

I

“Bones, Be Good!”

music by Gwyneth Walker
poem by Lucille Clifton

$\text{♩} = 88$ *Swing rhythm*
(tempo stays constant throughout)

S. *snap fingers (hands at side, inconspicuously)*

A. *snap fingers*

T. *snap fingers*

B. *snap fingers*

(tempo stays constant throughout)

$\text{♩} = 88$ *Swing rhythm*

Violin 1 *pizz.* *mf*

Violin 2 *pizz.* *mf*

Viola *pizz.* *mf*

Violoncello *pizz.* *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Vlns. *arco* *p* *mf* *pizz.* *p*

Vla. *arco* *p* *mf* *pizz.* *p*

Vlc. *mf* (*pizz.*)

A

S. *beg my bones to be good but they just keep click - in' mu - sic,*

A. *beg my bones to be good but they just keep click - in' mu - sic,*

T. *beg my bones to be good but they just keep click - in' mu - sic,*

B. *beg my bones to be good but they just keep click - in' mu - sic,*

A

Vlins. *Solo arco swing rhythm f*

Vla. *p*

Vlc. *p*

S. *click click click click click click - in' mu - sic.*

A. *click click click click click click - in' mu - sic.*

T. *click click click click click click - in' mu - sic.*

B. *click click click click click click - in' mu - sic.*

Vcllo *p*

Vln.1 *arco p*

gli altri *p*

Vln.2 *arco p*

Vla. *arco p*

Vlc. *(pizz.) p arco mf*

B

S. *p* *mf*
bones, be good!

A. *p* *mf*
bones, be good!

T. *p* *mf* *(mf)*
bones, be good! bones, be

B. *p* *mf* *(mf)*
bones, be good! bones, be

B

Vcllo *f* *p* *mf*

Vln.1 *mf* *p* *mf*

gli altri *mf* *p* *mf*

Vln.2 *mf* *p* *mf*

Vla. *mf* *p* *mf* Solo

Vcl. *p* *mf* *f* Tutti *mf*

S. They just keep click - in' mu - sic.

A. They just keep click - in' mu - sic.

T. good, be good,— be good. They just keep click - in' mu - sic, mu - sic.

B. good, be good,— be good. They just keep click - in' mu - sic, mu - sic.

Vln.1 *pizz.* *arco* *f*

gli altri *pizz.* *arco* *(mf)*

Vln.2 *pizz.* *arco* *(mf)*

Vla. *pizz.* *arco* *(mf)*

Vlc. *pizz.* *arco* *(mf)*

[C] S. *spoken* Yeah I spin in the cen-ter of my - self. a *(mf)*

A. *spoken* Yeah I spin in the cen-ter of my - self. a *(mf)*

T. *spoken* Yeah I spin in the cen-ter of my - self. a *(mf)*

B. *spoken* Yeah spin in the cen-ter of my-self,— *(mf)*

Yeah spin in the cen-ter of my-self,—

[C] Tutti

Vlns. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

S. fool - ish fright - ful wo - - - - - man, Mov - in' my skin a - gainst - - - - - the wind,
 A. fool - ish fright - ful wo - - - - - man, Mov - in' my skin a - gainst - - - - - the wind,
 T. a fool - ish fright - ful wo - - - - - man, ah - - - - -
 B. a fool - ish fright - ful wo - - - - - man, ah - - - - -

D *p*

Vln.1 *f* *p* *mf*
 gli altri *p* *mf*
 Vln.2 *p* *mf*
 Vla. *p* *mf*
 Vlc. *mf* *mf*

D

S. mov - in' my skin a - gainst - - - - - the wind, and tap tap tap tap danc - in' - - - - -
 A. mov - in' my skin a - gainst - - - - - the wind, and tap tap tap tap danc - in' - - - - -
 T. mov - in' my skin a - gainst - - - - - the wind, and tap tap tap tap danc - in' - - - - -
 B. mov - in' my skin a - gainst - - - - - the wind, and tap tap tap tap danc - in' - - - - -

mf *f*

Vlns. *Tutti* *strong gliss.* *f*
 Vla. *strong gliss.* *f*
 Vlc. *strong gliss.* *f*

strong gliss. *f*

E Tenors and Baritones

T. *f* tap tap tap danc - in' tap tap tap danc - in' *p* tap tap

B. *f* danc - in' for my life, for my life, for my life, tap,

E

Vln.1 *pizz.* *f* *arco* *sim.*

gli altri *mf* *p* *sim.*

Vln.2 *pizz.* *mf* *p* *sim.*

Vla. *mf* *p* *sim.*

Vlc. *mf* *p*

(percussively—mostly air sound)

S. *spoken p* Yeah Ah ta ta ta

A. *spoken p* Yeah Ah ta ta ta

T. tap danc - in' tap tap tap danc - in' tap tap tap danc - in' tap tap

B. tap, for my life, tap, tap, for my life, tap, tap, for my life, tap,

Vln.1 *pizz.* *p*

Solo Vln.2 *arco* *f*

gli altri

Vla.

Vlc.

F

S. ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta

A. ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta

T. tap danc - in' tap tap tap danc - in' tap tap tap danc - in' tap tap

B. tap, for my life, tap, tap, for my life, tap, tap, for my life, tap,

F

Tutti

Vln.1

Solo

Vln.2

gli altri

V Solo

Vla.

gli altri

V Solo

Vlc.

gli altri

pizz.

p

arco

f

arco

f

G

S. ta ta ta ta ta ta ta ta ta

A. ta ta ta ta ta ta ta ta ta

T. tap danc - in' tap tap tap danc - in' bones, be good! —

B. tap, for my life, tap, tap, for my bones, be good! —

G

Vcllo Solo arco

Vln.1 *f* arco

gli altri *f* arco

Vln.2 Tutti *f* arco

Vla. Tutti *f* arco

Solo Vcl. *f* arco

gli altri *f* arco

S. *f* bones, be good! they just keep on

A. *f* bones, be good! they just keep on

T. *p* bones, be good, be good, be good! they just keep on

B. *p* bones, be good, be good, be good! they just keep on

Vln.1 *p* *mf* *f*

gli altri *p* *mf* *f*

Vln.2 *p* *mf* *f*

Vla. *p* *mf* *f*

Vlc. *Solo* *Tutti* *p* *mf* *f*

S. click - in' mu - sic. ya ba ba ba ya ba ba ba da

A. click - in' mu - sic.

T. click - in' mu - sic.

B. click - in' mu - sic.

Vlns. *Tutti* *f*

Vla. *mf*

Vlc. *mf*

S. *f* ya ba ba ba ya— ba ba ba da ba da ba da ba da ba da ba da ba da ba da ba da ba da

A. *f* ya ba ba ba ya— ba ba ba da ba da ba da ba da ba da ba da ba da ba da ba da ba da

T. *f* mov - in' my skin a - gainst— the wind,

B. *f* mov - in' my skin a - gainst— the wind,

Vlns. *f*

Vla. *f*

Vlc. *f*

S. *f* mov - in' my skin a - gainst— the wind,

A. *f* mov - in' my skin a - gainst— the wind, *p* tap tap tap tap tap tap tap tap

T. *p* and tap tap tap tap tap tap tap tap tap tap tap tap tap tap

B. *p* tap tap tap tap tap tap tap tap tap tap tap tap tap tap

Vlns. Solo *p*

Vla. Solo *p*

Vlc. *div.* Solo *p*

p *f*

S. tap a tap a tap a tap a danc - in'

A. tap a tap a tap a tap a danc - in'

T. tap tap tap tap dance, I mean danc - in!

B. tap tap tap tap dance, I mean danc - in!

Tenors and Baritone *p*

Basses only *p* tap tap

danc-in' for my life,

Vlns. Solo *p* *f* Tutti div. *f* *pizz.*

Vla. *mf* *f* *mf* *f* *pizz.*

Vlc. *mf* *f* *mf* *f* *pizz.*

A. *mf* *p echo*

mov-in' my skin a-against the wind, mov-in' my skin a-against the wind,

T. tap danc - in' tap tap tap danc - in' tap tap tap danc - in' tap tap tap danc - in'

B. for my life, tap tap, for my life, tap tap, for my life, tap tap, for my life

Vln.1 *f* *p echo*

Vln.2 *sim.*

Vla. *sim.*

Vlc. *sim.*

with abandon *gliss. freely arco*

S. *mf* click click, click - in' mu - sic, *p echo* click click, click - in' mu - sic, *mf* a

A. mov - in' my skin a - gainst the wind, mov - in' my skin a - gainst the wind,

T. tap tap tap danc - in' tap tap tap danc - in'

B. life, tap tap, for my life, tap tap, for my

Vln.1 *f* *p echo*

gli altri

Vln.2

Vla.

Vlc.

K

S. fool - ish fright - ful wo - man, a fool - ish fright - ful wo - man, just a

click click, click - in' mu - sic, click click, click - in' mu - sic,

A. mov - in' my skin a - gainst the wind, mov - in' my skin a - gainst the wind,

T. tap tap tap danc - in' tap tap tap danc - in'

B. life, tap tap, for my life, tap tap, for my

K

Vln.1 *f* harshly

Vln.2

Vla.

Vlc.

The image shows a page of a musical score, page 13. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with instrumental parts for Violins (Vln.1, Vln.2), Viola (Vla.), and Violoncello (Vlc.). The vocal parts have lyrics and are marked with a 'K' in a box. The instrumental parts are also marked with a 'K' in a box. The Alto part has a dynamic marking of 'f' and the instruction 'harshly'. The Tenor part has a dynamic marking of 'f' and the instruction 'harshly'. The Bass part has a dynamic marking of 'f' and the instruction 'harshly'. The instrumental parts are marked with a 'K' in a box. The score is in 4/4 time and has a key signature of one sharp (F#).

S. S. fool - ish fright - ful wo - man, — just a fool - ish fright - ful wo - - - - - man,

click click, click - in' mu - sic, click click, click - in' mu - sic,

A. mov - in' my skin a - gainst the wind, mov - in' my skin a - gainst the wind,

T. tap tap tap danc - in' tap tap tap danc - in'

B. life, tap tap, for my

Vlns. Solo Vln.1 gli altri Vln.2 Vla. Vlc.

Detailed description: This is a page of a musical score for a vocal soloist and a chamber ensemble. The vocal soloist part (S. S.) consists of two staves with lyrics: "fool - ish fright - ful wo - man, — just a fool - ish fright - ful wo - - - - - man," and "click click, click - in' mu - sic, click click, click - in' mu - sic,". The instrumental parts include: A. (Alto) with lyrics "mov - in' my skin a - gainst the wind, mov - in' my skin a - gainst the wind,"; T. (Tenor) with lyrics "tap tap tap danc - in' tap tap tap danc - in'"; B. (Bass) with lyrics "life, tap tap, for my"; Vlns. Solo (Violins Solo) with Vln.1 and gli altri (Violins tutti); Vln.2 (Violin 2); Vla. (Viola); and Vlc. (Violoncello). The score is written in a key with one sharp (F#) and a common time signature (C). The vocal soloist part features a melodic line with some grace notes and a dotted rhythm. The instrumental parts provide harmonic support and rhythmic accompaniment.

L with energy

f scat singing

S. ba da ba da da da ba da da— ba da ba ya ba ba ba ya— ba ba ba da ya ba ba ba ya— ba ba ba da

A. ya ba ba ba ya— ba ba ba da

T. **Tenors only**
ah— ya ba ba ba ya— ba ba ba da ya ba ba ba ya— ba ba ba da

B. **Basses and Baritones**
ah— ya ba ba ba ya— ba ba ba da

L with energy

Vlns. *Tutti*
arco
f

Vla. *f*
arco

Vlc. *f*
arco

p *f*

S. ya ba ba— ba da ba, ya ba ba— ba da ba ya ba da ba ba da ba da ya ba da da

A. ya ba ba— ba da ba, ya ba ba— ba da ba ya ba da ba ba da ba da ya ba da da

T. ya ba ba— ba da ba, ya ba ba— ba da ba ya ba da ba ba da ba da ya ba da da

B. ya ba ba— ba da ba, ya ba ba— ba da ba ya ba da ba ba da ba da ya ba da da

(hands up, in front of face)
snap fingers

Vlns.

Vla.

Vlc.

II

poem by Lucille Clifton

“Some Dreams Hang in the Air”

music by Gwyneth Walker

With gentle motion *con sord.*

Solo Violin
Violin 1
Violin 2
Viola
Violoncello

p *con sord.* *div.* *con sord.* *p* *con sord.* *p* *con sord.* *p*

A *poco cresc.* *poco cresc.* *unis.* *poco cresc.* *poco cresc. div.* *poco cresc.*

B *accel.* *mf* *mf* *mf* *mf* *mf*

faster

rit.

C *Slowly*
p

S.

A.

T.

B.

faster

Tutti

rit.
div.

C *Slowly*
p

Vlns.

Vla.

Vlc.

D

S.

A.

T.

B.

rapidly, blurred

sul tasto

D

Vlns.

Vla.

Vlc.

S. all in your clothes _____ 3 you do.

A. and be wear - ing them more than you do.

T. more than you do.

B. more than you do.

Vlns. *p* *sul tasto* *rapidly, blurred* *p*

E *accel.* -----

S. and half the time try - ing to wave them a - way.

A. hold them, and half the time try - ing to wave them a - way.

T. and half the time try - ing to wave them a - way.

B. And you be half the time try - ing to hold them, mm. way.

E *accel.* -----

Vlns. *p* *p*

Vla. *p*

Vcl. *p* *div.*

faster

rit. -----

S. *f* Some dreams, some dreams, some dreams, some dreams, some dreams *p mp* hang in the air like

A. *f* Some dreams, some dreams, some dreams, some dreams, some dream *p* mm

T. *f* Some dreams, some dreams, some dreams, some dreams, some dream *p* mm

B. *f* Ah *faster* some dream *p* mm

Vlins. *f* *pp*

Vla. *f* *pp*

Vlc. *f* *pp*

F *Quickly*

S. *p* smoke. la la la la la la la la la la la la la la la la

A. *(p)* la

T. *(p)* la

B. *(p)* la

F *Quickly*

sul tasto

rapidly, blurred

Vlins. *p* *sul tasto* *rapidly, blurred*

Vla. *p* *sul tasto* *rapidly, blurred*

Vlc. *pizz.* *p*

p

G (♩ = ♩) *rit.*

S. *(p)* la la la la la la la — and they get to your eyes and you cry. *mf* *f*

A. *(p)* la la la la la la la — and they get to your eyes and you cry. *mf* *f*

T. *(p)* la la la la la la la — eyes and you cry. *mf* *f*

B. *mf* Their smell be all o-ver you, eyes and you cry. *f*

G (♩ = ♩) *rit.*

Vlns. *pp*

Vla. *pp*

Vcl. *arco* *sul tasto* rapidly, blurred *p* *pp*

Slower *(f)* *mf* **H** *Slowly, freely*

S. The fire be gone, But some dreams hang in the air. *mf* *p* *mf*

A. — and the wood be gone. hang in the *mf*

T. *(f)* The fire be gone, and the wood be gone. *mf* *p*

B. *(f)* The fire be gone, and the wood be gone. *mf* *p*

Slower **H** *Slowly, freely*

Solo Vln. *sfp* *p*

Vlns. *sfp* *mf*

Vla. *sfp* *mf*

Vcl. *div.* *sfp* *mf*

S. _____ like smoke.

A. air _____ like smoke.

T. *mf* hang in the air _____ like smoke.

B. *mf* hang in the air like smoke.

Solo Vln. _____

Vlns. _____ *mf* _____

Vla. _____ (*mf*) _____

Vlc. _____ (*mf*) _____

I quasi recitative
p echo

S. _____
The fire be gone, _____

A. _____
and the wood be gone _____

T. _____
and you be half the time try - ing to hold _____

B. _____
hold _____

I quasi recitative
Tutti

Vlns. _____ *p* _____

Vla. _____ *p* _____

Vlc. _____ *(mf)* _____ *p* _____

J *(p)*

S. some dreams hang in the air, They

A. *(p)* some dreams hang in the air, They

T. *(p)* *falsetto* them. But some dreams hang in the air, They

B. them mm

accel. ----- *Quickly*

f **K**

S. hang in the air, They hang in the air, like smoke, touch - ing

A. hang in the air, They hang in the air, like smoke, touch - ing

T. hang in the air, They hang in the air, like smoke, touch - ing

B. They hang in the air, like smoke, touch - ing

accel. ----- *Quickly* **K**

Vlns. *f*

Vla. *f* gliss. to end of string

Vlc. *f* gliss. to end of string

f

S. *ev - ery - thing, nn*

A. *ev - ery - thing, nn*

T. *ev - ery - thing, nn*

B. *ev - ery - thing, nn*

Vlns. *f*

Vla. *f*

Vcl. *f*

L with energy

gradual rit.

pp barely audible

S. *Ah*

A. *Ah*

T. *Ah*

B. *Ah*

L with energy

gradual rit.

div.

Vlns. *div.*

Vla. *div.*

Vcl. *div.*

Slowly
p

S.
A.
T.
B.

Slowly
pp
sul tasto

Solo Vln.
Vlns.
Vla.
Vlc.

The image shows a musical score for a vocal quartet and a string ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a common time signature with a key signature of two flats. They all begin with a *Slowly* tempo marking and a *p* (piano) dynamic. The vocal lines are characterized by long, flowing phrases with many ties. The string ensemble consists of Solo Violin, Violins (Vlns.), Viola (Vla.), and Violoncello (Vlc.). The Solo Violin part starts with a *Slowly* tempo and a *pp* (pianissimo) dynamic, followed by a *sul tasto* instruction. The other string parts (Vlns., Vla., Vlc.) also begin with a *p* dynamic. The score is divided into measures by vertical bar lines, and the vocal parts have a final double bar line at the end of the page.

Duration: 4'

III

“Let There Be New Flowering”

poem by Lucille Clifton

music by Gwyneth Walker

flowing ♩ = ca. 80

Violin 1
Violin 2
Viola
Violoncello

mf

mf

mf

mf

poco rit. ----- **A** *a tempo*

S.
A.
T.
B.

mf cantabile

Let there be new flower - ing in the fields.

mf cantabile

Let there be new flower - ing in the fields.

mf cantabile

Let there be new flower - ing in the fields.

mf cantabile

Let there be new flower - ing in the fields.

poco rit. ----- **A** *a tempo*

Vlins.
Vla.
Vlc.

p

mf

p

mf

p

mf

p

mf

S. Let the fields turn mel - low for the men. Let the men keep ten - der through the

A. Let the fields turn mel - low for the men. Let the men keep ten - der through the

T. Let the fields turn mel - low for the men. Let the men keep ten - der through the

B. Let the fields turn mel - low for the men. Let the men keep ten - der through the

Vlins. *p* *mf* *p*

Vla. *p* *mf* *p*

Vlc. *p* *mf* *p*

S. time. Let the time be wrest - ed from the war. Let the

A. time. Let the time be wrest - ed from the war. Let the

T. time. Let the time be wrest - ed from the war.

B. time. Let the time be wrest - ed from the war.

Vlins. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vlc. *mf* *p* *mf*

D

S. Ah _____

A. Ah _____

T. Ah _____

B. Ah _____

Let there be new flower - ing in the

Let there be new flower - ing in the

D

Vlns. *(arco)* *p* *pizz.* *arco*

Vla. *pizz.* *p*

Vcl. *(pizz.)* *p*

S. *p* flow - er - ing in the fields, mel - low for the men,

A. *p* flow - er - ing in the fields, mel - low for the men,

T. fields. Let the fields turn mel - low for the men.

B. fields. Let the fields turn mel - low for the men.

Vlns. *arco* *pizz.* *arco*

Vla. *pizz.*

Vcl. *pizz.*

S. ten - der through the time,

A. ten - der through the time,

T. Let the men keep ten - der through the time. *poco cresc.* Let the time be wrest - ed from the

B. Let the men keep ten - der through the time. *poco cresc.* Let the time be wrest - ed from the

Vlins. *pizz.* *arco* *pizz.* *arco*

Vla.

Vlc.

S. *poco cresc.* wrest - ed from the war, *E accel.* *mf* let the

A. *poco cresc.* wrest - ed from the war, *mf* let the war be won, let the

T. war. *mf* Let the war be won, let the war be won, let the

B. war. *mf* Let the war be won, let the

Vlins. *arco* *p*

Vla.

Vlc.

The image shows a page of a musical score, page 6, for a piece titled "Let There Be...". The score is arranged in two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the second system contains the instrumental parts (Violins, Viola, Violoncello). The vocal parts have lyrics: "war be won, let the war be won, let the war be won, and let". The instrumental parts include dynamics like *mf* and *f*, and performance instructions like *faster* and *slower*. The score is in 4/4 time and features various musical notations such as triplets, accents, and slurs.

Vocal Parts:
S. war be won, let the war be won, let the war be won, and let
A. war be won, let the war be won, let the war be won, and let
T. war be won, let the war be won, let the war be won, and let
B. war be won, let the war be won, let the war be won, and let

Instrumental Parts:
Vlns. *mf*, *f*
Vla. *arco*, *mf*, *f*
Vlc. *arco*, *f*

Performance Instructions:
faster, *slower*

F **a tempo** ♩=80 **p**

S. love be at the end. **p**

A. love be at the end. **p**

T. love be at the end. **p**

B. love be at the end. **p**

F **a tempo** ♩=80 **p**

Vlns. *div.* **p**

Vla. **p**

Vlc. *pizz.* **p**

S. *Solo mf cantabile* New flow - - - - - ers in the field.

A. *Solo mf cantabile* Let there be new flow - - - - - ers

T. *Solo mf cantabile* Let there be new flow - - - - - ers

B. *Solo mf cantabile* new flow - - - - - ers in the field

Vlns.

Vla.

Vlc. *arco*

S. *New flow ----- ers in the field*

A. *Let there be new flow ----- ers*

T. *Let there be new flow ----- ers*

B. *new flow ----- ers in the field*

Vlns.

Vla.

Vlc.

G *gradual accel. to* H *Tutti mf*

S. *flow ----- ers, flow -----*

A. *flow ----- ers, flow -----*

T. *flow ----- ers, flow ----- ers,*

B. *flow ----- ers, flow ----- ers,*

Vlns. *mf*

Vla. *mf*

Vlc. *mf*

H *faster, insistently* ♩ = 108

S. *f* ers, flow ers, Let there be new flow - ering,

A. *f* flow ers, Let there be new flow - ering,

T. *f* flow ers, Let there be new flow - ering,

B. *f* flow ers, Let there be new flow - ering,

H *faster, insistently* ♩ = 108

Vlns. *f*

Vla. *f*

Vcl. *f*

S. let the fields turn mel - low, let the men keep ten - der, let the time be wres - ted, and let

A. let the fields turn mel - low, let the men keep ten - der, let the time be wres - ted, and let

T. let the fields turn mel - low, let the men keep ten - der, let the time be wres - ted, and let

B. let the fields turn mel - low, let the men keep ten - der, let the time be wres - ted, and let

Vlns.

Vla.

Vcl.

I

S.
love be at the end.

A.
love be at the end.

T.
love be at the end.

B.
love be at the end.

Vlins.
Vla.
Vlc.

I

S.
Let love be at the end let love be at the end let love be

A.
Let love be at the end let love be at the end let love be

T.
Let love be at the end let love be at the end let love be

B.
Let love be at the end let love be at the end let love be

Vlins.
Vla.
Vlc.

gradual rit. to end

S. at the end let love be at the end let love be at the end, and love be

A. at the end let love be at the end let love be at the end, and love be

T. at the end let love be at the end let love be at the end, and love be

B. at the end let love be at the end let love be at the end, and love be

gradual rit. to end

Vlins.

Vla.

Vlc.

S. at the end, love.

A. at the end, love.

T. at the end, love.

B. at the end, love.

Vlins.

Vla.

Vlc.