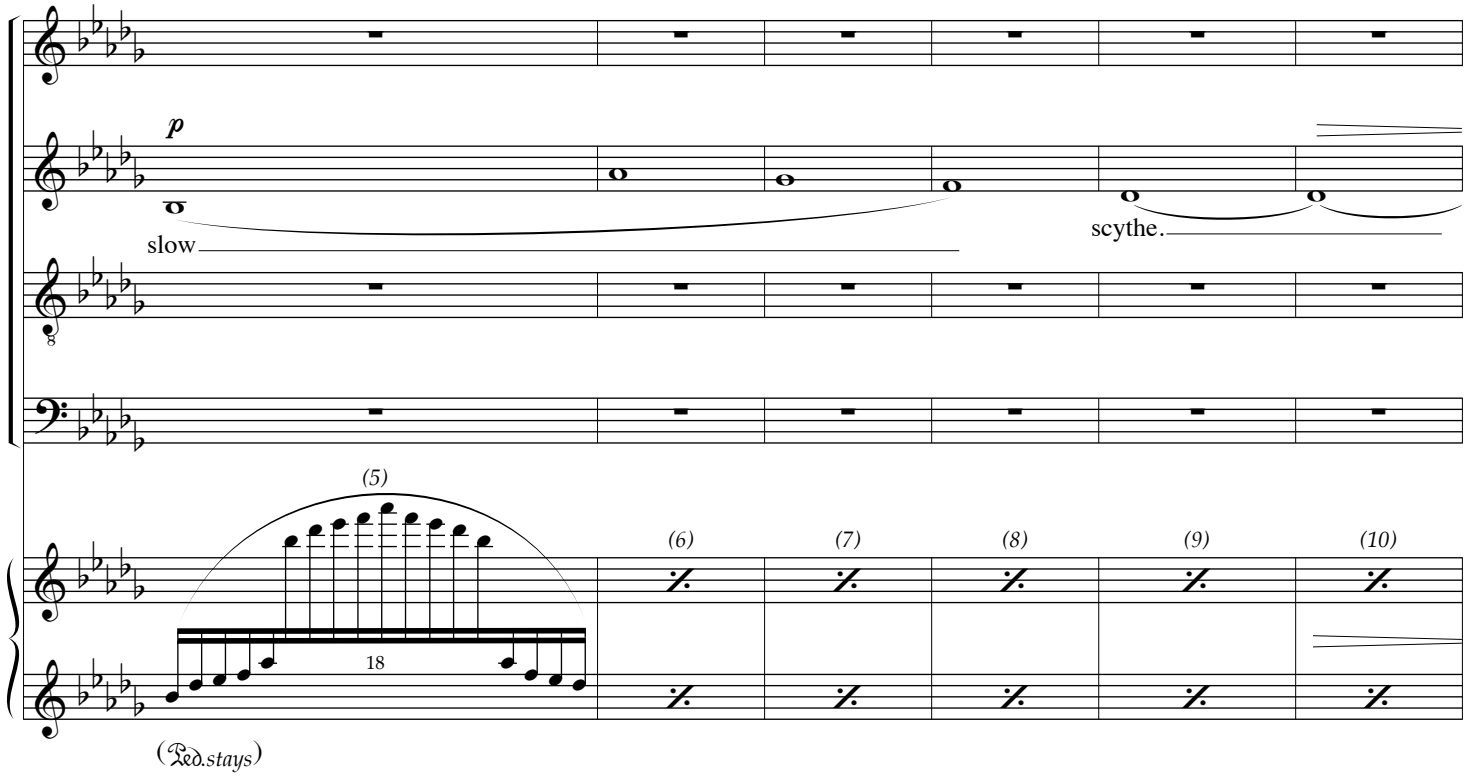

f
Ah,
Ah.
Ped.
14
rit.
p
slow

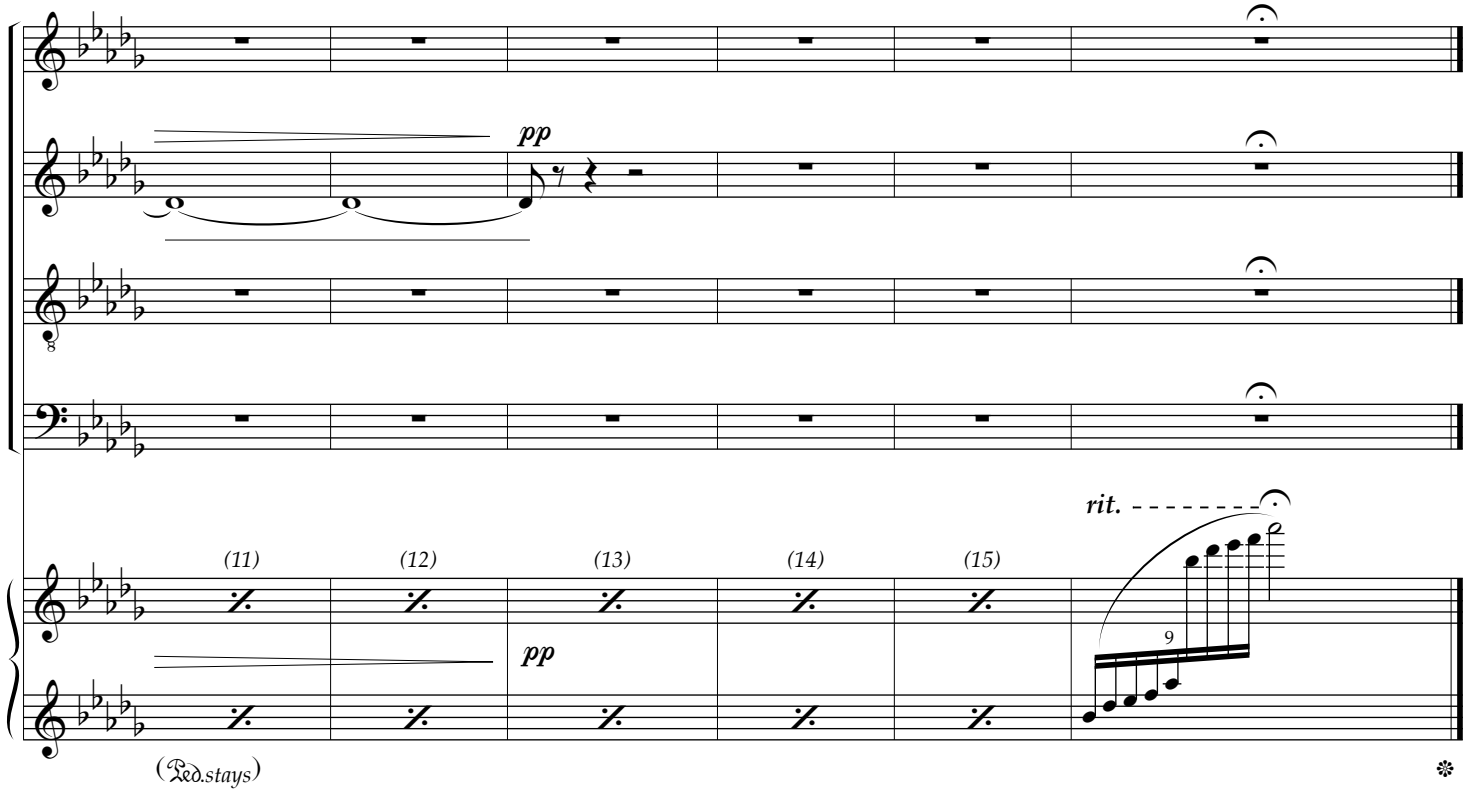

H
♩ = 108
mp
slow
scythe,
p
H
♩ = 108
p
Ped.
sim.
mp
mf
Slow Scythe


I
f
in yes - ter - day's field where you mow,
I
f
Ped. stays
rit.
J
= 92 or slower
p
in yes - ter - day's field where you
rit.
J
= 92 or slower
(non dim.)
(f)
p
(Ped. stays)


Faster ♩ = 108
mow.
mow.
mow.
mow.
Faster ♩ = 108
p
una corda to end
(Ped. stays)


Conducted in one sweeping scythe-like gesture per measure
K
(♩ = 108) 𝅝 = 27
K
(♩ = 108) 𝅝 = 27
(2)
(3)
(4)
18
(Ped. stays)
Slow Scythe


p
slow
scythe.
(5)
(6)
(7)
(8)
(9)
(10)
18
(Ped. stays)

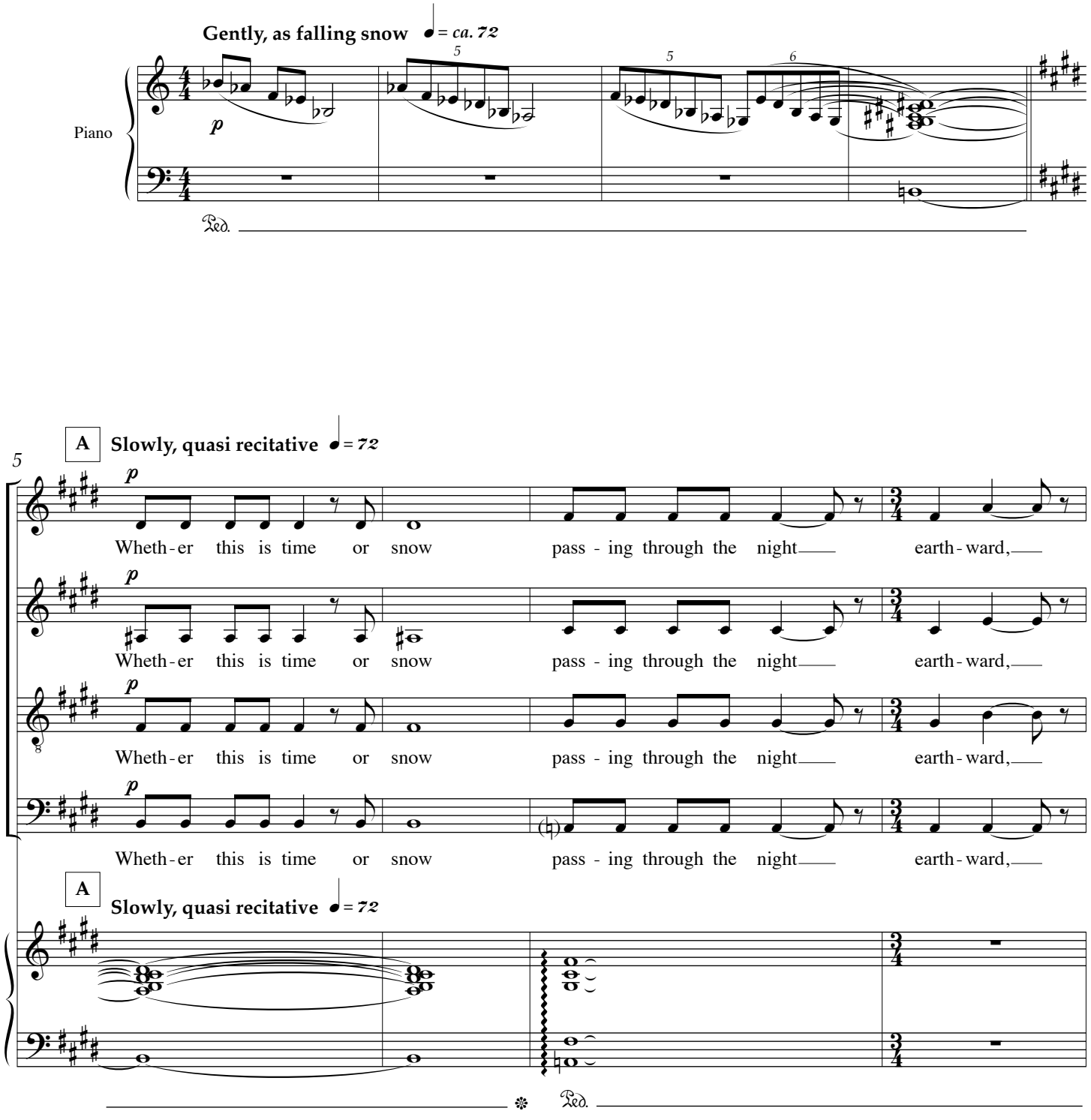

pp
rit.
(11)
(12)
(13)
(14)
(15)
pp
9
(Ped. stays)

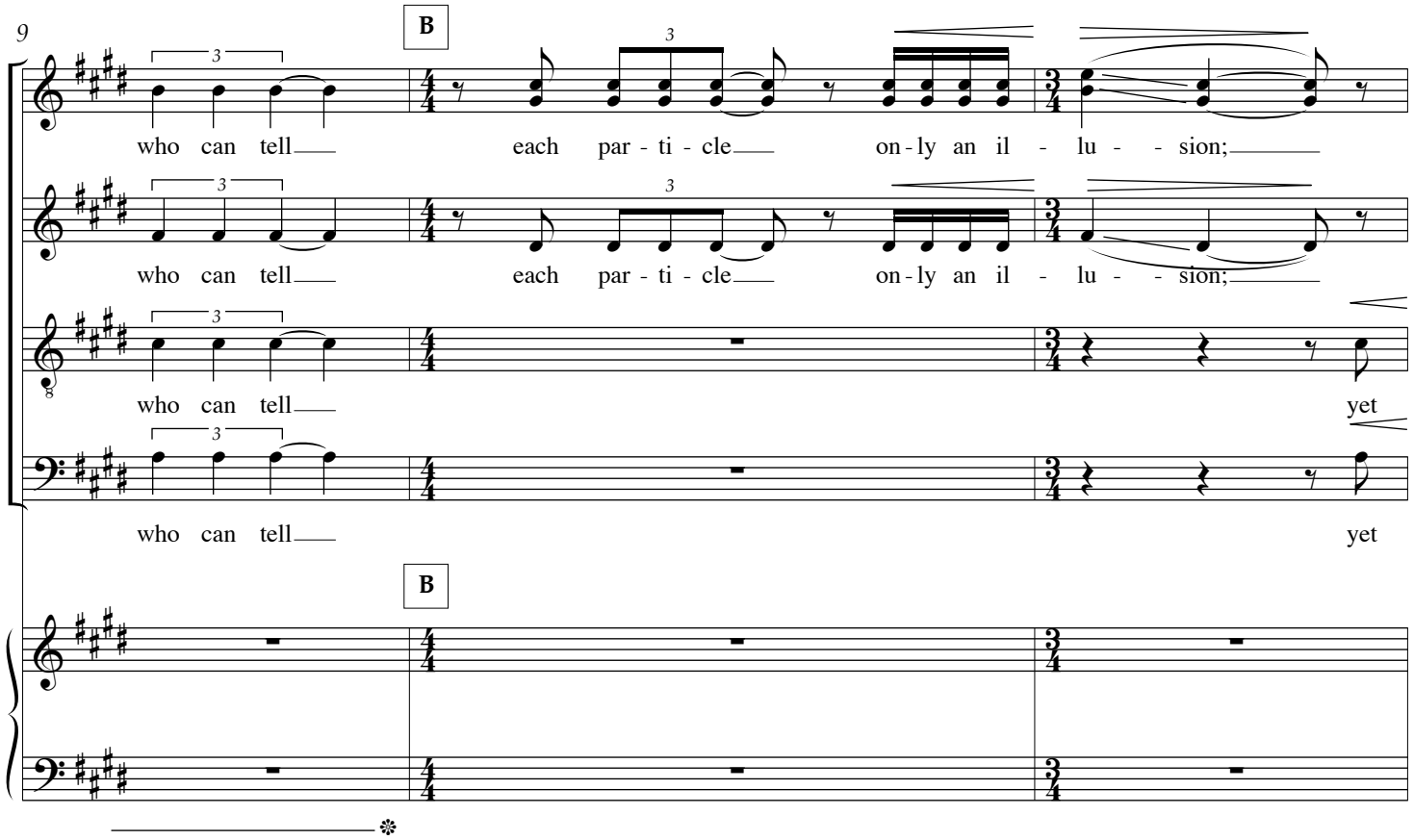
Duration: 3′

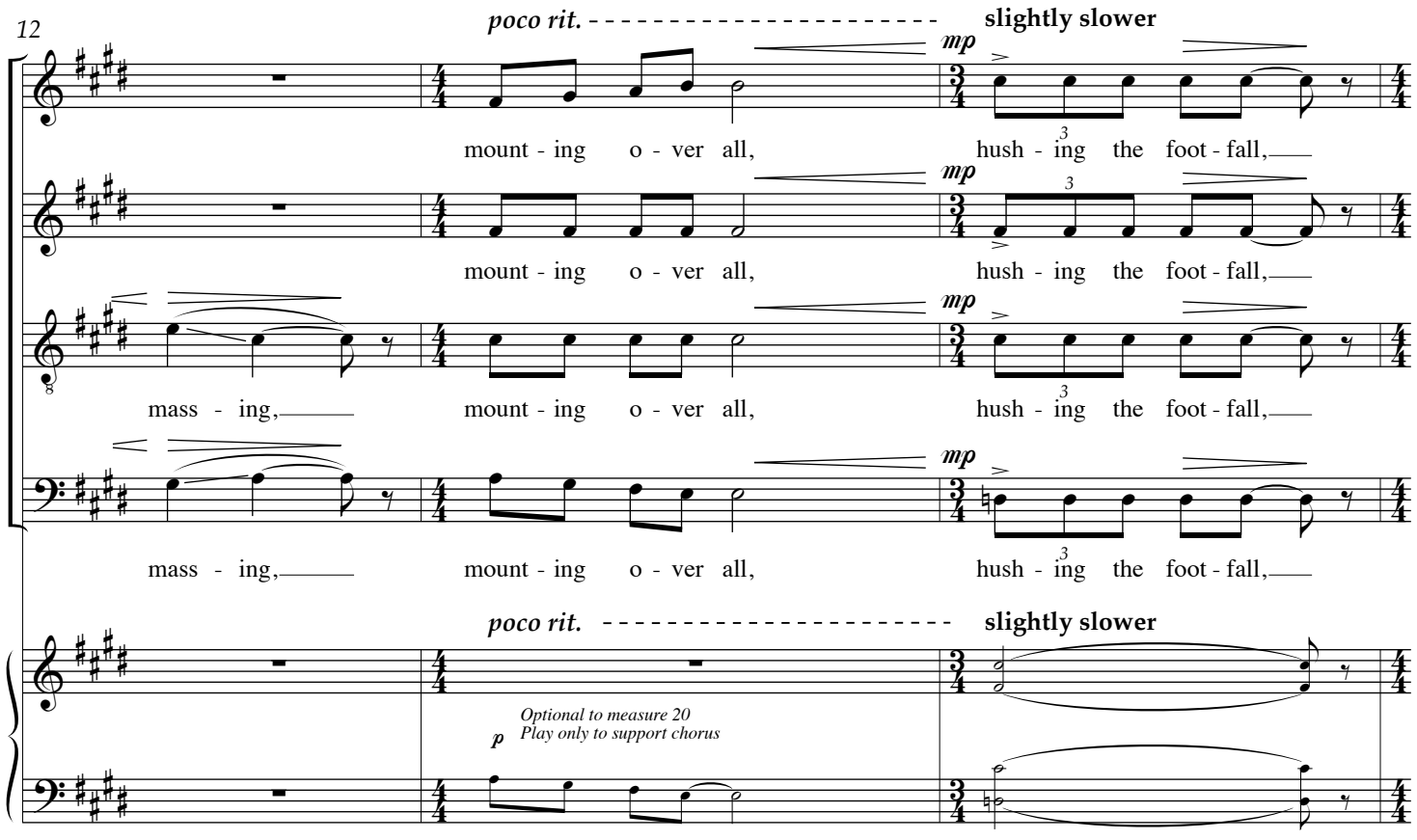
VI. White Darkness

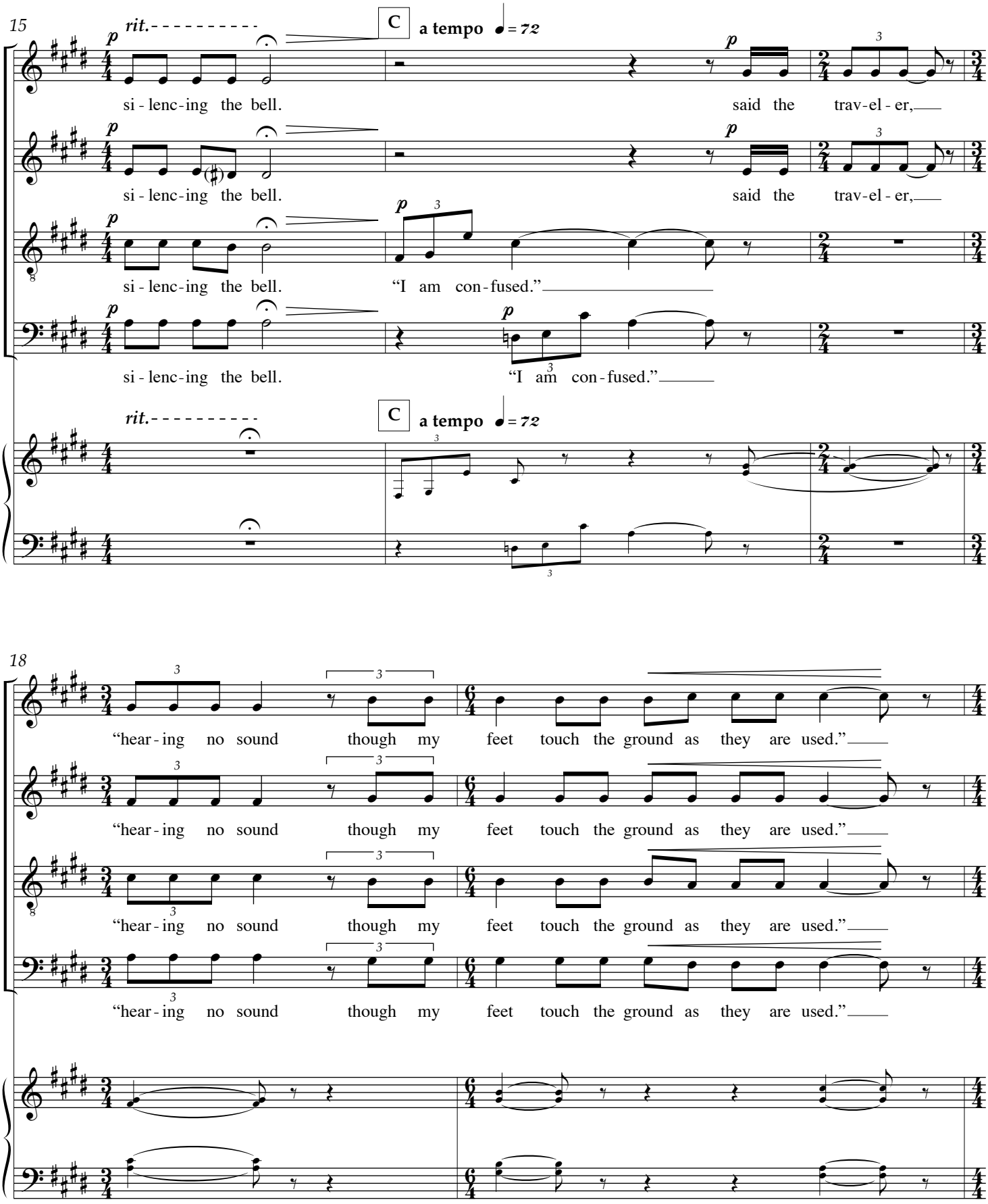
Virginia Adair

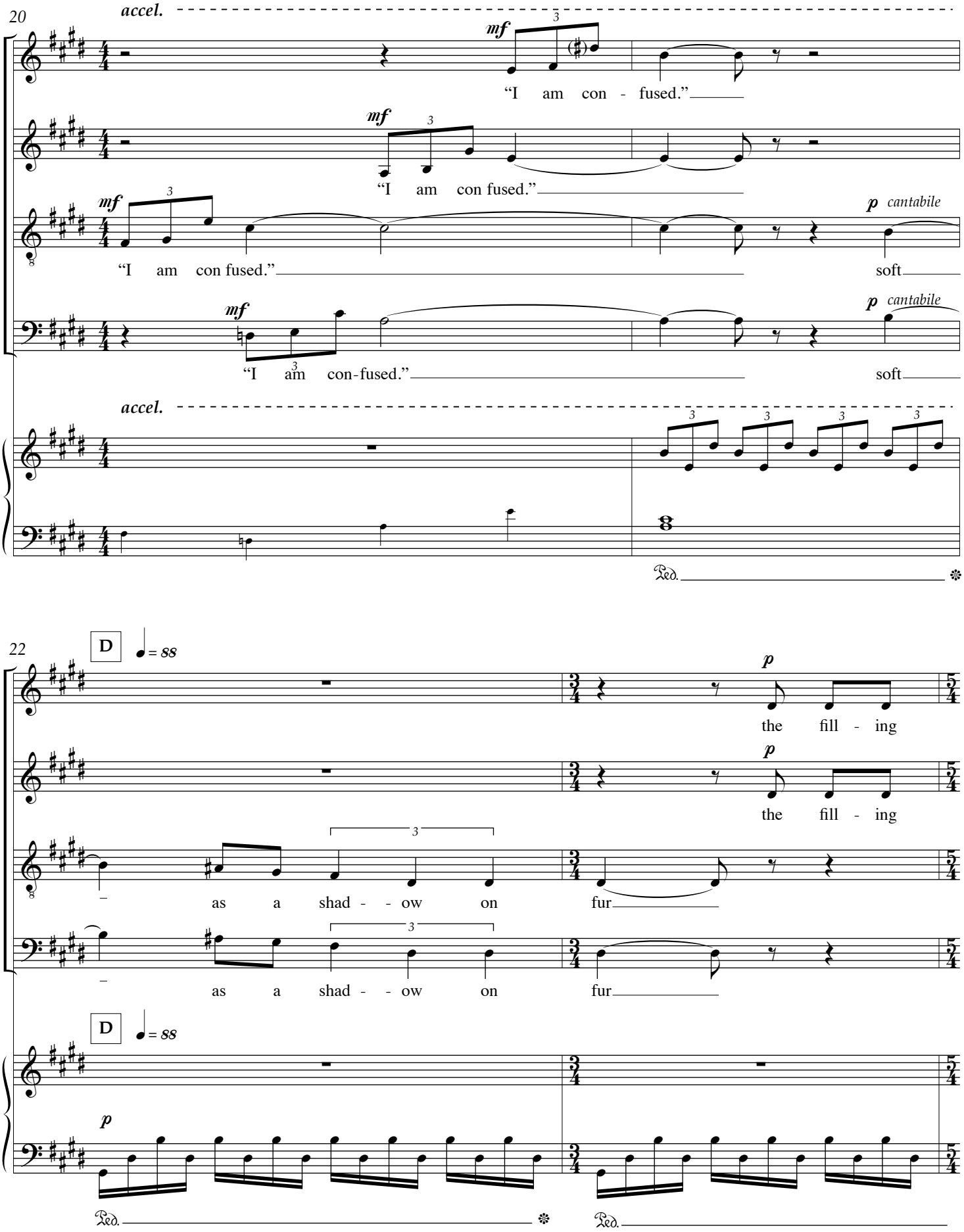
Gwyneth Walker

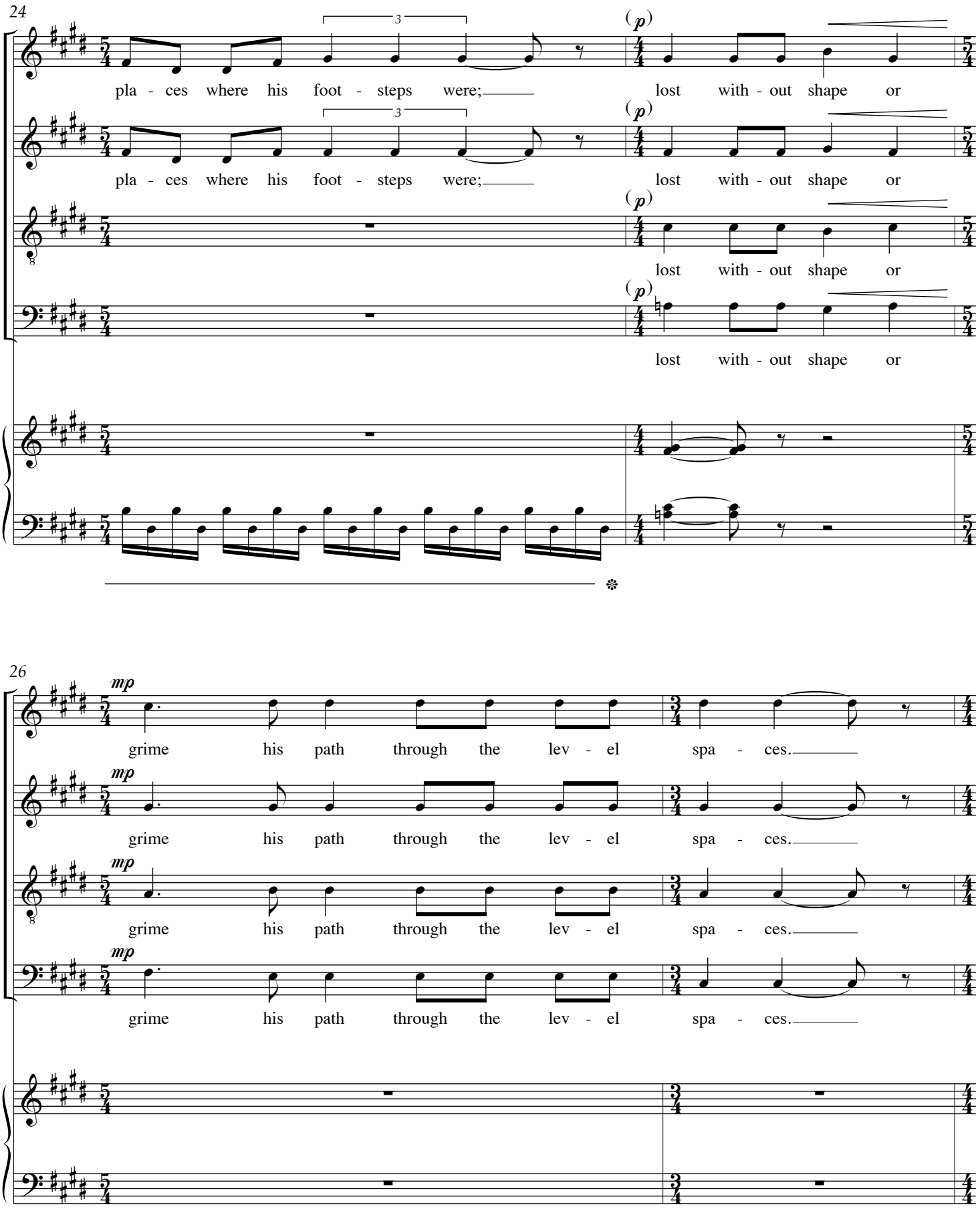


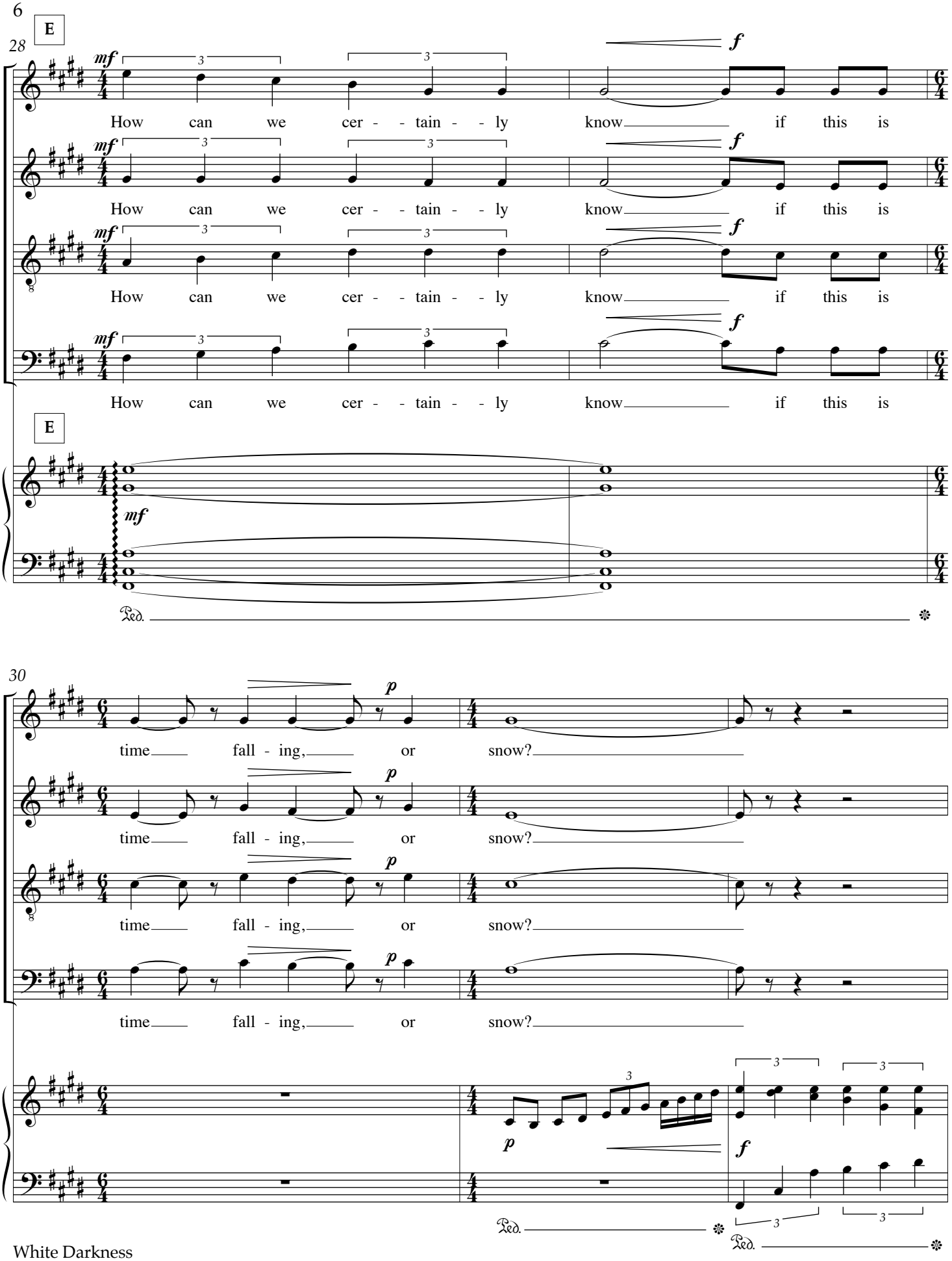

9
B
who can tell
each par - ti - cle
on - ly an il - lu - sion;
who can tell
each par - ti - cle
on - ly an il - lu - sion;
who can tell
yet
who can tell
yet
B

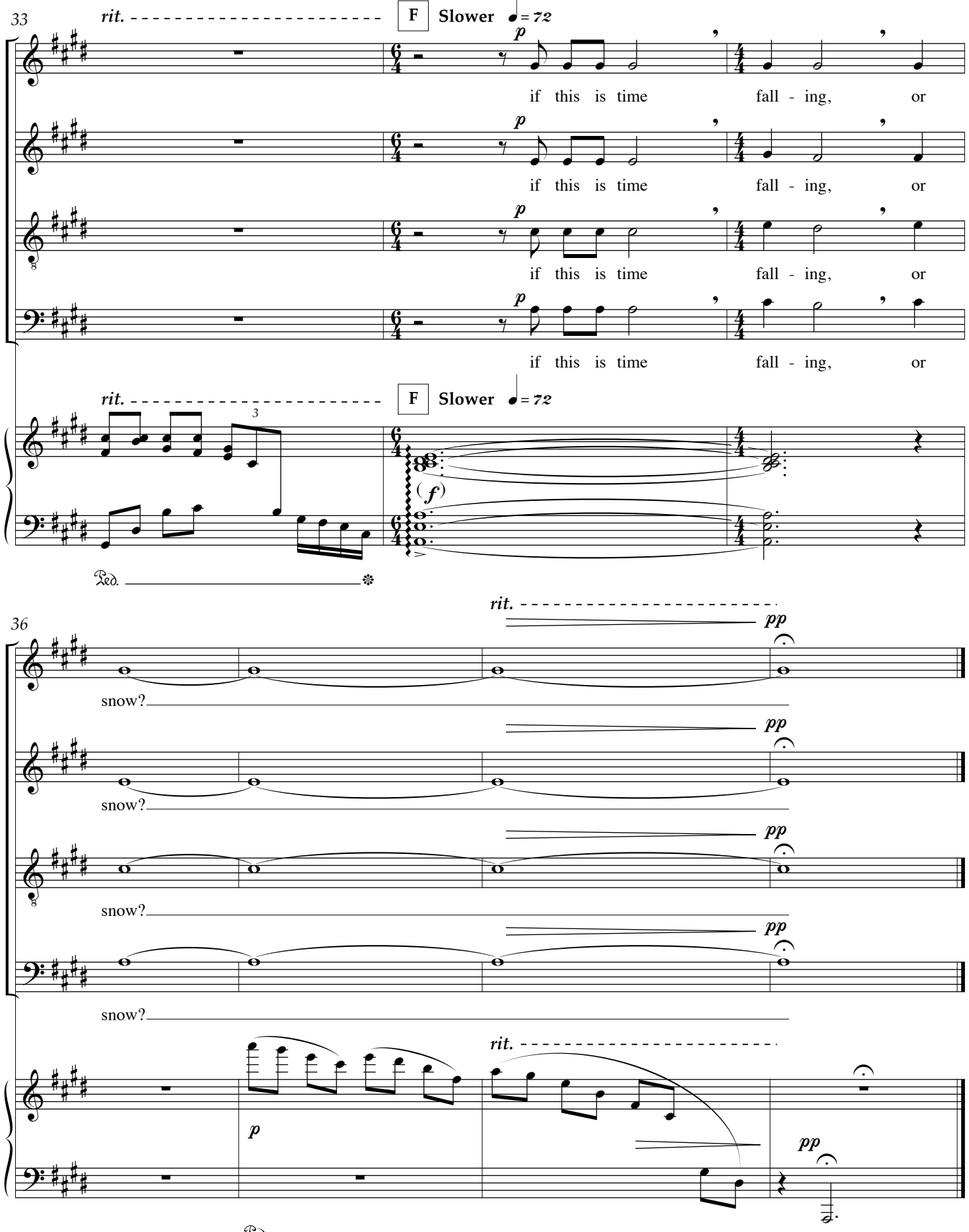

12
poco rit.
slightly slower
mp
mount - ing o - ver all,
hush - ing the foot - fall,
mount - ing o - ver all,
hush - ing the foot - fall,
mass - ing,
mount - ing o - ver all,
hush - ing the foot - fall,
mass - ing,
mount - ing o - ver all,
hush - ing the foot - fall,
poco rit.
slightly slower
Optional to measure 20
Play only to support chorus
p


15
rit.
C
a tempo ♩= 72
si - lenc - ing the bell.
said the trav - el - er,
si - lenc - ing the bell.
said the trav - el - er,
si - lenc - ing the bell.
"I am con - fused."
si - lenc - ing the bell.
"I am con - fused."
rit.
C
a tempo ♩= 72
18
"hear - ing no sound though my feet touch the ground as they are used."
"hear - ing no sound though my feet touch the ground as they are used."
"hear - ing no sound though my feet touch the ground as they are used."
"hear - ing no sound though my feet touch the ground as they are used."


20
accel.
mf
"I am con - fused."
mf
"I am con fused."
mf
"I am con fused."
p cantabile
soft
mf
"I am con-fused."
p cantabile
soft
accel.
Ped.
22
D
♩= 88
p
the fill - ing
p
the fill - ing
as a shad - - ow on fur
as a shad - - ow on fur
D
♩= 88
p
Ped.
Ped.


24
pla - ces where his foot - steps were;
lost with - out shape or
pla - ces where his foot - steps were;
lost with - out shape or
lost with - out shape or
lost with - out shape or
26
grime his path through the lev - el spa - ces.
grime his path through the lev - el spa - ces.
grime his path through the lev - el spa - ces.
grime his path through the lev - el spa - ces.


E
28
mf
f
How can we cer - - tain - - ly know if this is
How can we cer - - tain - - ly know if this is
How can we cer - - tain - - ly know if this is
How can we cer - - tain - - ly know if this is
E
mf
Ped.
30
p
time fall - ing, or snow?
time fall - ing, or snow?
time fall - ing, or snow?
time fall - ing, or snow?
p
f
Ped.
Ped.


33
rit.
F
Slower
= 72
p
if this is time fall - ing, or
if this is time fall - ing, or
if this is time fall - ing, or
if this is time fall - ing, or
rit.
F
Slower
= 72
3
(f)
Ped.
36
rit.
pp
snow?
snow?
snow?
snow?
rit.
p
pp
Ped.

VII. Take My Hand

Virginia Adair

Gwyneth Walker

♩ = 100

spoken sounds — no pitch — as a train engine

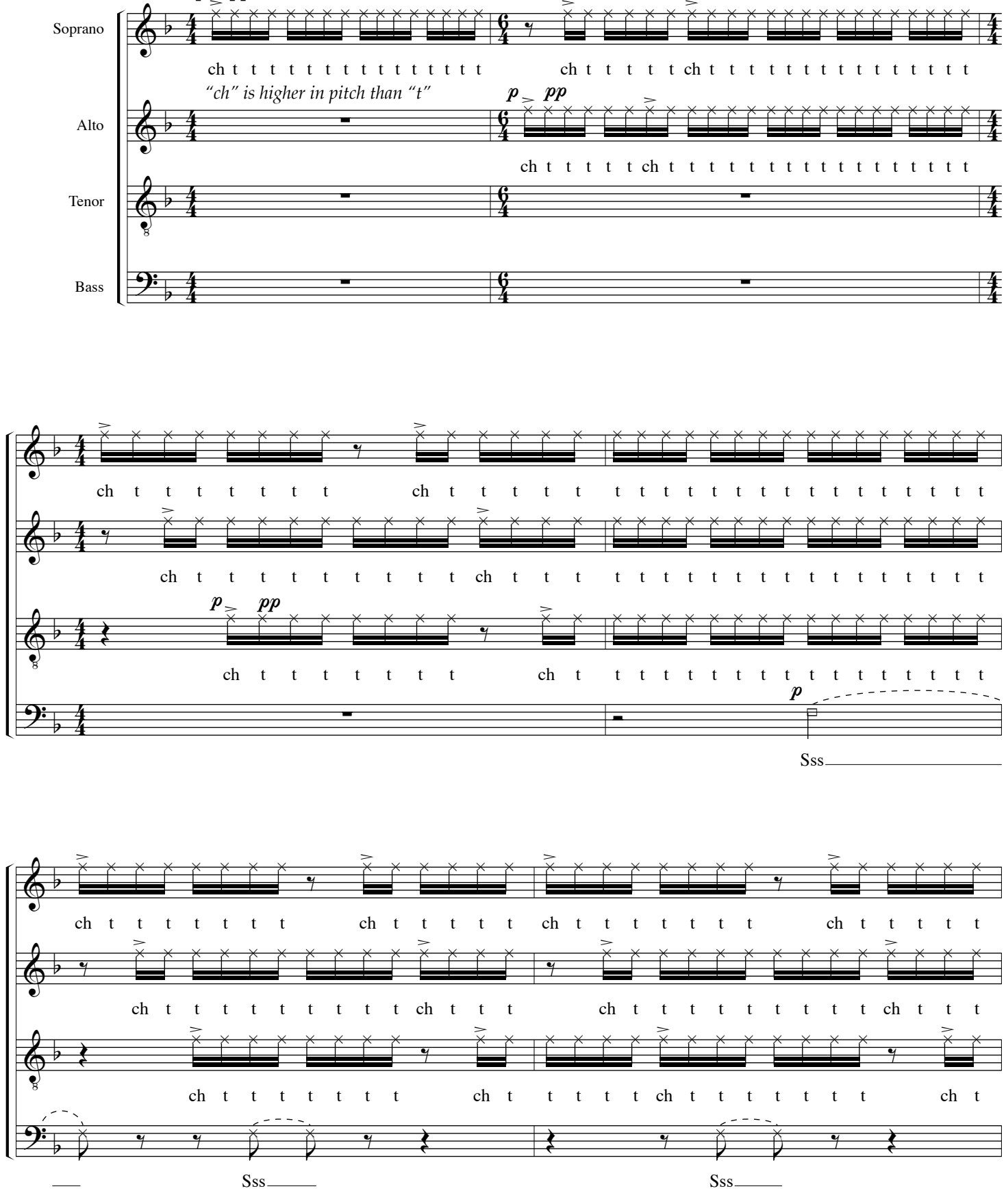
"ch" is higher in pitch than "t"

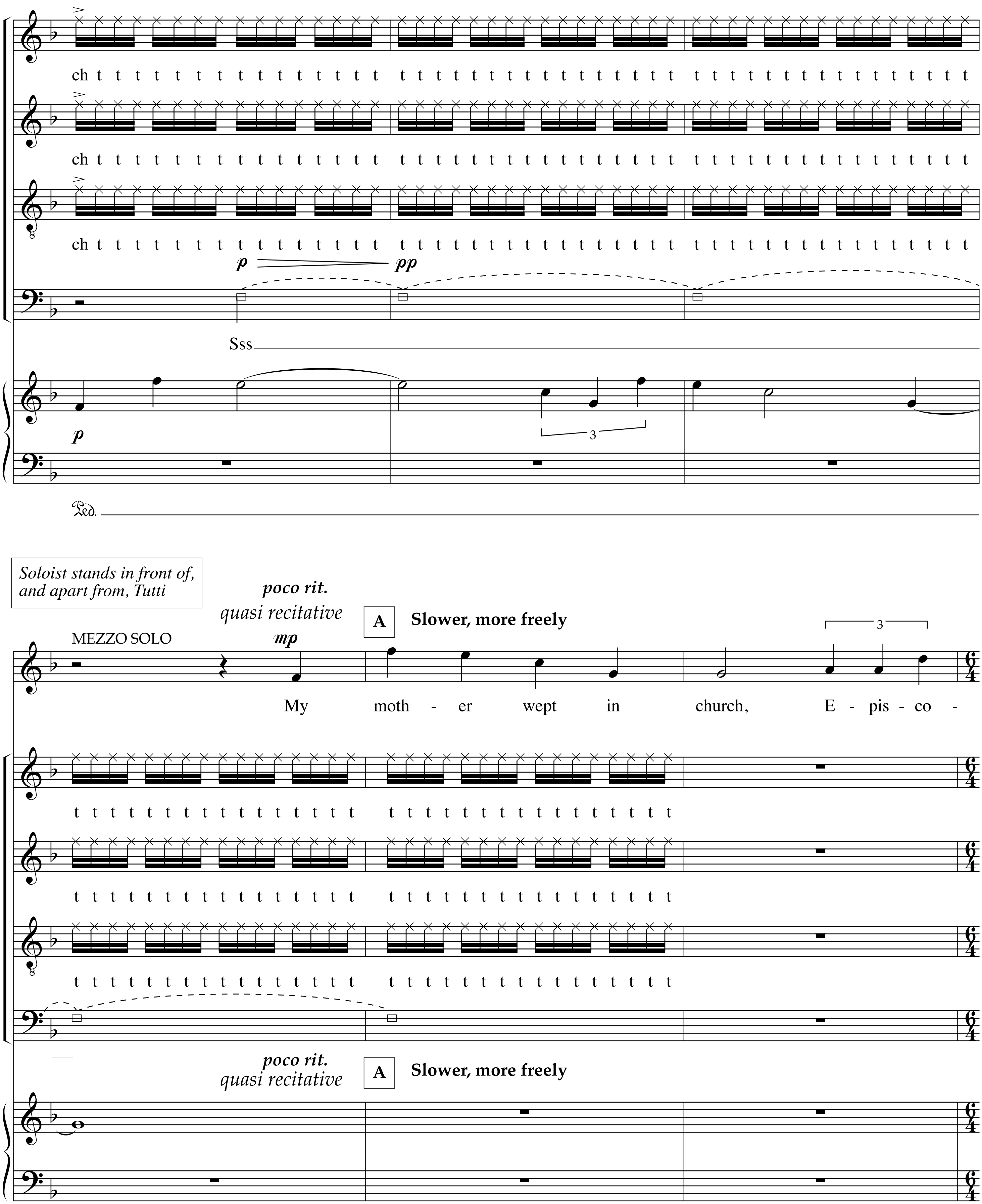
Soprano

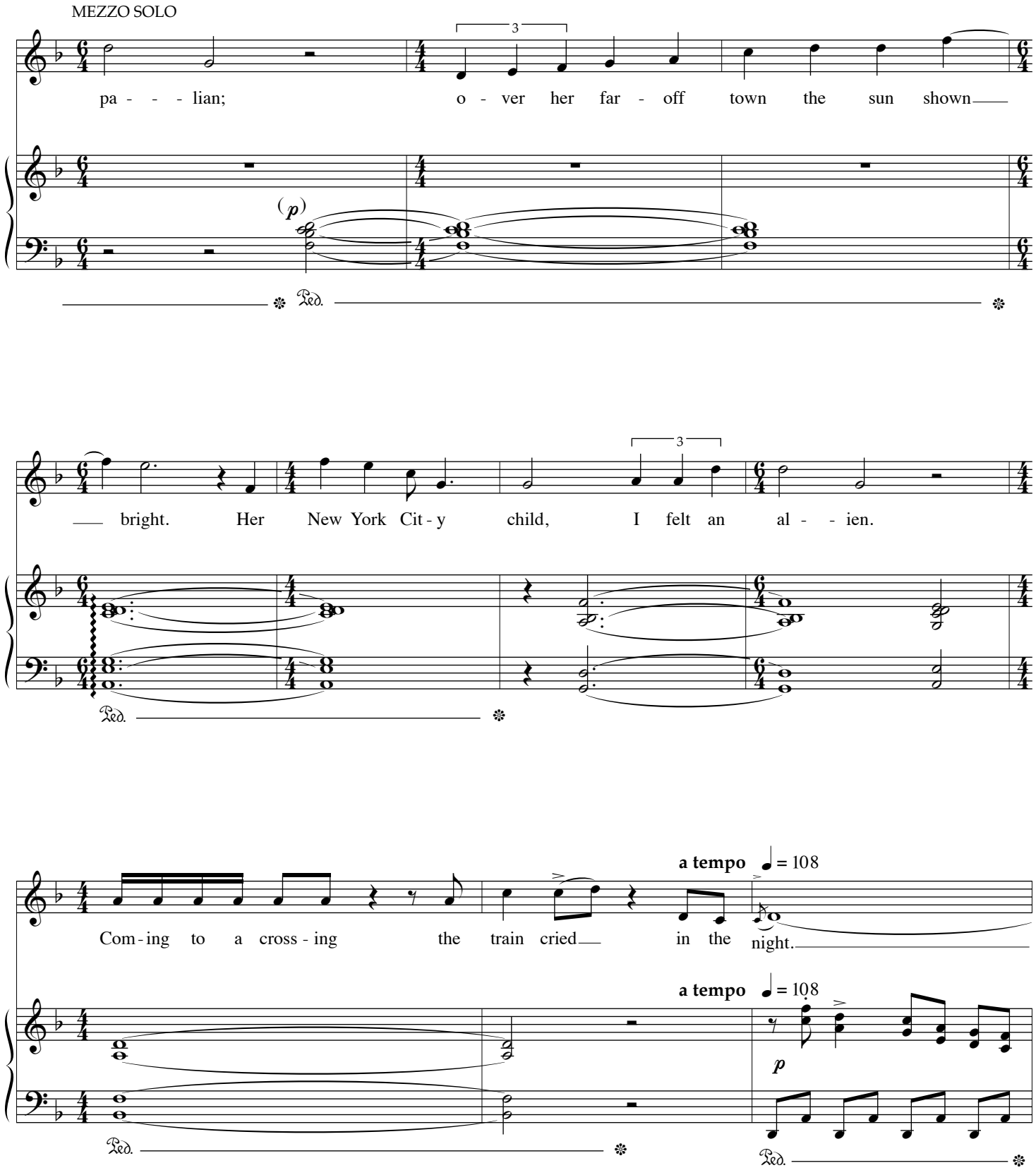
Alto

Tenor

Bass




ch t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t
ch t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t
ch t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t
p
pp
Sss
p
3
Ped.
Soloist stands in front of, and apart from, Tutti
poco rit.
quasi recitative
A
Slower, more freely
MEZZO SOLO
mp
3
My moth - er wept in church, E - pis - co -
t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t
t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t
t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t t
poco rit.
quasi recitative
A
Slower, more freely


MEZZO SOLO
pa - - - lian; o - ver her far - off town the sun shown
(p)
Ped.
bright. Her New York Cit - y child, I felt an al - - ien.
Ped.
a tempo ♩ = 108
Com - ing to a cross - ing the train cried in the night.
a tempo ♩ = 108
p
Ped.
Ped.

Conduct across chorus, as a train passing

B *Refrain*

MEZZO SOLO

p almost whispered

com - ing to a cross - ing

p almost whispered

com - ing to a cross - ing

p almost whispered

com - ing to a cross - ing

p almost whispered

com - ing to a

B

Ped. *

Ped. *

com - ing to a cross - ing com - ing to a cross - ing

com - ing to a cross - ing com - ing to a cross - ing

com - ing to a cross - ing com - ing to a cross - ing

cross - ing com - ing to a cross - ing com - ing to a

sim.

gradual accel.

com - ing to a cross - ing com - ing to a cross - ing

com - ing to a cross - ing com - ing to a cross - ing

com - ing to a cross - ing com - ing to a cross - ing

cross - ing com - ing to a cross - ing com - ing to a

gradual accel.

Ped. Ped. Ped. Ped. Ped. *

♩ = 120

mf

com - ing to a cross - ing com-ing to a cross - ing the

mf

com - ing to a cross - ing com-ing to a cross - ing the

mf

com - ing to a cross - ing com-ing to a cross - ing the

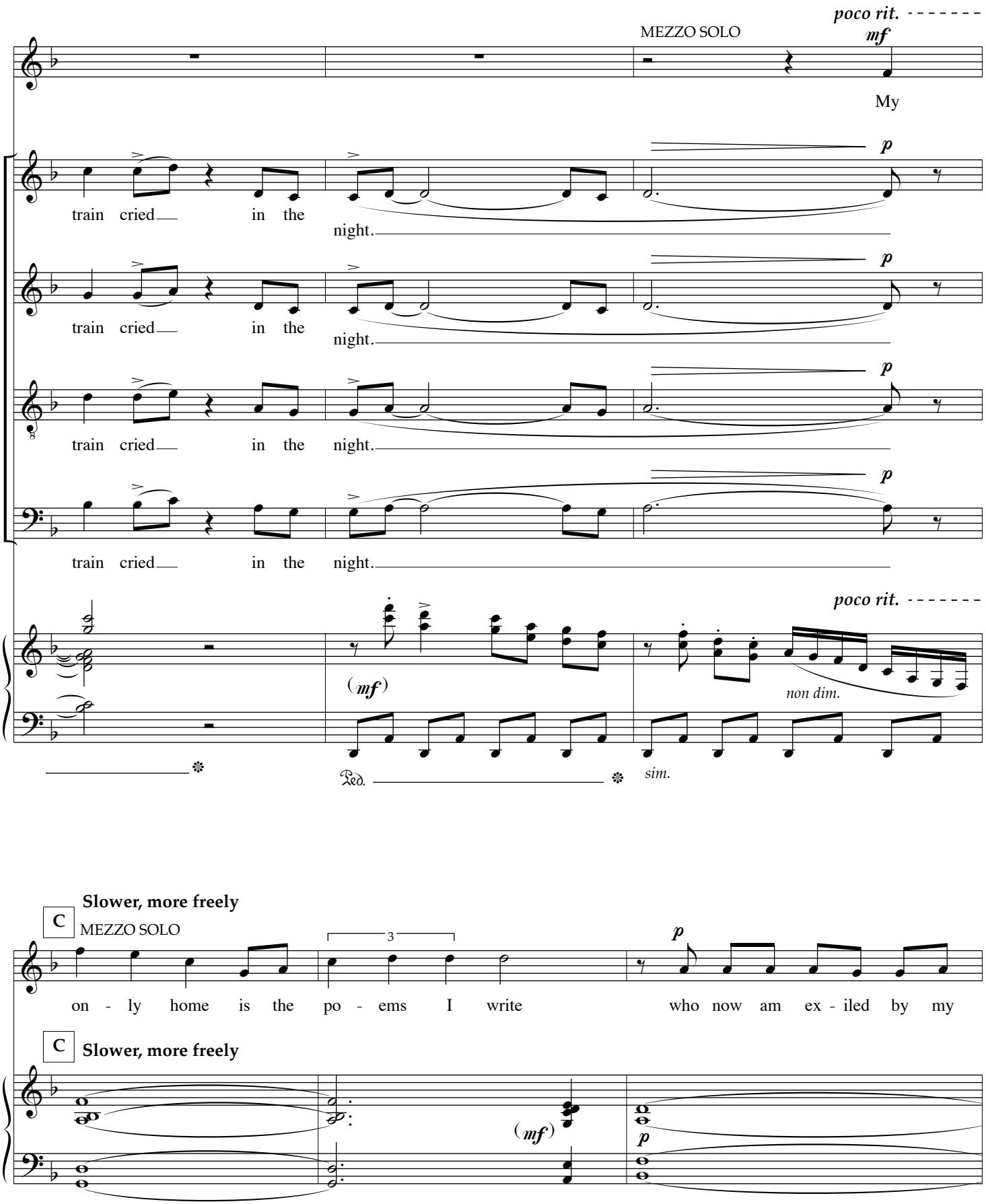
mf

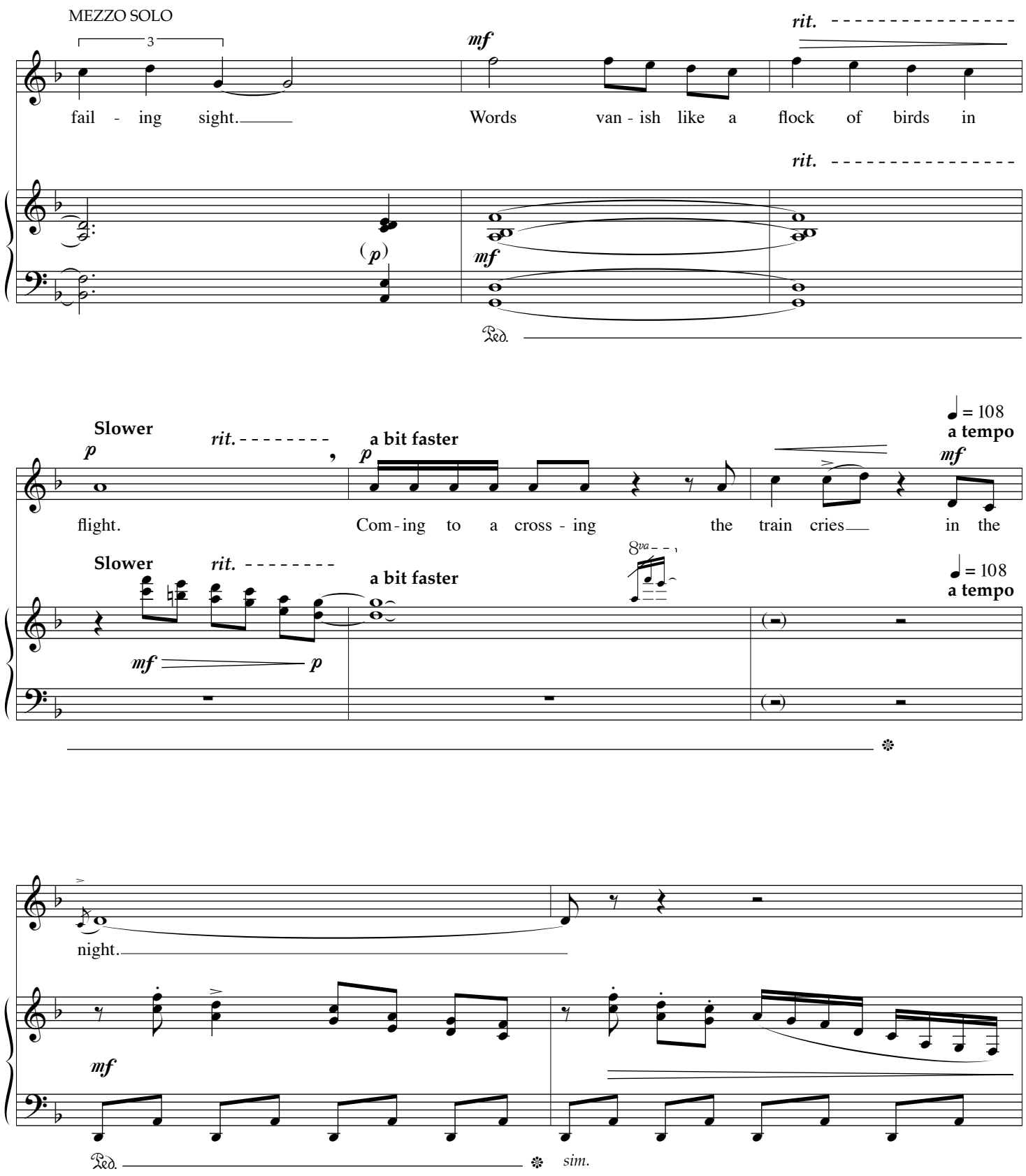
cross - ing com - ing to a, com-ing to a cross - ing the

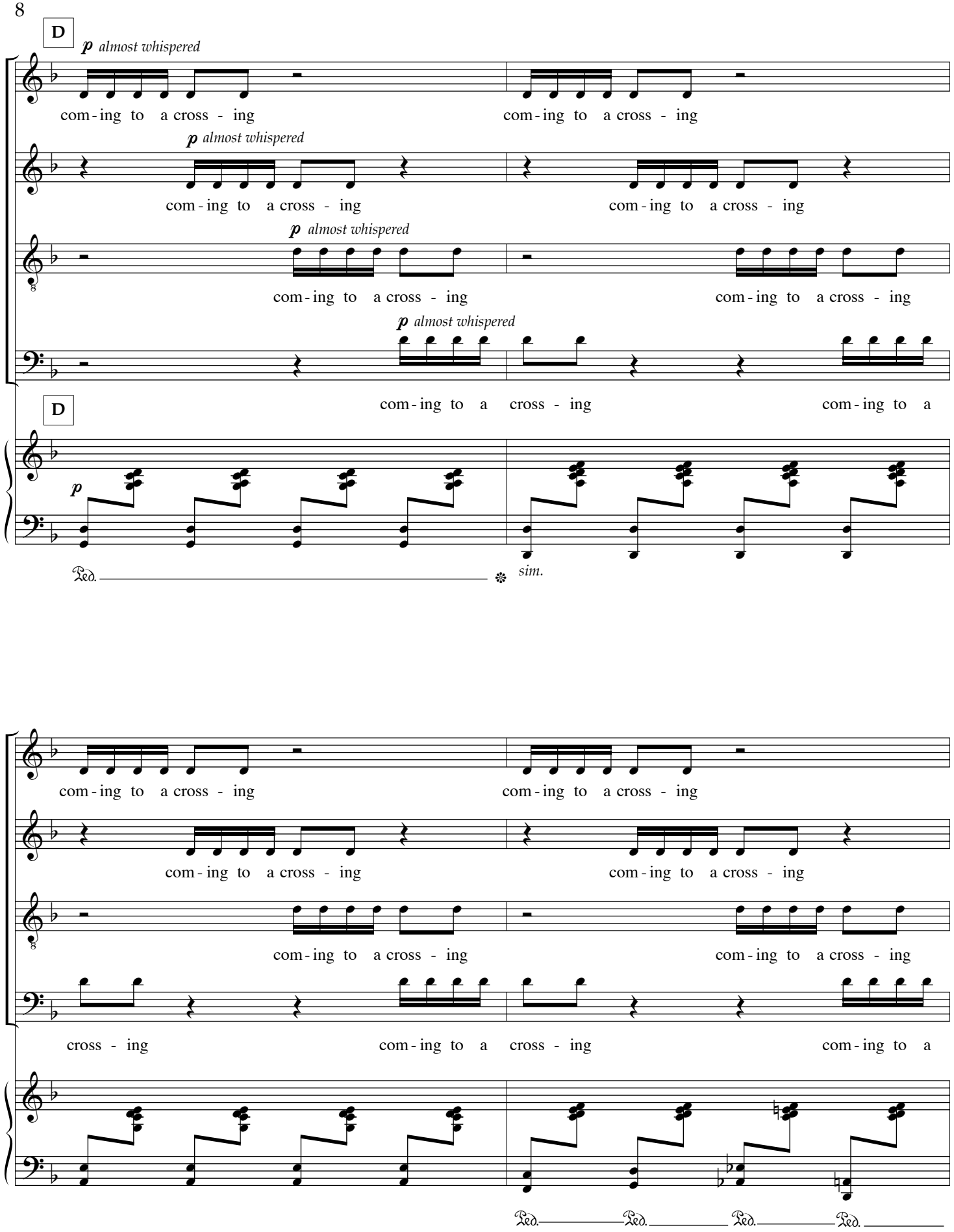
♩ = 120

mf

Ped. * Ped.


poco rit.
MEZZO SOLO
mf
My
p
train cried in the night.
train cried in the night.
train cried in the night.
train cried in the night.
poco rit.
(mf)
non dim.
Ped.
sim.
C
Slower, more freely
MEZZO SOLO
3
p
on - ly home is the po - ems I write who now am ex - iled by my
C
Slower, more freely
(mf)
p


MEZZO SOLO
3
mf
rit.
fail - ing sight.
Words van - ish like a flock of birds in
rit.
(p)
mf
Ped.
Slower
rit.
a bit faster
p
p
flight.
Com - ing to a cross - ing the train cries
in the
♩ = 108
a tempo
mf
Slower
rit.
a bit faster
8va
♩ = 108
a tempo
mf
p
night.
mf
Ped.
sim.


D
p almost whispered
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
D
com - ing to a cross - ing
com - ing to a
p
Ped.
sim.

com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
com - ing to a cross - ing
cross - ing
com - ing to a cross - ing
com - ing to a
Ped.
Ped.
Ped.
Ped.

gradual accel.

com - ing to a cross - ing com - ing to a cross - ing

com - ing to a cross - ing com - ing to a cross - ing

com - ing to a cross - ing com - ing to a cross - ing

cross - ing com - ing to a cross - ing com - ing to a,

gradual accel.

Ped. * Ped. *

♩ = 120

mf

com - ing to a cross - ing the train cries in the

mf

com - ing to a cross - ing the train cries in the

mf

com - ing to a cross - ing the train cries in the

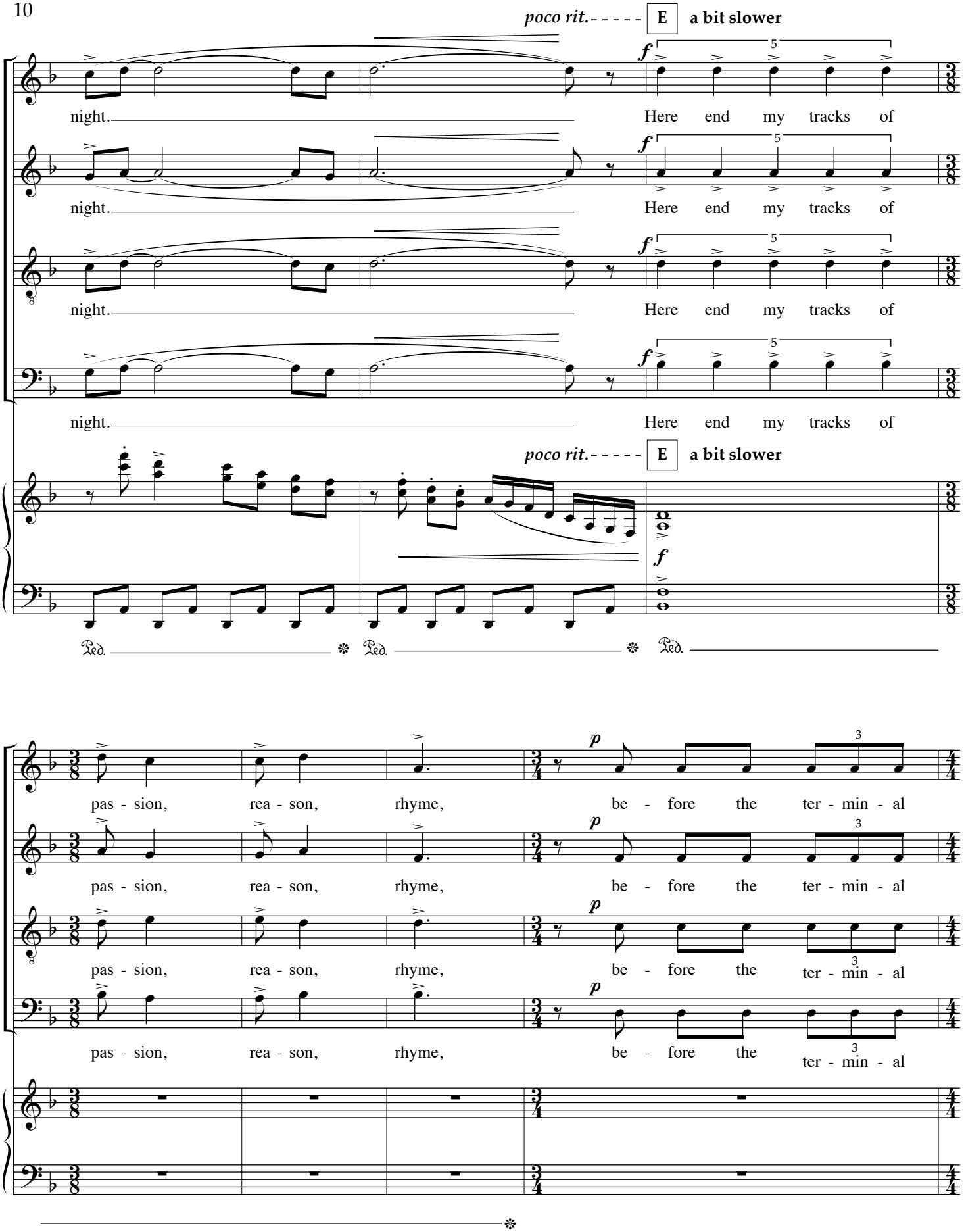
mf

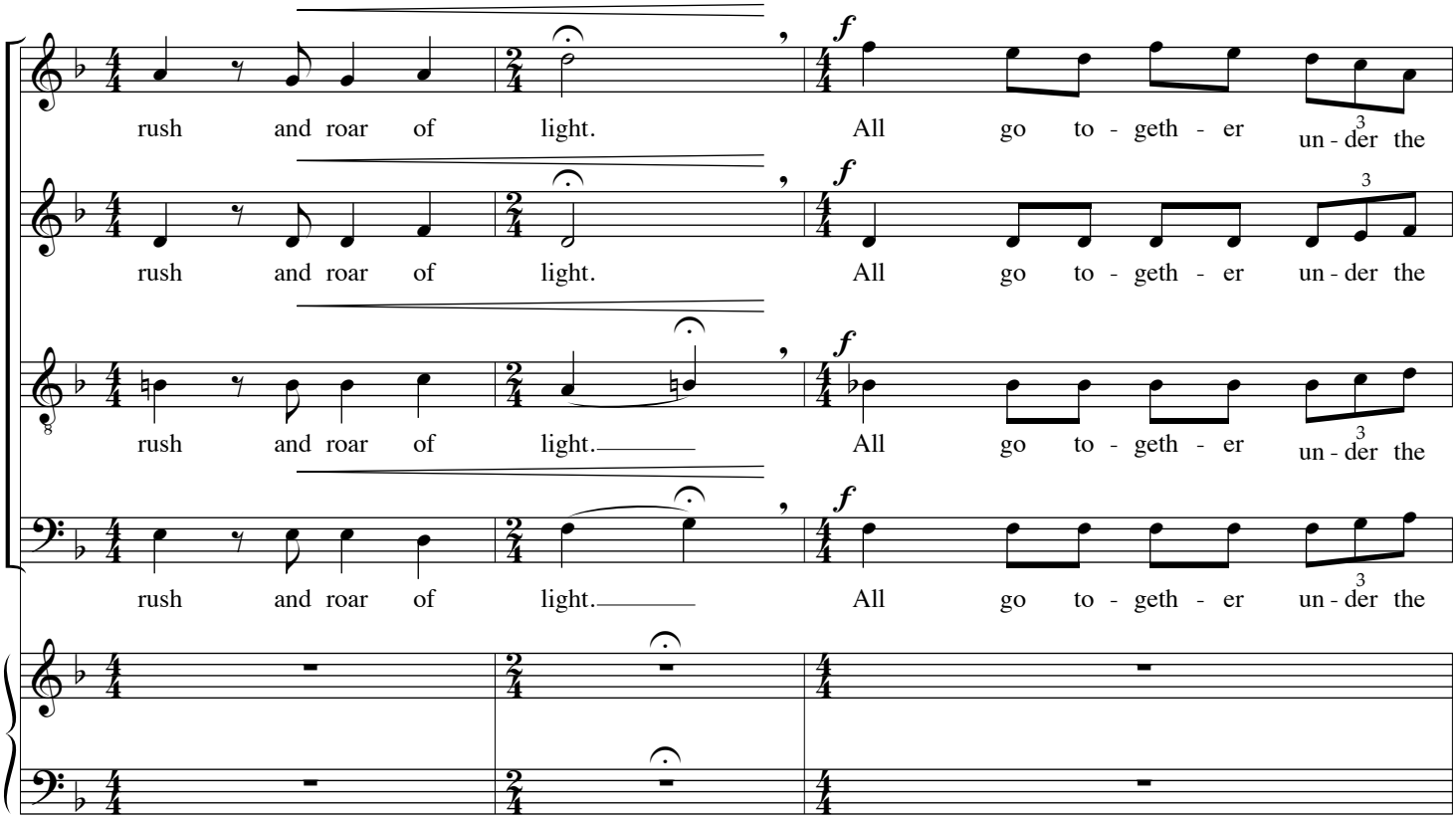
com - ing to a cross - ing the train cries in the

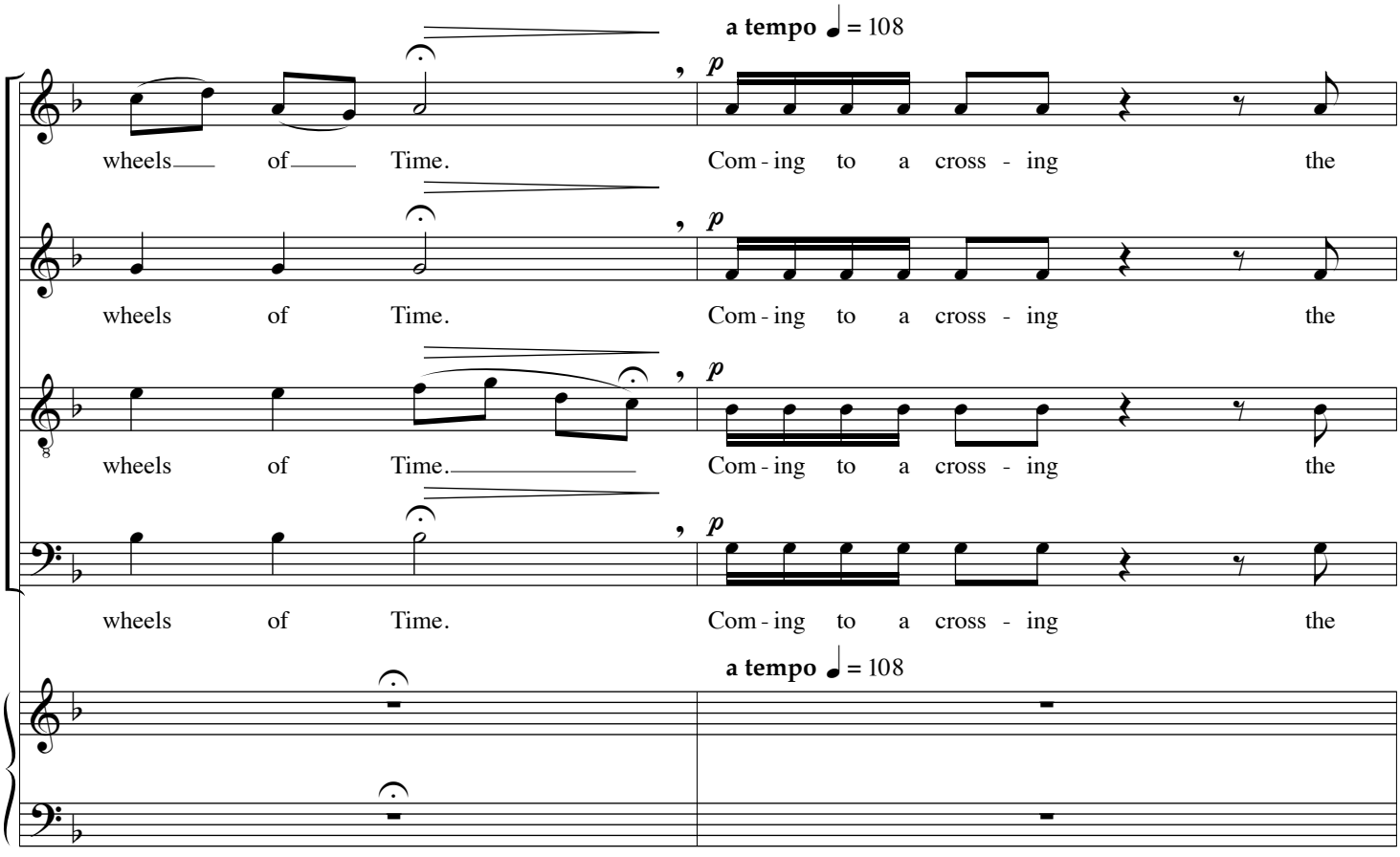
♩ = 120

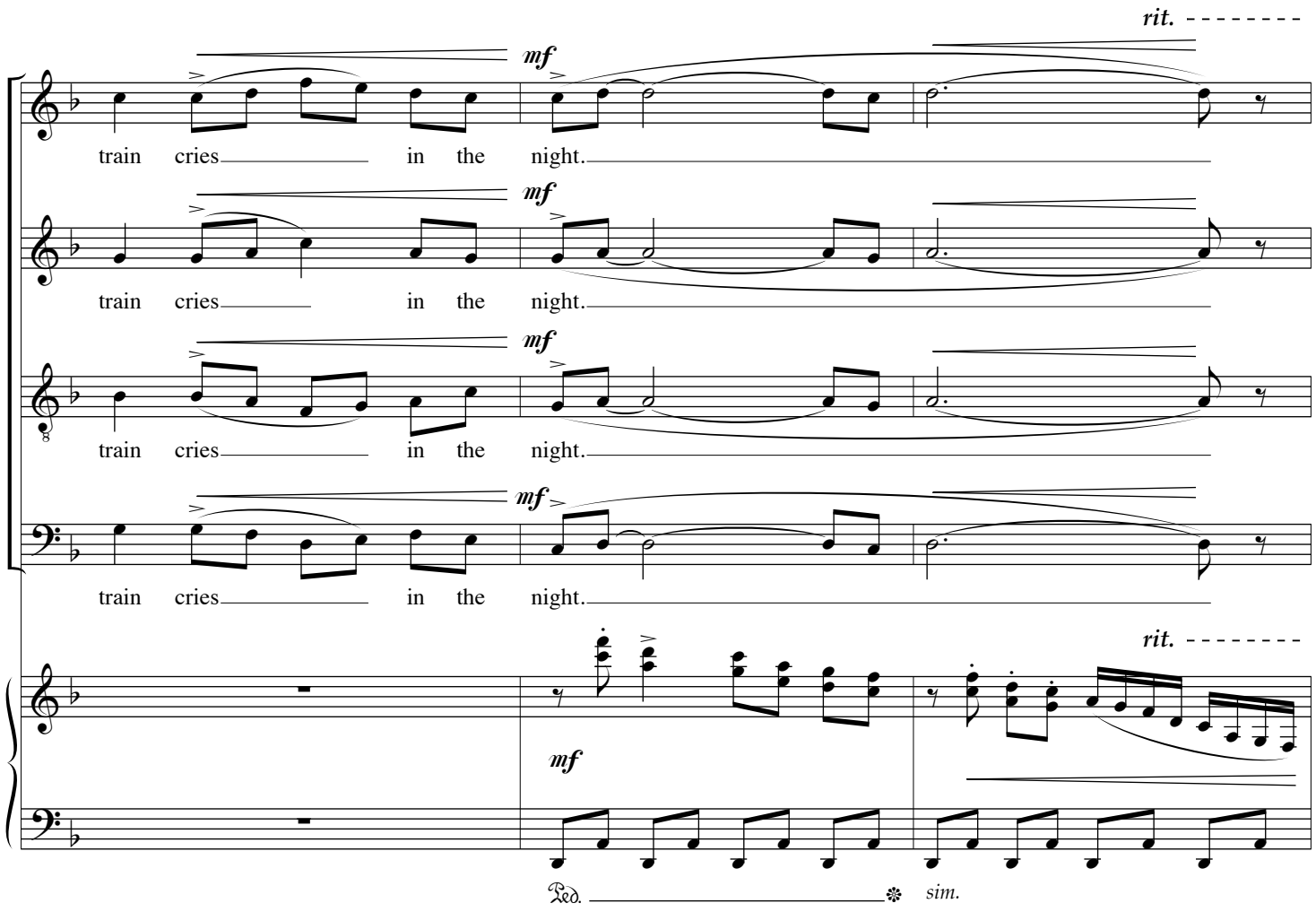
mf

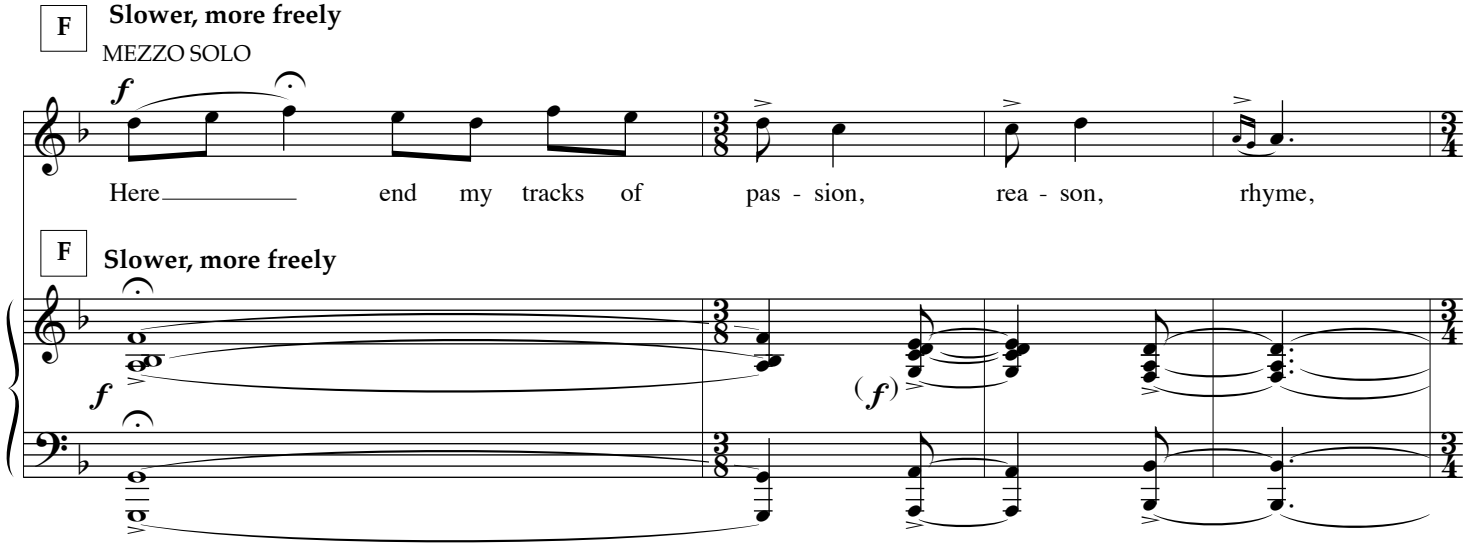
Ped. *

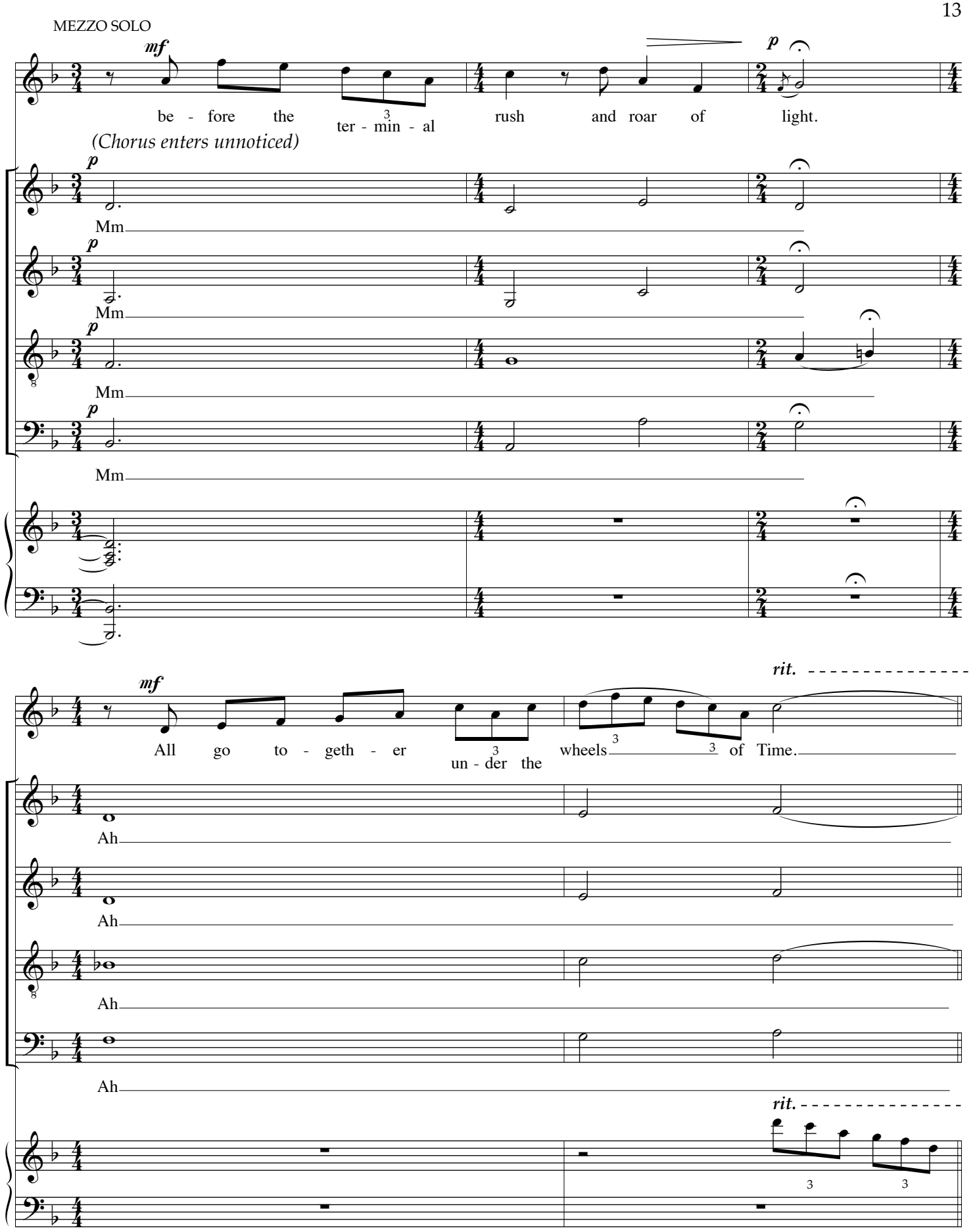

poco rit.
E
a bit slower
night.
Here end my tracks of
poco rit.
E
a bit slower
Ped.
Ped.
Ped.
pas - sion, rea - son, rhyme, be - fore the ter - min - al
pas - sion, rea - son, rhyme, be - fore the ter - min - al
pas - sion, rea - son, rhyme, be - fore the ter - min - al
pas - sion, rea - son, rhyme, be - fore the ter - min - al


rush and roar of light.
All go to - geth - er un - der the
rush and roar of light.
All go to - geth - er un - der the
rush and roar of light.
All go to - geth - er un - der the
rush and roar of light.
All go to - geth - er un - der the


a tempo ♩ = 108
wheels of Time.
Com - ing to a cross - ing the
wheels of Time.
Com - ing to a cross - ing the
wheels of Time.
Com - ing to a cross - ing the
wheels of Time.
Com - ing to a cross - ing the
a tempo ♩ = 108


rit.
mf
train cries in the night.
train cries in the night.
train cries in the night.
train cries in the night.
rit.
mf
Ped.
sim.


F
Slower, more freely
MEZZO SOLO
f
Here end my tracks of pas - sion, rea - son, rhyme,
F
Slower, more freely
f
(f)


MEZZO SOLO
mf
be - fore the ter - min - al rush and roar of light.
p
(Chorus enters unnoticed)
Mm
Mm
Mm
Mm
mf
All go to - geth - er un - der the wheels of Time.
rit.
Ah
Ah
Ah
Ah
rit.

G MEZZO SOLO

freely

Com - ing to a cross - ing the train cry,

Mm

Mm

Mm

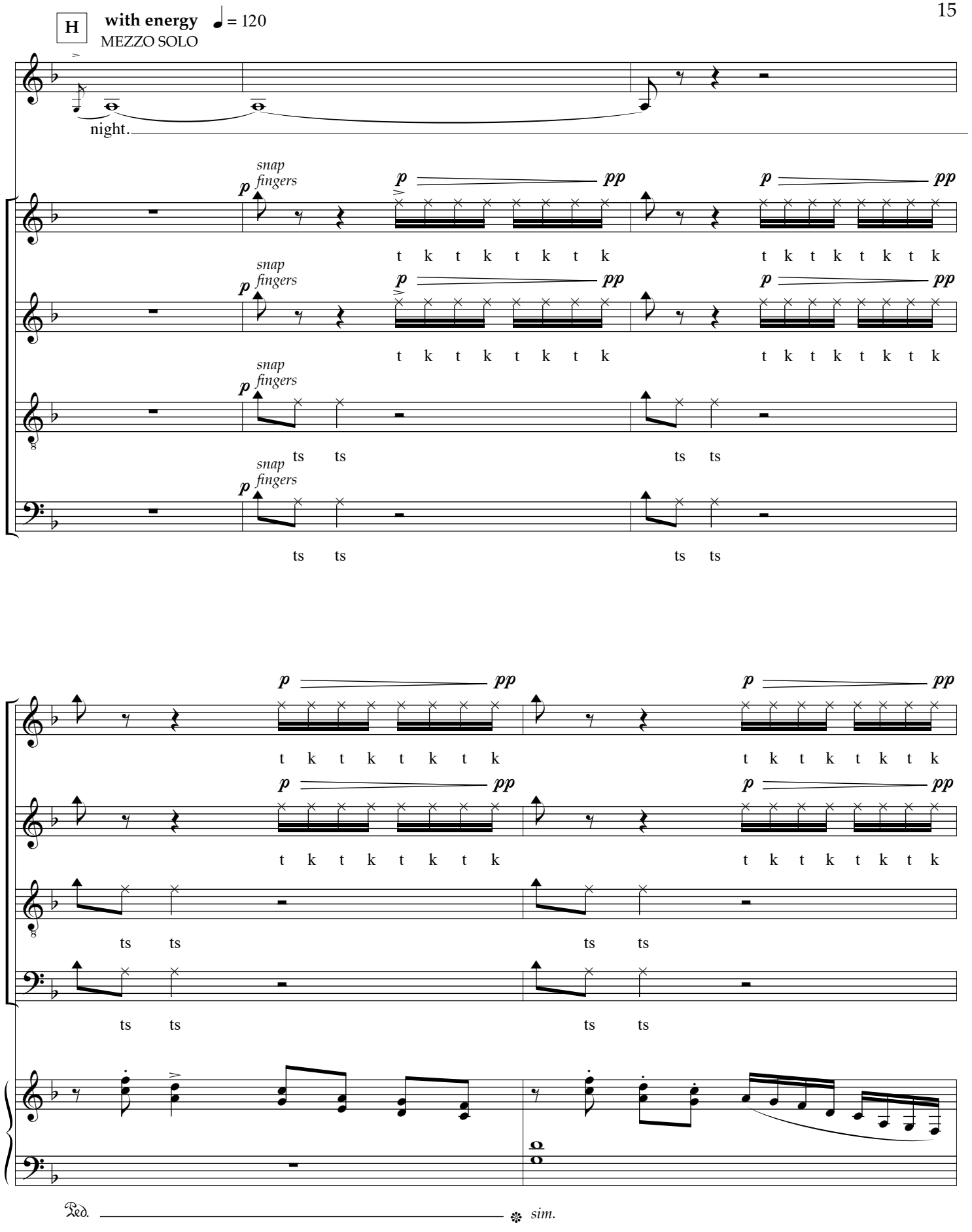
G Mm

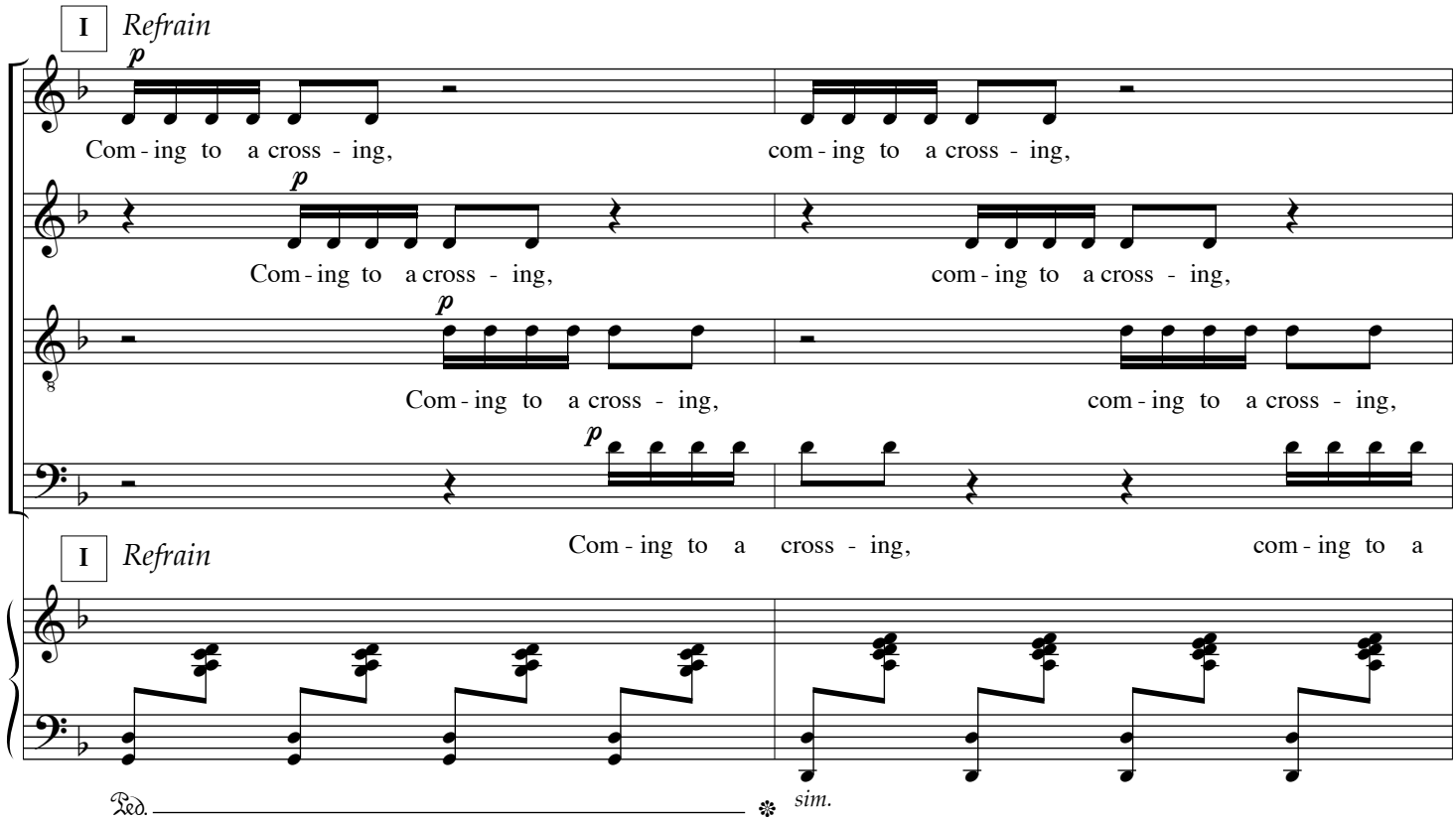
Ped.

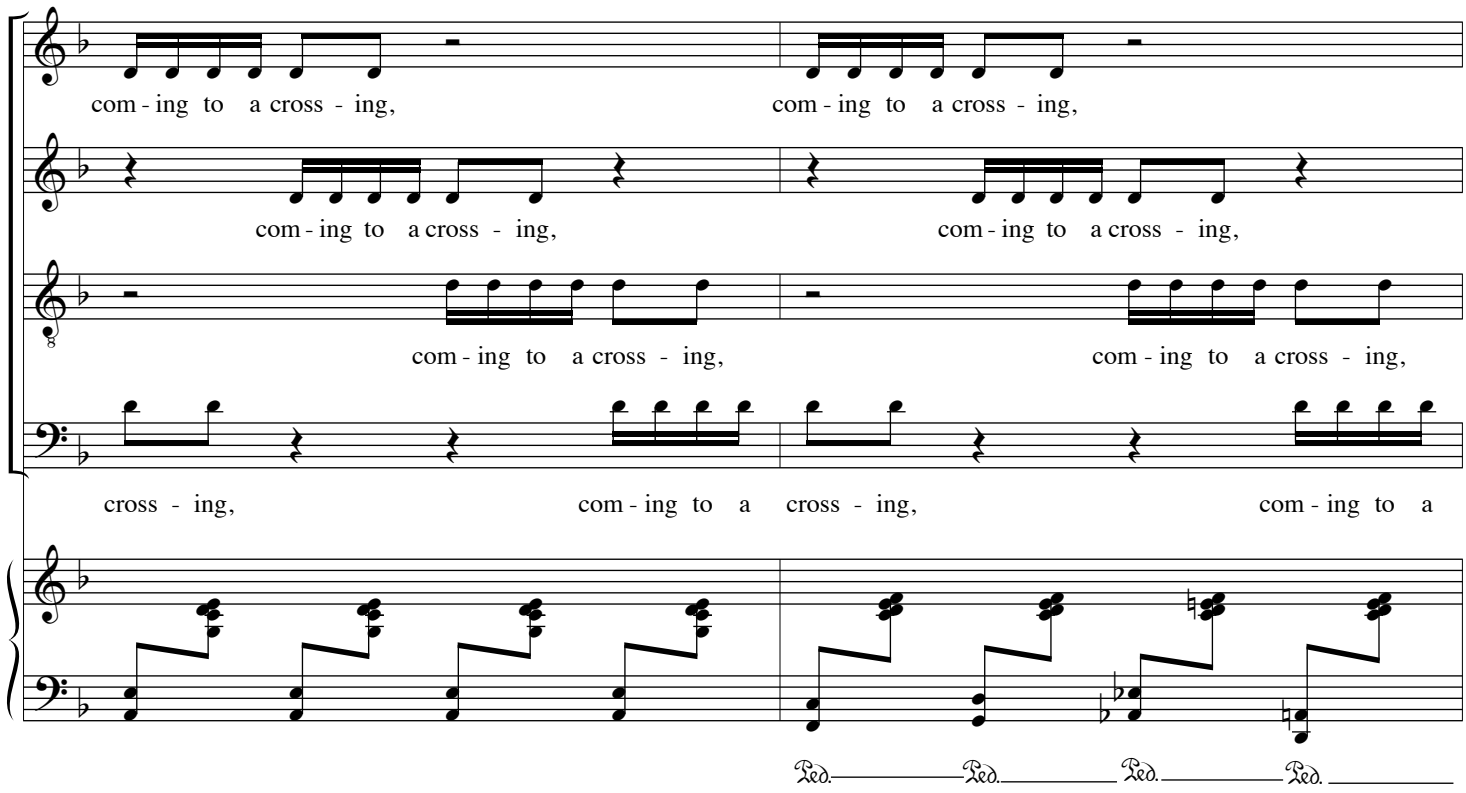
rit. - - - - - - - - - - - - - - - - - -

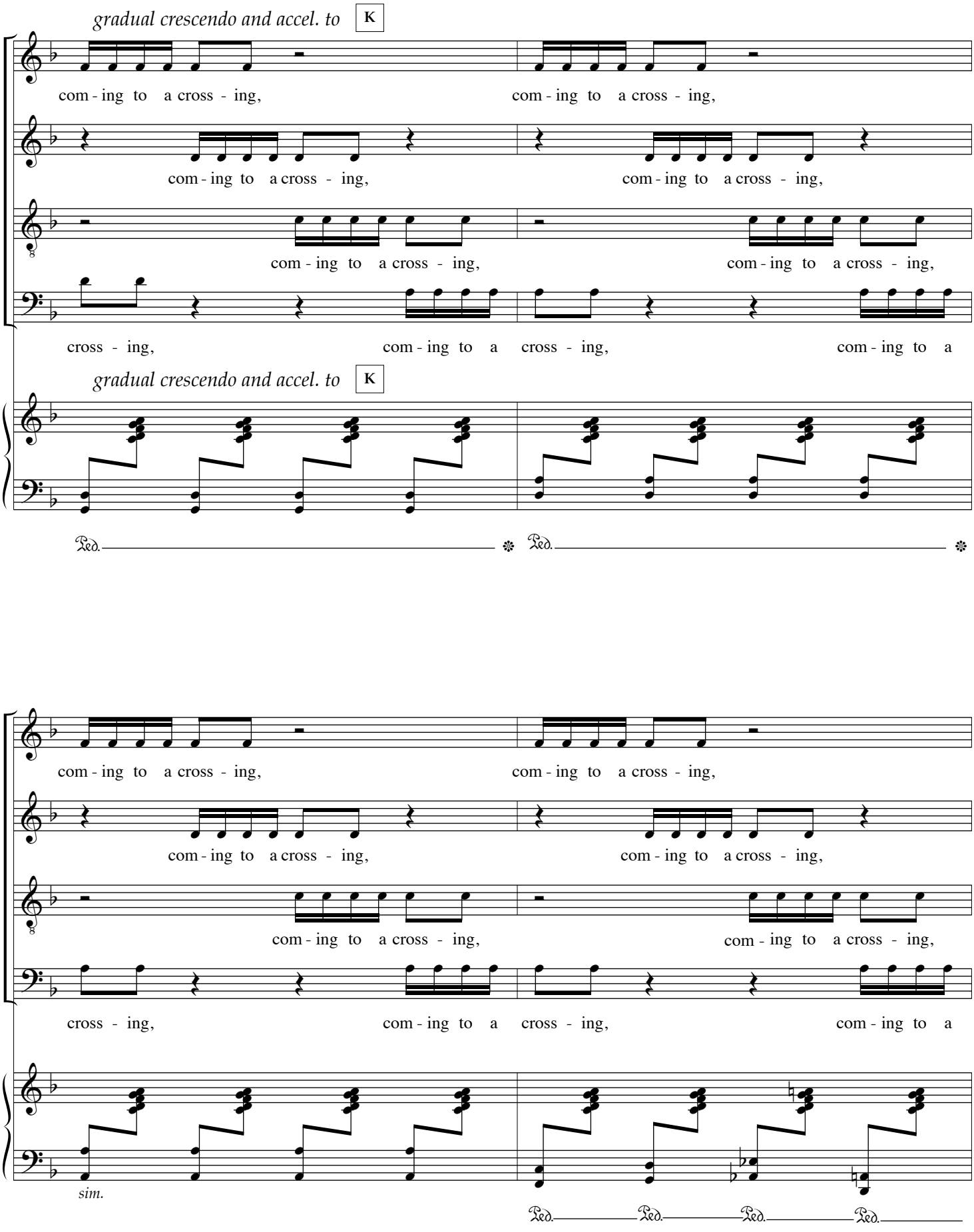
p

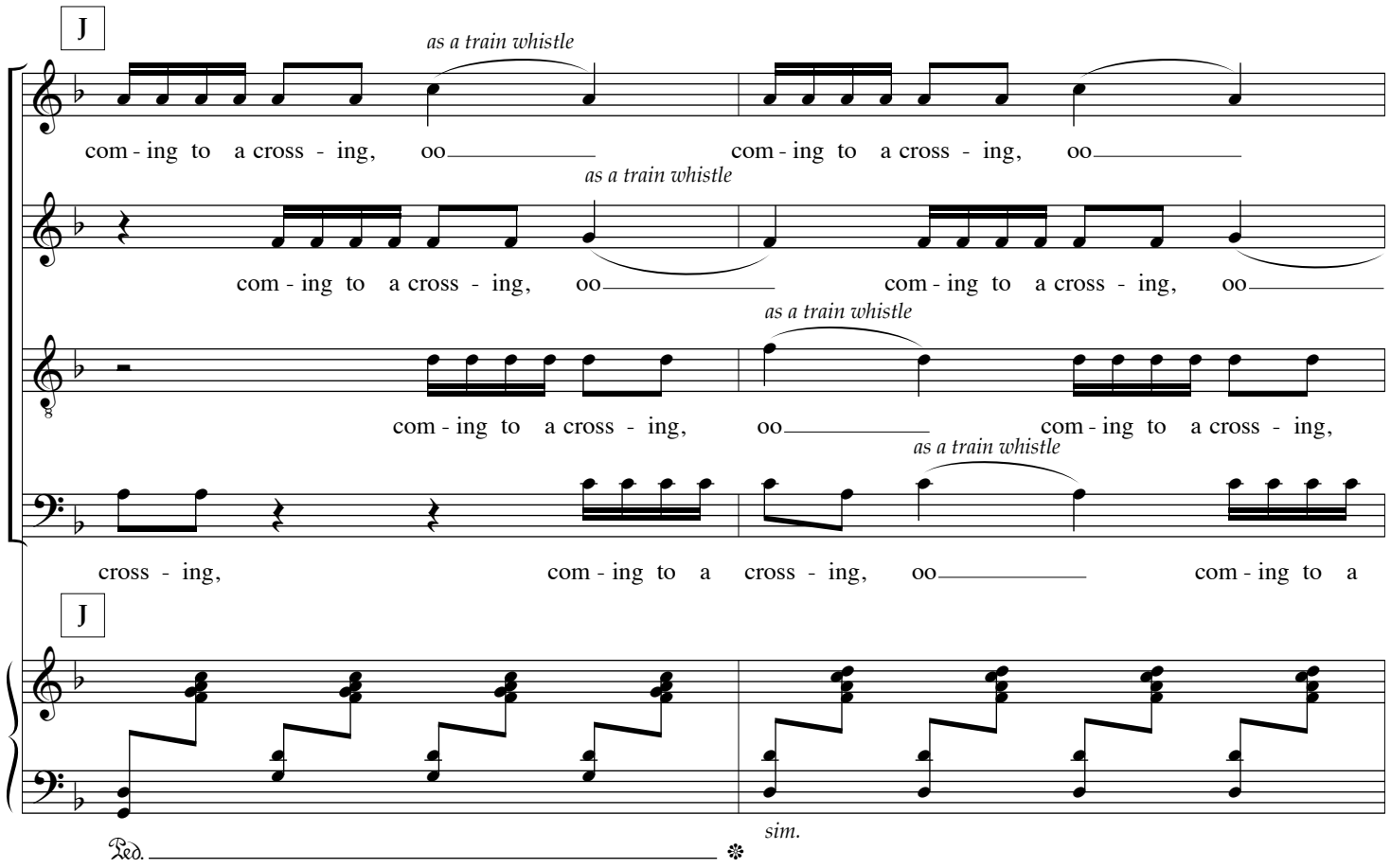
cry, cry, cry, cries, in the

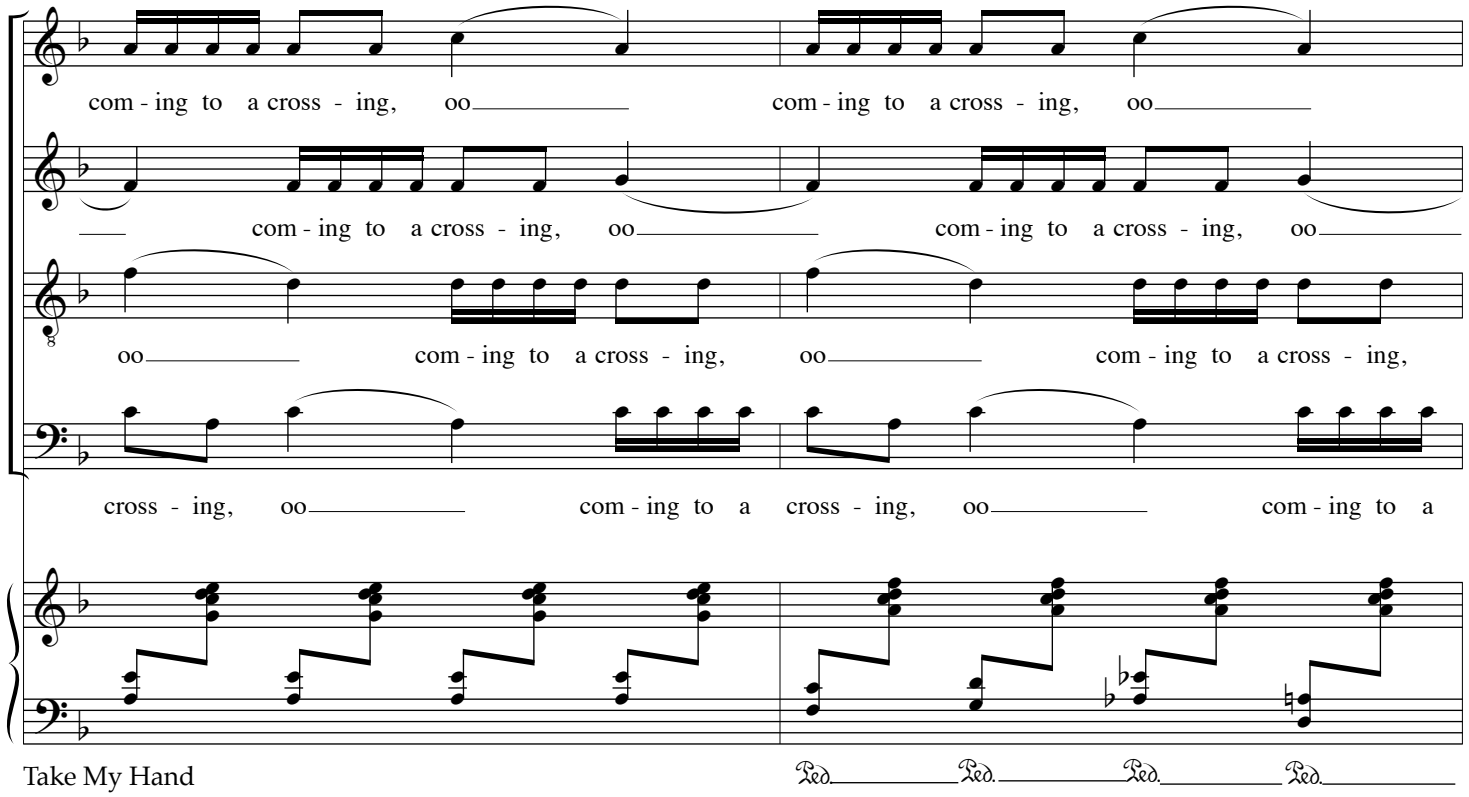

H
with energy
♩ = 120
MEZZO SOLO
night.
snap fingers
p
pp
t k t k t k t k
ts ts
Ped.
sim.

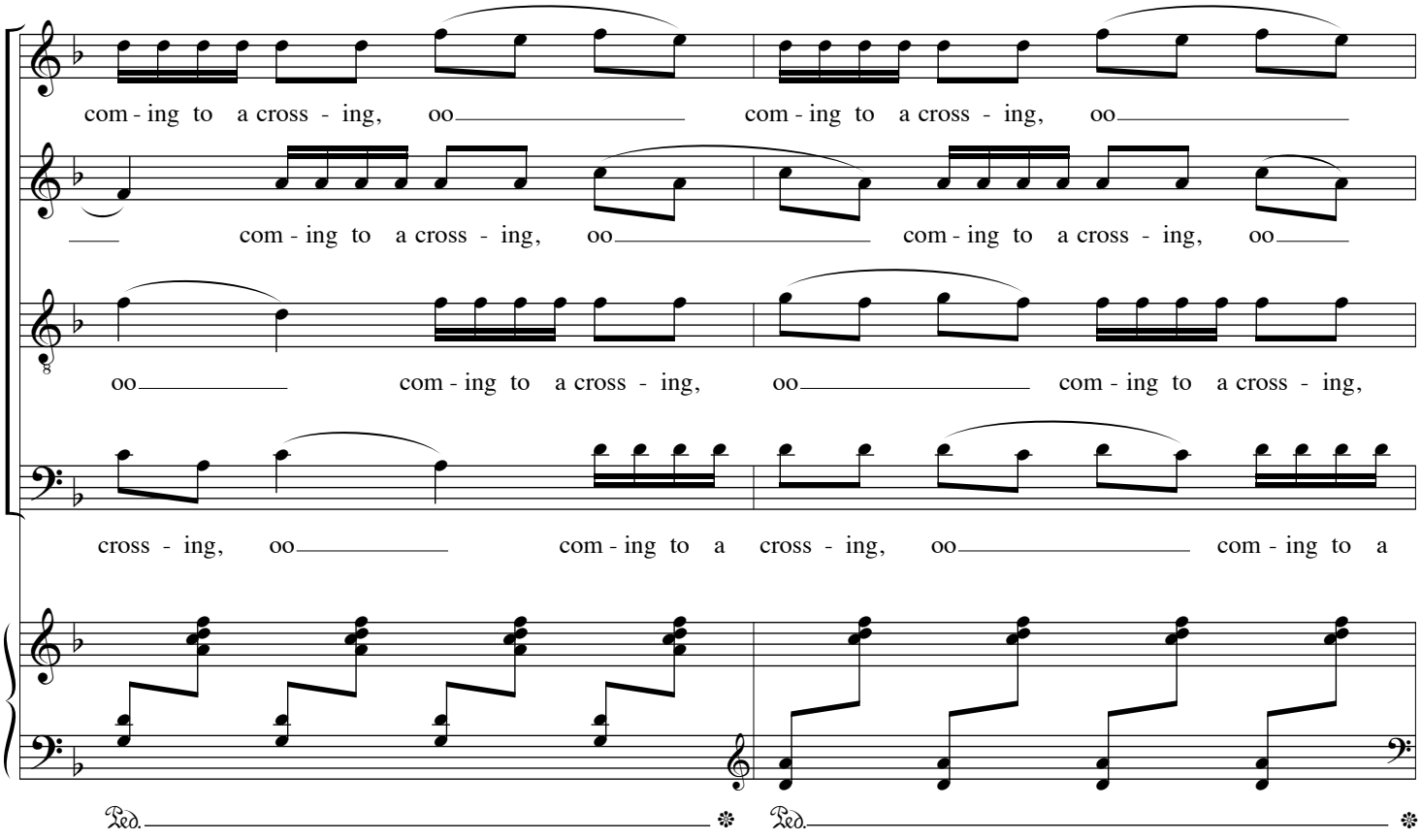

I Refrain
p
Com - ing to a cross - ing,
com - ing to a cross - ing,
Com - ing to a cross - ing,
com - ing to a cross - ing,
Com - ing to a cross - ing,
com - ing to a cross - ing,
Com - ing to a cross - ing,
com - ing to a
I Refrain
Ped.
sim.

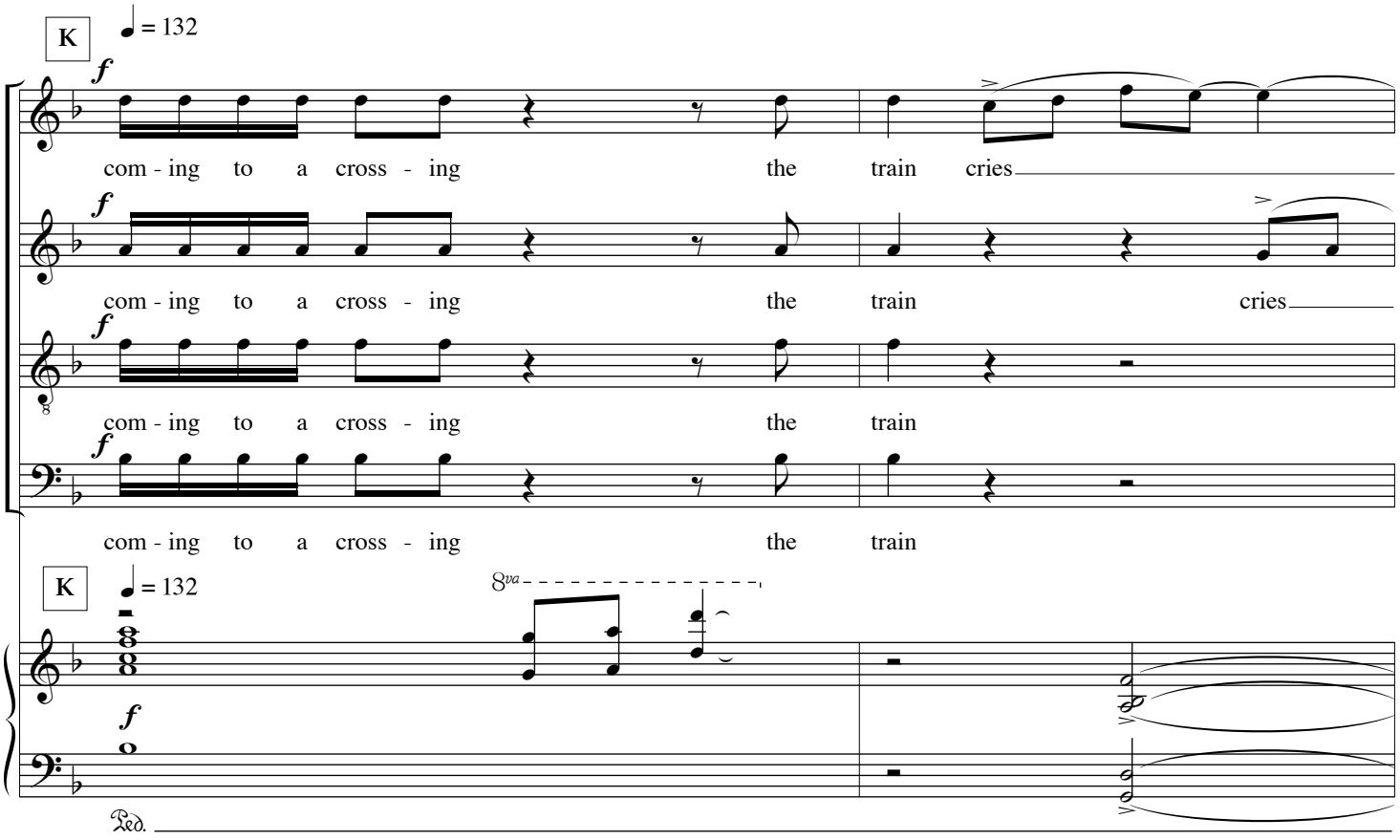

com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
cross - ing,
com - ing to a cross - ing,
com - ing to a
Ped.
Ped.
Ped.
Ped.

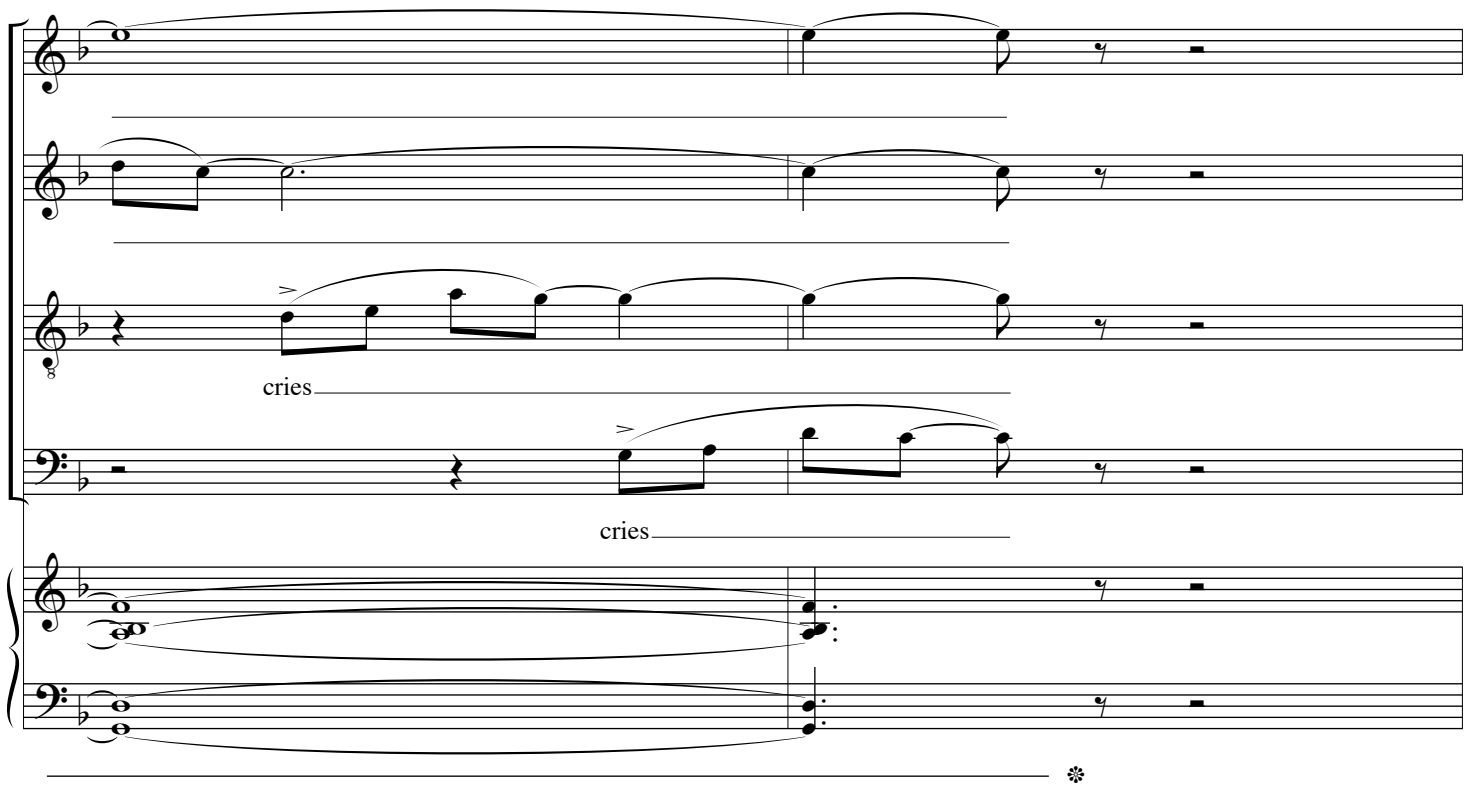

gradual crescendo and accel. to
K
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
cross - ing,
com - ing to a cross - ing,
com - ing to a
gradual crescendo and accel. to
K
Ped.
Ped.
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
com - ing to a cross - ing,
cross - ing,
com - ing to a cross - ing,
com - ing to a
sim.
Ped.
Ped.
Ped.
Ped.

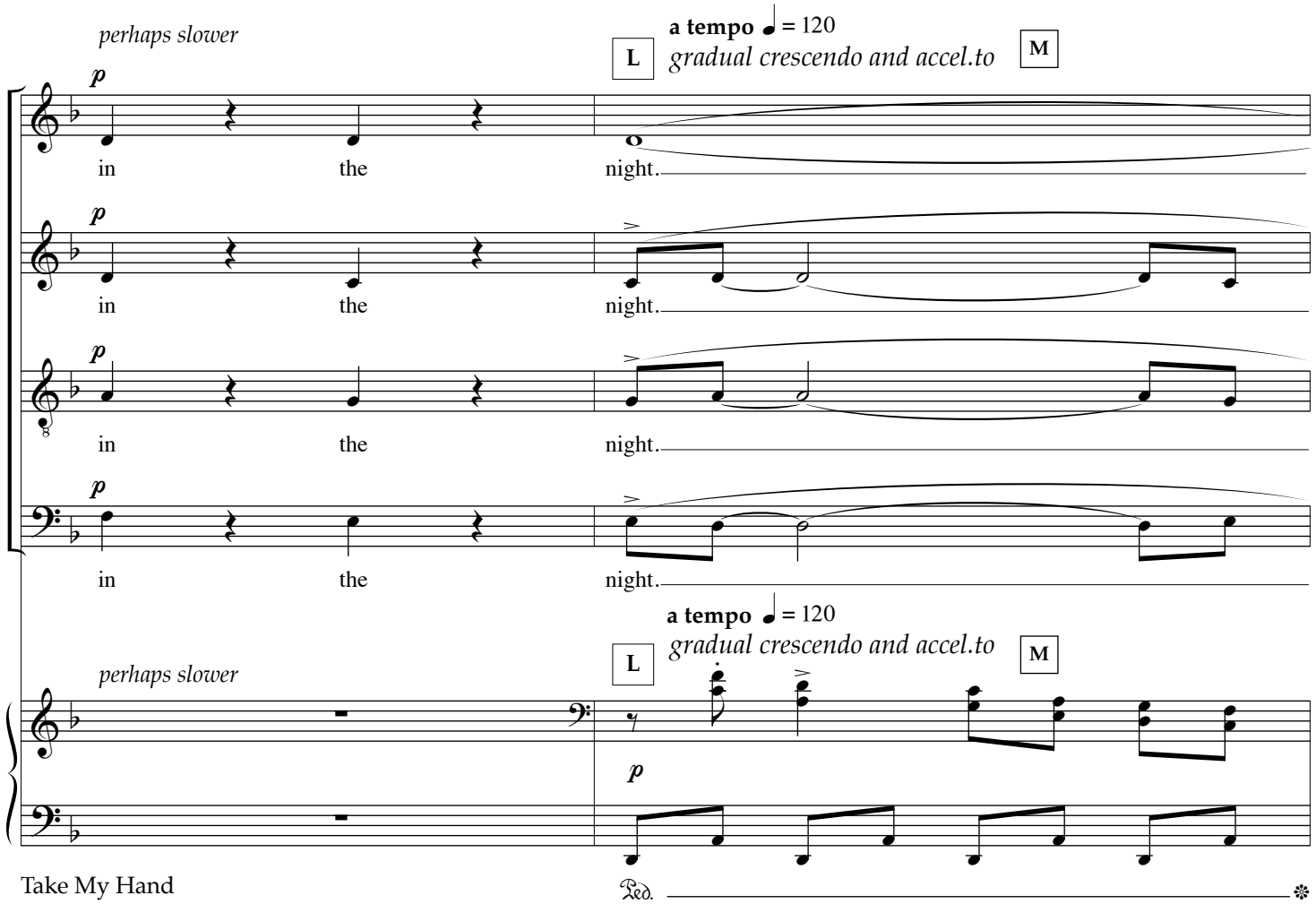

J
as a train whistle
com - ing to a cross - ing, oo
com - ing to a cross - ing, oo
as a train whistle
com - ing to a cross - ing, oo
com - ing to a cross - ing, oo
as a train whistle
com - ing to a cross - ing, oo
com - ing to a cross - ing,
as a train whistle
cross - ing, com - ing to a cross - ing, oo
com - ing to a
J
Ped.
sim.

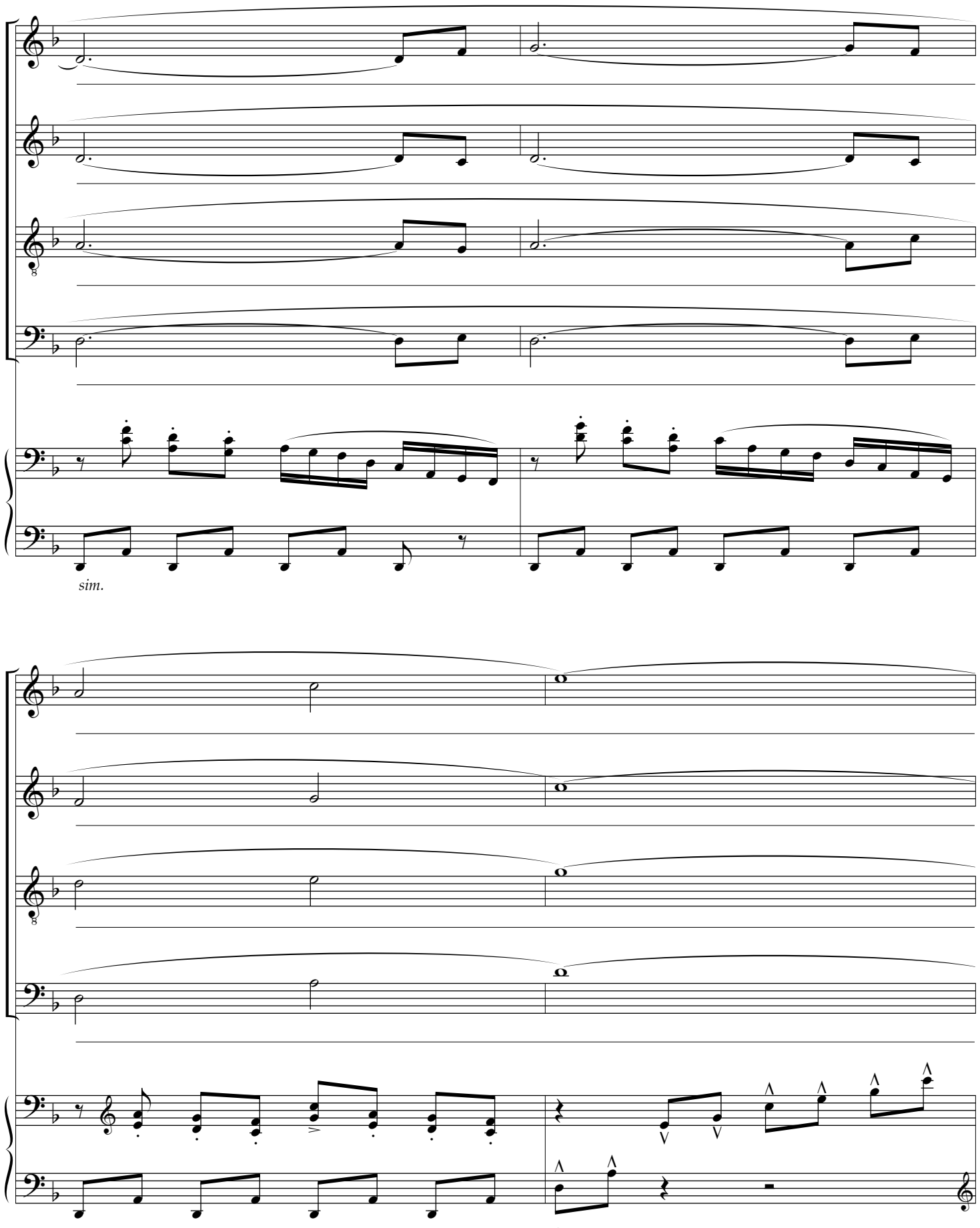

com - ing to a cross - ing, oo
com - ing to a cross - ing, oo
com - ing to a cross - ing, oo
com - ing to a cross - ing, oo
oo
com - ing to a cross - ing, oo
com - ing to a cross - ing,
cross - ing, oo
com - ing to a cross - ing, oo
com - ing to a
Ped.
Ped.
Ped.
Ped.

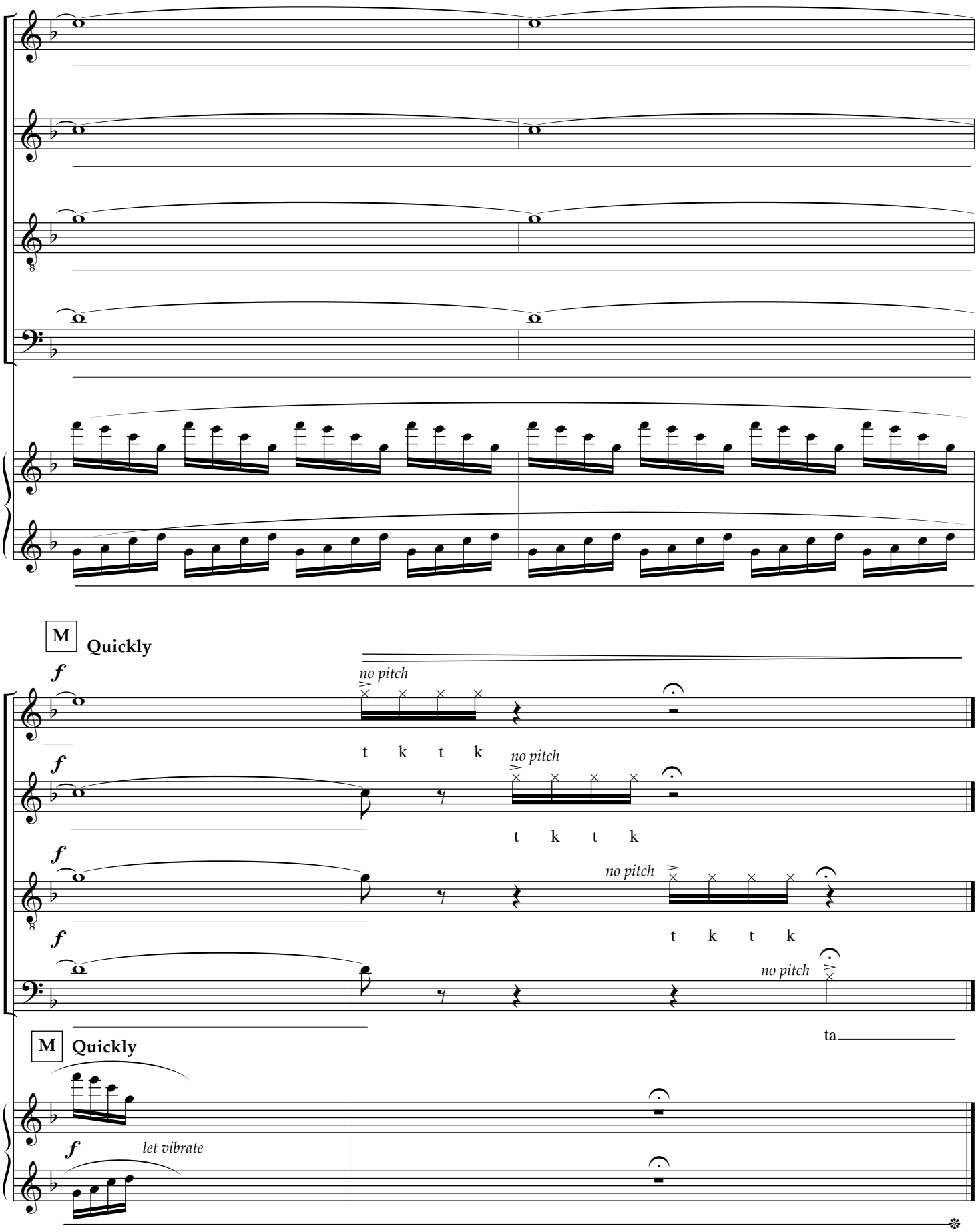

com - ing to a cross - ing, oo com - ing to a cross - ing, oo
com - ing to a cross - ing, oo com - ing to a cross - ing, oo
oo com - ing to a cross - ing, oo com - ing to a cross - ing,
cross - ing, oo com - ing to a cross - ing, oo com - ing to a
Ped. Ped.


K
♩ = 132
f
com - ing to a cross - ing the train cries
com - ing to a cross - ing the train cries
com - ing to a cross - ing the train
com - ing to a cross - ing the train
K
♩ = 132
8va
f
Ped.


cries
cries


perhaps slower
a tempo ♩ = 120
L
gradual crescendo and accel.to
M
p
in the night.
in the night.
in the night.
in the night.
perhaps slower
a tempo ♩ = 120
L
gradual crescendo and accel.to
M
p
Ped.


sim.
Ped.



Take My Hand

Duration: 4'15"
January 25, 1998 New Canaan, Connecticut