

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, 'suarish' 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

start slowly, accel. into blur $\bullet = ca.72$

Piano *p* gently, as a key ring jingling

Red.
una corda

$\bullet = ca.72$

Red.

A *p* recited on pitch

When my grandfather was very old, _____ to one small room con - fined, —

p recited on pitch

When my grandfather was very old, _____ to one small room con - fined, —

p recited on pitch

When my grandfather was very old, _____ to one small room con - fined, —

p recited on pitch

When my grandfather was very old, _____ to one small room con - fined, —

A

Red.

* *Red.*

B

mp *poco*
 he gave me his big bunch of keys to hold,
mp *poco*
 he gave me his big bunch of keys to hold,
mp *poco*
 he gave me his big bunch of keys to hold,
mp *poco*
 he gave me his big bunch of keys to hold,

B

he gave me his big bunch of keys to hold,
 * *Red.* *

mp *p* *rit.* ----- , **C** a tempo ♩ = 72 *p*
 his keys to hold. "Do they un - lock ev - ery
mp *p* , *p*
 his keys to hold. "Do they un - lock ev - ery
mp *p* ,
 his keys to hold.
mp *p* ,

his keys to hold. **C** a tempo ♩ = 72
rit. ----- ,
 (p)
 * *Red.* * * *Red.* * * *Red.* * * *Red.* *

Faster

mys - - ter - ies, and more mys - - ter - ies.

mys - - ter - ies, and more mys - - ter - ies.

Faster

mp *mf*

Red. * Red. *

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* ,

Red. * Red. *

E a tempo ♩ = 72

mp Then as I swung the heav - y ring a - round — *mf* the

mp Then as I swung the heav - y ring a - round — *mf* the

E a tempo ♩ = 72

Red. ————— *

keys made a chuck - ling sound. *p*

keys made a chuck - ling sound. *p*

"m —————

mf *white-note gliss.* *(mf)* *p*

Red. ————— * *Red.* ————— * *Red.* ————— *

F

accel. - - - - -

This system contains the first vocal entry. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "mys - - - ter - ies, and more mys - - - ter - ies, and more". The piano accompaniment consists of a single melodic line with a *p* dynamic. The system concludes with a *mp* dynamic marking.

F

accel. - - - - -

This system shows the piano accompaniment for the second system. It features a continuous sixteenth-note arpeggiated figure in both hands, starting with a *p* dynamic and ending with a *sim.* (sustained) marking. The tempo is marked *And.* (Andante).

This system contains the second vocal entry. The vocal parts enter with the lyrics "Ah" and then "mys - - - ter - ies, and more mys - - - ter - ies, and more". The piano accompaniment continues with the arpeggiated figure, with dynamics ranging from *mp* to *f*.

This system shows the piano accompaniment for the third system, continuing the sixteenth-note arpeggiated figure with dynamics of *mp* and *mf*.

f **Faster** *f*

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

f

f

Red. _____ *

G *rit.* - - - - -

f

You can't tell un - til you've tried.

f

You can't tell un - til you've tried.

f

You can't tell un - til you've tried.

f

You can't tell un - til you've tried.

G *rit.* - - - - -

f

f

Red. _____ *

Red. _____

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

$\bullet = 120$ in strict tempo

Piano

p *mf*

3

Detailed description: This block contains the piano introduction for the piece. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 120 in strict tempo. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment. The dynamic shifts to mezzo-forte (*mf*) in the final measure.

A

p

First the black square, then a white, moved by some - thing out of sight.

p

First the black square, then a white, moved by some - thing out of sight.

p

First the black square, then a white, moved by some - thing out of sight.

p

First the black square, then a white, moved by some - thing out of sight.

Detailed description: This block contains the vocal entry for the first four voices. Each voice part is marked with a piano (*p*) dynamic. The lyrics are: "First the black square, then a white, moved by some - thing out of sight." The music is in 4/4 time with a key signature of two flats. The vocal lines are written on treble clefs, and the piano accompaniment is on a bass clef. A box labeled 'A' is placed above the first vocal line.

A

p subito

Detailed description: This block contains the piano accompaniment for the vocal entry. It is marked with a piano (*p*) dynamic and the instruction *subito*. The music is in 4/4 time with a key signature of two flats. A box labeled 'A' is placed above the first measure.

B

Four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key signature. The lyrics are: "We are start - ed with a bound,". The music features a melodic line with a sharp sign on the second note of the phrase.

B

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music provides harmonic support for the vocal lines.

mf legato

Four vocal staves with lyrics: "knights and cas - tles all a - round, kings and queens and bish-ops ho - ly!". The music is marked *mf legato*. The lyrics are split across two lines of music for each voice part.

Piano accompaniment for the second system, including a grand staff and a separate bass line. The music is marked *mf* and includes a dynamic marking *(b)* in the bass line.

bouncy C *spoken (no pitch)*

p *p*

Af - ter that we go more slow - ly. black white

bouncy *p*

Af - ter that we go more slow - ly. black white

bouncy *p*

Af - ter that we go more slow - ly. black white

bouncy *p*

Af - ter that we go more slow - ly. black white

C

mf *mf* *mf* *mf*

moved by some - thing out of sight.

mf

moved by some - thing out of sight.

mf

moved by some - thing out of sight.

mf

moved by some - thing out of sight.

D

p While a - round us with free gaits move the tall - er

p While a - round us with free gaits move the tall - er

p While a - round us with free gaits move the tall - er

p While a - round us with free gaits move the tall - er

mf

D

p playfully

mf

po - ten - tates. Still we pawns move straight a - -

po - ten - tates. Still we pawns move straight a - -

po - ten - tates. Still we pawns move straight a - -

po - ten - tates. Still we pawns move straight a - -

white-note gliss.

E

head. _____
 head. _____
 head. _____
 head. _____

E

p 3 3 3 3

p with free gaits po - ten - tates
p with free gaits po - ten - tates
p with free gaits po - ten - tates
p with free gaits po - ten - tates

mf 3 po - ten - tates
mf 3 po - ten - tates
mf 3 po - ten - tates
mf 3 po - ten - tates

mf 3 3 3 3 gliss.

Still we pawns — move straight a - head.

Still we pawns — move straight a - head.

Still we pawns — move straight a - head.

Still we pawns — move straight a - head.

The piano accompaniment features a steady bass line and a treble line with a triplet of eighth notes in the final measure.

F [choreography here]

The piano accompaniment for the choreography section consists of two systems. The first system features a treble staff with a complex rhythmic pattern of eighth notes and chords, and a bass staff with a steady eighth-note accompaniment. The second system continues this pattern, with the treble staff featuring more complex chordal textures and the bass staff maintaining the accompaniment. Triplet markings are present throughout both systems.

G

mf

Still we pawns look straight a - head. to en - cour - age us it is said that

mf

Still we pawns look straight a - head. to en - cour - age us it is said that

mf

Still we pawns look straight a - head. to en - cour - age us it is said that

mf

Still we pawns look straight a - head. to en - cour - age us it is said that

G

mf

pawns who reach the ut - most square are as good as mon - archs

pawns who reach the ut - most square are as good as mon - archs

pawns who reach the ut - most square are as good as mon - archs

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

I

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

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

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a common time signature and feature the lyrics "got us, off we go!". The piano accompaniment includes a "white-note gliss." in the right hand and a triplet in the left hand.

J free tempo

f But fre-quent-ly, be-fore we know what has got us,

f But fre-quent-ly, be-fore we know what has got us,

f But fre-quent-ly, be-fore we know what has got us,

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,

8va -----

J free tempo
(loco)

non dim.

3

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a common time signature and feature the lyrics "But frequently, before we know what has got us,". The piano accompaniment includes a triplet in the left hand and a section marked "8va" in the right hand. A "free tempo" marking is present above the piano part.

a tempo

p *f* *(f)*

off! off! off! off! off! off! off! off we

off! off! off! off! off! off! off! off we

off! off! off! off! off! off! off! off we

off! off! off! off! off! off! off!

short gliss. *play only if needed* *a tempo* *(f)*

K

go! go! go!

mf First the black square,

mf First the black square, then a white,

K

(f) *mf*

3 3 3

mf

First a black, then a white, then a white First the black square, then a white, First a black, First a black, First the black square, then a white, First the black square,

whispered

f moved by some - thing *p* out of sight. *pp*
f moved by some - thing *p* out of sight. *pp*
f moved by some - thing *p* out of sight. *pp*
f moved by some - thing *p* out of sight. *pp*

on the beat
8va

III. The April Lovers

Virginia Adair

Gwyneth Walker

♩ = so gently, as flower buds opening

Piano *p*

Ad.
una corda

Ad.

A

p

Green _____ is

p

Green _____ is

p

Green _____ is

p

Green _____ is

A

Ad.

Ad.

Ad.

mp hap - pen - ing. *p* la la la la la la la la la la la

mp hap - pen - ing. *p* la la la la la la la la la la la

mp hap - pen - ing. *p* la la la la la la la la la la la

hap - pen - ing. la la la la la la la la la la la

(Red.)

B *(p)* Green is

(p) Green is

(p) Green is

(p) Green is

Green is

B

(Red.)

mf hap - pen - ing. *p* la la la la la la la la la la la

mf hap - pen - ing. *p* la la la la la la la la la la la

mf hap - pen - ing. *p* la la la la la la la la la la la

mf hap - pen - ing. *p* la la la la la la la la la la la

(Ped.)

C *p* *poco accel.* *mf* *rit.*

Green is hap - pen - ing, is hap - pen - ing, is hap - pen - ing.

p *mf*

Green is hap - pen - ing, is hap - pen - ing, is hap - pen - ing.

p *mf*

Green is hap - pen - ing, is hap - pen - ing, is hap - pen - ing.

p *mf*

Green is hap - pen - ing, is hap - pen - ing, is hap - pen - ing.

C *poco accel.* *mf* *rit.*

D ♩ = *so freely*

p

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

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

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

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

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,

f

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

p

rit. - - - - -

F a tempo ♩ = 80

sun and rain. Ear - - - - - ly lov - ers, ———

sun and rain. Ear - - - - - ly lov - ers, ———

sun and rain. Ear - - - - - ly lov - ers, ———

sun and rain. Ear - - - - - ly lov - ers, ———

rit. - - - - -

F a tempo ♩ = 80

mf

f

sim.

ear - - - ly lov-ers nev-er ques-tion nev - er ques-tion nev - er ques - tion much ———

ear - - - ly lov-ers nev-er ques-tion nev - er ques-tion nev - er ques - tion much ———

ear - - - ly lov-ers nev-er ques-tion nev - er ques-tion nev - er ques - tion much ——— what is

ear - - - ly lov-ers nev-er ques-tion nev - er ques-tion nev - er ques - tion much ——— what is

dim.

p

G

and the touch and the
 through the mu-sic and the touch and the
 qui-et-ly beat-ing and the
 qui-et-ly beat-ing and the

G

* *Red.* *

rit.

mouths meet - - - - ing.
 mouths meet - - - - ing.
 mouths meet - - - - ing.
 mouths meet - - - - ing.

rit.

cresc.

Red. * *Red.* *

H a tempo ♩ = 80

Ear - - - - ly lov - ers, ___

Ear - - - - ly lov - ers, ___

Ear - - - - ly lov - ers, ___

Ear - - - - ly lov - ers, ___

H a tempo ♩ = 80

f

Red. 6

sim. 6

6

6

6

ear - - - - ly lov-ers nev-er ques-tion, ___ ear - - - - ly lov-ers nev-er

ear - - - - ly lov-ers nev-er ques-tion, ___ ear - - - - ly lov-ers nev-er

ear - - - - ly lov-ers nev-er ques-tion, ___ ear - - - - ly lov-ers nev-er

ear - - - - ly lov-ers nev-er ques-tion, ___ ear - - - - ly lov-ers nev-er

6

6

6

6

6

6

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

Red.

rit.

a tempo ♩ = 80

p

* *Red. al fine*
una corda al fine

I unmeasured

freely, enter when cued by conductor
Soli or a few singers
(quickly, as flower buds opening)

Musical score for the first vocal section, featuring four staves. The lyrics "green" are written under the notes. Dynamic markings include *p* (piano) and crescendo/decrescendo hairpins. The notes are connected by long horizontal lines, indicating a sustained or glissando effect.

I unmeasured

continues, ad lib

Musical score for the piano accompaniment. The right hand features a continuous tremolo pattern, labeled *continues, ad lib*. The left hand has sustained notes. Dynamic markings include *pp* (pianissimo) and *barely audible*.

p
(Red)

Musical score for the second vocal section, featuring four staves. The lyrics "green" are written under the notes. Dynamic markings include *p* (piano) and crescendo/decrescendo hairpins. The notes are connected by long horizontal lines, indicating a sustained or glissando effect.

Musical score for the piano accompaniment, showing a tremolo pattern in the right hand and sustained notes in the left hand.

green Ah green Ah green Ah green Ah green Ah green Ah

(Red) *p*

pp

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

pp

IV. An Hour To Dance

Virginia Adair

Gwyneth Walker

♩ = 72 lightly waltzing

Piano *p*

poco *♩* *ad lib.*



A

mf

For a while we whirled o - - - ver the

mf

For a while we whirled o - - - ver the

mf

For a while we whirled o - - - ver the

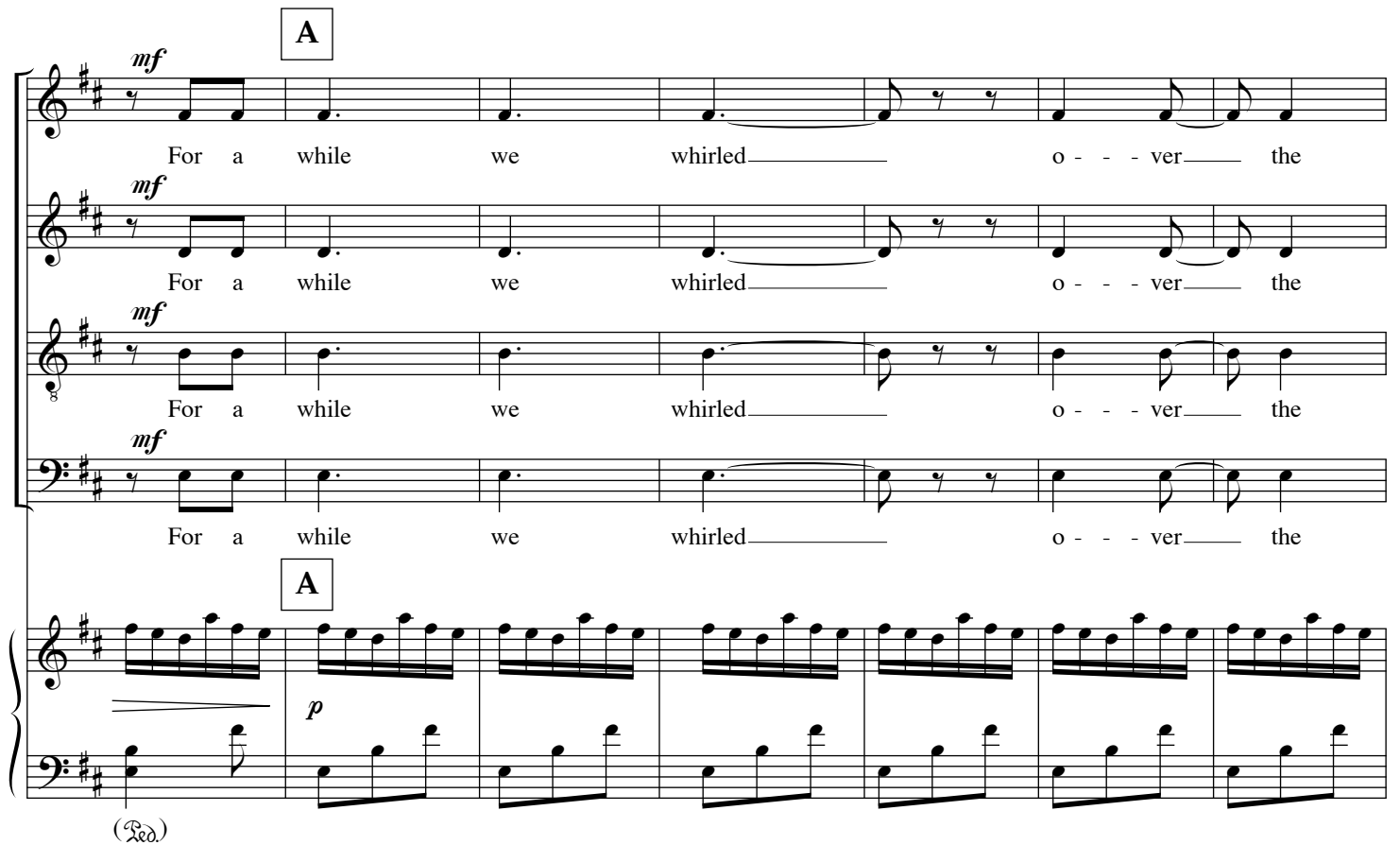
mf

For a while we whirled o - - - ver the

A

p

(*♩*)



mead - ows — of mu - - - - - sic,

mead - ows — of mu - - - - - sic,

mead - ows — of mu - - - - - sic,

mead - ows — of mu - - - - - sic,

mf

(Red.)

(mf) **B**

our sad - ness — put a - way in

(mf)

our sad - ness — put a - way in

(mf)

our sad - ness — put a - way in

(mf)

our sad - ness — put a - way in

p

(p)

(Red.)

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 *p*

shoes and shawls. We *p*

shoes and shawls.

shoes and shawls.

mf

* *Ad.* * *Ad.* *

C

whirled o - ver the mead - - ows, — we whirled o - ver the
 whirled o - ver the mead - - ows, — we whirled o - ver the
 We whirled o - ver the mead - - ows, — the
 We whirled o - ver the mead - - ows, — the

p

C

p 10 10 10 10 10 10
Red. * *sim.*

mead - ows, — of mu - - - - sic.
 mead - ows, — of mu - - - - sic.
 mead - ows, — of mu - - - - sic.
 mead - ows, — of mu - - - - sic.

f

10 10 *f*
Red. * *Red.*

rit. - - - - **D** *slower, more freely*

mf The chil - dren we nev - er were, from cel - lars and clos - ets *p* *mf*

mf The chil - dren we nev - er were, from cel - lars and clos - ets *p* *mf*

mf The chil - dren we nev - er were, *p*

mf The chil - dren we nev - er were, *p*

rit. - - - - **D** *slower, more freely*

mf *p*

* *Red.*

E *p* *mf*

came out to leap *p* *mf*

came out to leap *p* *mf*

at - tics and fa - ded snap - shots, came out to leap *p* *mf*

at - tics and fa - ded snap - shots, came out to leap *p* *mf*

E *mf* (*mf*)

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

G gradual cresc. and accel. to **H**

We whirled o - ver the mead - - - ows, — we

p cresc. ¹⁰ ¹⁰

Red.

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

sim. ¹⁰ ¹⁰ ¹⁰ ¹⁰

H a tempo ♩ = 72

mu - sic. _____

mu - sic. _____

mu - sic. _____

mu - sic. _____

H a tempo ♩ = 72

f _____ *(non dim.)*

Red. _____ *

I

p _____ *f*

Ah _____

p _____ *f*

Ah _____

I

Red. _____ *

sim.

The first system of the score consists of five staves. The top two staves are vocal lines, both in treble clef with a key signature of two sharps (F# and C#). The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a complex texture with sixteenth-note runs and sustained chords. Dynamics include *p* (piano) and *f* (forte). The vocal lines include the syllable "Ah" with long horizontal lines indicating sustained notes.

The second system of the score consists of five staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment. A box containing the letter "J" is placed above the first staff. Dynamics include *p* (piano). The vocal lines include the syllable "Ah" with long horizontal lines indicating sustained notes.

The third system of the score consists of five staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment. A box containing the letter "J" is placed above the first staff. Dynamics include *mf* (mezzo-forte). The piano part features sixteenth-note runs. The vocal lines include the syllable "Ah" with long horizontal lines indicating sustained notes. At the bottom of the system, there are markings: "Led." followed by a horizontal line, and "* Led." followed by a horizontal line and an asterisk.

rit. - - - - -

mf *7* *7* *rit.*

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

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

slowly

M

p 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

Red.

gradual accel.

gradual accel.

gradual accel.

Red.

$\text{♩} = \text{♩}$ a tempo $\text{♩} = 72$

N gradual cresc. to **O**

This system contains the first vocal entry. The vocal line begins with a rest, followed by the lyrics "We whirled o - ver the". The piano accompaniment features a steady eighth-note pattern in the left hand and rests in the right hand.

This system continues the vocal line with the lyrics "We whirled o - ver the mead - ows, — we". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *mp* is present.

This system features a more complex vocal line with the lyrics "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". The piano accompaniment continues with the eighth-note pattern. Dynamic markings of *mp* and *mf* are used.

This system shows the piano accompaniment continuing with the eighth-note pattern. The lyrics "whirled o - ver the mead - ows, — we whirled o - ver the" are repeated. The system concludes with a double bar line and the number "10" above the staff.

O

f mead - - ows of mu - - sic.

f mead - - ows of mu - - sic.

f mead - - ows of mu - - sic.

f mead - - ows of mu - - sic.

O

10 10 *f*

(Ped.) * Ped. * Ped. *

P

(f) 2 We came out to leap, We came out to

(f) 2 We came out to leap, We came out to

(f) 2 We came out to leap, We came

(f) 2 We came out to leap, We came

P

(non dim.) *f* 2

Ped. * 2 2 2 2

Q

leap, for la la la la la la la

leap, for la la la la la la la

out² to leap, for la la la la la la la

out² to leap, for la la la la la la la

Q

2

2

f

love.

f

love.

f

love.

f

love.

10

10

10

10

continue, blurred

V. Slow Scythe

Virginia Adair

Gwyneth Walker

Gently ♩ = 80

Piano

p

red. *

A slightly faster, with motion ♩ = 92

p cantabile

Slow

red. *

A slightly faster, with motion ♩ = 92

sim.

red. *

p cantabile

curv - - - ing o - ver the

scythe

Red. *sim.* *Red.*

This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a half note G4, and then a triplet of eighth notes (A4, B4, C5) marked with a '3' and a bracket. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3'. The first measure has a *Red.* marking, the second has a *sim.* marking, and the third has a *Red.* marking.

flow - - - - - ers

sim. 3

This system contains the next three measures. The vocal line continues with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with the triplet pattern in both hands, marked with a '3'. The first measure of this system has a *sim.* marking.

Slow Scythe

poco accel. ----- $\bullet = 108$

mp

curv - ing o - ver the flow - - - - - ers

scythe

mp

curv - ing o - ver the flow - - - - - ers

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) features a triplet of eighth notes followed by a dotted quarter note. The piano accompaniment (treble and bass clefs) provides harmonic support with a similar triplet pattern. The tempo is marked 'poco accel.' and the metronome is set to 108.

poco accel. ----- $\bullet = 108$

sim.

Detailed description: This system shows the piano accompaniment for the second system. It features a continuous triplet pattern in both the treble and bass staves, marked 'sim.' (simile).

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

in yes - ter - day's field _____ where you

Detailed description: This system contains the second vocal entry. The vocal line (treble clef) features a triplet of eighth notes followed by a dotted quarter note. The piano accompaniment (treble and bass clefs) provides harmonic support with a similar triplet pattern. The tempo is marked 'poco accel.' and the metronome is set to 108.

D

Red.

** sim.*

Detailed description: This system shows the piano accompaniment for the fourth system. It features a continuous triplet pattern in both the treble and bass staves, marked 'Red.' (ritardando) and '* sim.' (simile).

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)

Red. _____



mf hours and hours a - - - go!

mf hours and hours a - - - go!

mf hours and hours a - - - go!

mf hours and hours a - - - go!

hours and hours a - - - go!

mf

And. *

F *poco accel.*-----

p they flicked the dew from the yel - low and

mf (non dim.) *p* A - ges and a - ges a - go they flicked the dew from the yel - low and

mf (non dim.) *p* A - ges and a - ges a - go they flicked the dew from the yel - low and

F *poco accel.*-----

And. *

mp $\bullet = 120$

snow - col - ored flow - ers you lei - sure - ly mow.

snow - col - ored flow - ers you lei - sure - ly mow.

snow - col - ored flow - ers you lei - sure - ly mow.

snow - col - ored flow - ers you lei - sure - ly mow.

$\bullet = 120$

Red. *

G ($\bullet = 120$)

f Ah,

f Ah,

f Ah,

f Ah,

Ah,

G ($\bullet = 120$)

sim. *f* *Red.* *

H ♩ = 108

musical score for the first system, featuring vocal lines and piano accompaniment. The vocal parts include lyrics such as "scythe," and dynamic markings like *mp* and *p*. The piano part includes a triplet of eighth notes.

H ♩ = 108

musical score for the second system, primarily piano accompaniment. It features triplet patterns in both hands, with dynamic markings *p* and *mf*, and the instruction *sim.*

musical score for the third system, featuring vocal lines and piano accompaniment. The vocal parts include lyrics such as "scythe," and dynamic markings like *mf* and *mp*. The piano part includes triplet patterns.

musical score for the fourth system, primarily piano accompaniment. It features triplet patterns in both hands, with dynamic markings like *mf*.

Slow Scythe

I

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

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

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

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

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

I

f

Red. stays

rit. ----- **J** ♩ = 92 or slower

p in yes - ter - day's field — where you

p in yes - ter - day's field — where you

p in yes - ter - day's field — where you

p in yes - ter - day's field — where you

p in yes - ter - day's field — where you

rit. ----- **J** ♩ = 92 or slower

(non dim.)

(f) p

Slow Scythe (*Red.stays*)

Faster ♩ = 108

Musical score for four vocal parts (Soprano, Alto, Tenor, Bass). Each part consists of a single note (half note) in each of the three measures, with the lyrics "mow." written below the notes. The notes are connected by a long slur across all three measures.

Faster ♩ = 108

Musical score for piano accompaniment. The right hand plays a continuous sixteenth-note pattern across three measures, starting with a piano (*p*) dynamic marking. The left hand has rests in all three measures.

una corda to end
(Red.stays)

Conducted in one sweeping scythe-like gesture per measure

K (♩ = 108) ○ = 27

Musical score for four vocal parts. Each part begins with a half note followed by a quarter note, then rests for the remainder of the measure. A box containing the letter 'K' is placed above the first measure of each part.

K (♩ = 108) ○ = 27

Musical score for piano accompaniment. The right hand plays a sixteenth-note pattern with a scythe-like gesture (a large slur) over the first measure. The left hand plays a sixteenth-note pattern with a box containing the number '18' below it. The final three measures of the right hand are marked with a scythe symbol (a slash with a diagonal line) and numbered (2), (3), and (4).

Slow Scythe (Red.stays)

p
slow
scythe.

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

pp

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

Duration: 3'

VI. White Darkness

Virginia Adair

Gwyneth Walker

Gently, as falling snow ♩ = ca. 72

Piano

p

5 5 6

Red. _____

Detailed description: This block contains the piano introduction for the piece. It is written for piano in 4/4 time with a key signature of one flat (B-flat major). The tempo is marked 'Gently, as falling snow' with a quarter note equal to approximately 72 beats per minute. The music is marked piano (*p*). The right hand features a descending eighth-note scale with a fermata over the final two notes, which are marked with fingerings 5 and 6. The left hand has a few notes in the bass register. Below the piano part is a line for the conductor's cue, labeled 'Red.'.

5 **A** Slowly, quasi recitative ♩ = 72

p

Wheth-er this is time or snow pass - ing through the night — earth - ward, —

p

Wheth-er this is time or snow pass - ing through the night — earth - ward, —

p

Wheth-er this is time or snow pass - ing through the night — earth - ward, —

p

Wheth-er this is time or snow pass - ing through the night — earth - ward, —

A Slowly, quasi recitative ♩ = 72

Red. _____

Detailed description: This block contains the vocal and piano accompaniment for the first vocal line. It starts at measure 5. The tempo is 'Slowly, quasi recitative' with a quarter note equal to 72 beats per minute. The music is marked piano (*p*). The key signature changes to three sharps (F# major). The vocal line is written in treble clef with lyrics: 'Wheth-er this is time or snow pass - ing through the night — earth - ward, —'. The piano accompaniment is written in bass clef. The piece concludes with a final chord in the piano part. Below the piano part is a line for the conductor's cue, labeled 'Red.'.

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



poco rit. ----- *slightly slower*

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, —

p *Optional to measure 20*
Play only to support chorus

15 *p 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." —

accel.

“I am con - fused.”

“I am con fused.”

“I am con fused.”

“I am con fused.”

mf *mf* *mf* *mf*

p cantabile *p cantabile*

soft soft

accel.

Red. * *

D ♩ = 88

the fill - ing

the fill - ing

as a shad - - ow on fur

as a shad - - ow on fur

p *p*

p

D ♩ = 88

p

Red. * * *Red.*

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

mp grime his path through the lev - el spa - ces. ———

mp grime his path through the lev - el spa - ces. ———

mp grime his path through the lev - el spa - ces. ———

mp grime his path through the lev - el spa - ces. ———

E

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

Red. _____ *

time fall - ing, or snow?

time fall - ing, or snow?

time fall - ing, or snow?

time fall - ing, or snow?

p *f*

Red. _____ * Red. _____ *

33

rit. ----- **F** Slower ♩ = 72

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

Red. _____ *

36

rit. ----- *pp*

snow?
 snow?
 snow?
 snow?

Red. _____ *

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.

(p)

Ped. *

Com - ing to a cross - ing the train cried— in the night.

a tempo ♩ = 108

(p)

Ped. *

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

Red. * *Red.* *

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.

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. -----

Red. Red. Red. Red. Red. *

$\text{♩} = 120$

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

$\text{♩} = 120$

mf

Red. * Red.

MEZZO SOLO

poco rit. -----

mf

My

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.

Red.

sim.

Slower, more freely

C MEZZO SOLO

on - ly home is the po - ems I write

who now am ex - iled by my

Slower, more freely

(mf)

p

MEZZO SOLO

fail - ing sight. *mf* Words van - ish like a flock of birds in *rit.*

(p) *mf* *rit.*

Red.

Slower *p* *rit.*, *p* a bit faster *mf* = 108 a tempo

flight. Com - ing to a cross - ing the train cries — in the

Slower *mf* *rit.* a bit faster *mf* = 108 a tempo

mf *p*

8va

night.

mf

Red. * *sim.*

D *p almost whispered*

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

p almost whispered

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

p almost whispered

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

p almost whispered

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

p

Red. *sim.*

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

p almost whispered

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

p almost whispered

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

p almost whispered

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

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

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. -----

Red. * *Red.* *

$\text{♩} = 120$
mf

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

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

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

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

$\text{♩} = 120$
mf

Red. *

poco rit.----- E a bit slower

night. Here end my tracks of

night. Here end my tracks of

night. Here end my tracks of

night. Here end my tracks of

poco rit.----- E a bit slower

f

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are: "rush and roar of light. All go to - geth - er un - der the". The piano part features a steady accompaniment with a triplet in the final measure of the phrase.

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

The second system continues the musical score with four vocal staves and a piano accompaniment. The tempo is marked "a tempo" with a quarter note equal to 108 beats per minute. The lyrics are: "wheels of Time. Com - ing to a cross - ing the". The piano part features a steady accompaniment with a triplet in the final measure of the phrase.

MEZZO SOLO

mf be - fore the ter - min - al rush and roar of light. *p*

(Chorus enters unnoticed)

p Mm

p Mm

p Mm

p Mm

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The lyrics are "be - fore the ter - min - al rush and roar of light." The piano accompaniment consists of four staves (treble and bass clefs) with a mezzo-piano (*p*) dynamic. The music is in 3/4 time and features a key signature of one flat. The piano part includes a triplet of eighth notes in the second measure.

mf All go to - geth - er un - der the wheels ³ ³ ³ of Time. *rit.* -----

Ah

Ah

Ah

Ah

rit. -----

Detailed description: This system contains the next four measures. The vocal line continues with a mezzo-forte (*mf*) dynamic and concludes with a ritardando (*rit.*) marking. The lyrics are "All go to - geth - er un - der the wheels of Time." The piano accompaniment consists of four staves (treble and bass clefs). The piano part includes a triplet of eighth notes in the second measure and another triplet in the fourth measure. The music is in 4/4 time and features a key signature of one flat.

freely

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

Mm
Mm
Mm
Mm
G Mm
Ped.

rit. -----

p

cry, — cry, — cry, — cries, — in the

Mm
Mm
Mm
Mm
Mm



H with energy ♩ = 120
MEZZO SOLO

night.

p snap fingers *p* *pp* *p* *pp*

p snap fingers *p* *pp* *p* *pp*

p snap fingers *p* *pp* *p* *pp*

p snap fingers *p* *pp* *p* *pp*

ts ts ts ts

ts ts ts ts

ts ts ts ts

ts ts ts ts

p *pp* *p* *pp*

p *pp* *p* *pp*

p *pp* *p* *pp*

ts ts ts ts

ts ts ts ts

ts ts ts ts

Red. *sim.*

I Refrain

p
Com - ing to a cross - ing, com - ing to a cross - ing,
p
Com - ing to a cross - ing, com - ing to a cross - ing,
p
Com - ing to a cross - ing, com - ing to a cross - ing,
p

I Refrain

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

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

Red. * *Red.* *

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

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

And. _____ * *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

And. _____ *And.* _____ *And.* _____ *And.* _____

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

Red. * *Red.* *

K ♩ = 132

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

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

f com - ing to a cross - ing the train

f com - ing to a cross - ing the train

com - ing to a cross - ing the train

K ♩ = 132

f *8va*

Red.

cries

cries



perhaps slower

L a tempo ♩ = 120
gradual crescendo and accel.to **M**

p

in the night.

p

in the night.

p

in the night.

p

in the night.

L a tempo ♩ = 120
gradual crescendo and accel.to **M**

perhaps slower

p



The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. They contain melodic lines with various note values and rests, all under a single long slur. The fifth staff is the piano accompaniment, with a bass clef and a key signature of one flat. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The word *sim.* is written below the piano staff.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. They contain melodic lines with various note values and rests, all under a single long slur. The fifth staff is the piano accompaniment, with a bass clef and a key signature of one flat. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The word *red.* is written below the piano staff.

Take My Hand

red.

M Quickly

M Quickly