

# GWYNETH WALKER

LET  
THERE  
BE



# NEW FLOWERING

No. 3 from *Dreams and Dances* • SATB Chorus & Piano or Strings • Cat. No. 5031

E. C. SCHIRMER MUSIC COMPANY A DIVISION OF



Commissioned by the Simsbury, CT High School Concert Choir & String Orchestra and the Farmington, CT High School Chamber Singers & String Ensemble

# Let There Be New Flowering

(No. 3 from *Dreams and Dances*)

for SATB Chorus and Piano or String Orchestra<sup>+</sup>

Lucille Clifton\*

Gwyneth Walker

Flowing ♩ = ca. 80

Piano  
*mf cantabile*

Detailed description: This block contains the piano introduction. It features a treble and bass clef staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff has a simple accompaniment. The tempo is marked 'Flowing ♩ = ca. 80' and the dynamics are 'mf cantabile'.

4 *Red.* \* *sim.* *poco rit.* *Red.* \* *Red.* \*

*sim.* *Red. ad lib.* *p*

Detailed description: This block shows the continuation of the piano accompaniment. It includes performance markings such as 'Red.' (ritardando), 'sim.' (similibrando), 'poco rit.' (poco ritardando), and 'ad lib.' (ad libitum). The dynamics range from 'mf' to 'p'.

**A** *a tempo*  
7 *mf cantabile*

S  
*mf cantabile*  
Let there be new flower - ing in the fields.

A  
*mf cantabile*  
Let there be new flower - ing in the fields.

T  
*mf cantabile*  
Let there be new flower - ing in the fields.

B  
*mf cantabile*  
Let there be new flower - ing in the fields.

Detailed description: This block contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a vocal line with lyrics and a piano accompaniment. The tempo is 'a tempo' and the dynamics are 'mf cantabile'. A rehearsal mark 'A' is placed at the beginning of the vocal parts.

**A** *a tempo*

*mf*

*Red.* \*

Detailed description: This block shows the piano accompaniment for the vocal parts. It includes a rehearsal mark 'A' and performance markings like 'Red.' and an asterisk. The dynamics are 'mf'.

\* © BOA Editions, Ltd., Rochester, New York. Used by permission.

+ Parts available from the publisher.

9

Let the fields turn mel - low for the men.

Let the fields turn mel - low for the men.

Let the fields turn mel - low for the men.

Let the fields turn mel - low for the men.

*p*

*mf*

*sim.*

11

Let the men keep ten - der through the time.

Let the men keep ten - der through the time.

Let the men keep ten - der through the time.

Let the men keep ten - der through the time.

*p*

*mf*

*rit.*

\*

13

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

*p* *mf*

Detailed description: This block contains the musical notation for measures 13 and 14. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Let the time be wrest - ed from the war. Let the". The piano part begins with a piano (*p*) dynamic and a half-note chord, then moves to a mezzo-forte (*mf*) dynamic with a more complex accompaniment. The key signature has two flats, and the time signature is 4/4.

15 **B**

war be won, let the  
war be won, let the  
let the war be won, let the  
let the war be won, let the

*mf*

*rit.* \*

Detailed description: This block contains the musical notation for measures 15 and 16. It features four vocal staves and a piano accompaniment. The lyrics are "war be won, let the". The piano part includes a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The first measure of the piano part is marked with a *rit.* (ritardando) and an asterisk (\*). The key signature has two flats, and the time signature is 4/4.

17 *f* *freely*  
*,mf*  
 war be won and let love, and let love be  
 war be won and let love, and let love be  
 war be won and let love, be  
 war be won and let love, be

20 **C** a tempo ♩ = 80  
*p*  
 at the end.  
 at the end.  
 at the end.  
 the end.

**C** a tempo ♩ = 80  
*p*

Red. \*

Red. \* Red. \*

24

Ah

Ah

Ah

Ah

*sim.*

26 D

*p cantabile*

flow-er-ing in the fields, \_\_\_\_\_

*p cantabile*

flow-er-ing in the fields, \_\_\_\_\_

*p cantabile*

Let there be new flower-ing in the fields.

*p cantabile*

Let there be new flower-ing in the fields. \_\_\_\_\_

D

*sim.*

28

mel - low for the men, \_\_\_\_\_

mel - low for the men, \_\_\_\_\_

Let the fields turn mel - low for the men.

Let the fields turn mel - low for the men. \_\_\_\_\_

30

ten - der through the time, \_\_\_\_\_

ten - der through the time, \_\_\_\_\_

Let the men keep ten - der through the time.

Let the men keep ten - der through the time. \_\_\_\_\_





Faster

36

war be won, let the war be won, and let

war be won, let the war be won, and let

war be won, let the war be won, and let

war won, let the war be won, and let

**Faster** **Slower**

38

love be at the end.

love be at the end.

love be at the end.

love be at the end.

**F** **a tempo ♩ = 80**

41

Solo  
*mf cantabile*

Let  
Solo  
*mf cantabile*  
Let there be new flow - - - - -  
Solo  
*mf cantabile*  
Let there be — new flow - - - - - ers

44

flow - - - ers in the field.  
- - - ers  
Let there be — new flow - - - - -  
*mf* Solo  
new flow - ers in the field —

47

New flow - - ers in the field.

Let there be new flow - - - ers

ers

new flow - ers in the field

gradually accel. to **H**

50 **G**

*tutti mf* flow - - - - ers,

*tutti mf* flow - - - - ers,

*mf tutti* flow - - - - ers flow - - -

*mf tutti* flow - - - - ers flow - - -

gradually accel. to **H**

**G**

53

flow - - - - - ers, flow - - - - - ers, -

flow - - - - - flow - - - - - ers

- - - - - ers, flow - - - - - ers - - - - -

- - - - - ers, flow - - - - - ers - - - - -

56 H **f** faster, insistently ♩ = 108

**f** Let there be new flow - ering, let the fields turn mel - low,

**f** Let there be new flow - ering, let the fields turn mel - low,

**f** Let there be new flow - ering, let the fields turn mel - low,

**f** Let there be new flow - ering, let the fields turn mel - low,

H **f** faster, insistently ♩ = 108

58

let the men keep ten - der, let the time be wres - ted, and let

let the men keep ten - der, let the time be wres - ted, and let

let the men keep ten - der, let the time be wres - ted, and let

let the men keep ten - der, let the time be wres - ted, and let

60

love be at the end. \_\_\_\_\_

love be at the end. \_\_\_\_\_

love be at the end. \_\_\_\_\_

love be at the end. \_\_\_\_\_

I

I

\*

63

*(f)* Let love be at the end, let

*(f)* Let love be at the end, let

*(f)* Let love be at the end, let

*(f)* Let love be at the end, let

*sim.*

65

love be at the end, let love be at the end, let love be at the

love be at the end, let love be at the end, let love be at the

love be at the end, let love be at the end, let love be at the

love be at the end, let love be at the end, let love be at the

*sim.*

67 **gradual rit. to end**

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

This section contains four vocal staves. Each staff has the lyrics "end, let love be at the end, and love be" written below it. The music is in a major key with a sharp sign on the F line. The tempo marking "gradual rit. to end" is placed above the first staff.

This section shows the piano accompaniment for measures 67-70. It consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment. The tempo marking "gradual rit. to end" is placed above the right-hand staff.

70

at the end, \_\_\_\_\_ love. \_\_\_\_\_  
at the end, \_\_\_\_\_ love. \_\_\_\_\_  
at the end, \_\_\_\_\_ love. \_\_\_\_\_  
at the end, \_\_\_\_\_ love. \_\_\_\_\_

This section contains four vocal staves. Each staff has the lyrics "at the end, \_\_\_\_\_ love. \_\_\_\_\_" written below it. The music features long, sustained notes with a crescendo leading to a piano (*p*) dynamic. The tempo marking "gradual rit. to end" is placed above the first staff.

This section shows the piano accompaniment for measures 70-73. It consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment. The tempo marking "gradual rit. to end" is placed above the right-hand staff.

**ECSPUBLISHING** COMMITTED TO THE  
COMPOSER'S CRAFT

