

Toward a Time of Renewal

for chorus, solo voices and chamber orchestra

by

Joelle Wallach

based on texts by

Denise Levertov

Toward a Time of Renewal

Music by Joelle Wallach based on poems of Denise Levertov

Duration:

21 minutes

Instrumentation:

flute/piccolo

oboe

clarinet in B-flat

bassoon

French horn in F

2 Percussion:

unpitched:

snare drum

suspended cymbal

tam-tam

triangle

pitched:

celesta

crotales

glockenspiel

timpani

tubular bells

xylophone

SATB chorus

SATB solo voices

piano

sectional strings

*Composed to commemorate the 35th Anniversary Season
of the New York Choral Society*

Denise Levertov

Joelle Wallach

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6

Fl. *mp* *p dolce* *mp* *espres.*

Ob. *mp* *p dolce* *mp* *espres.*

Cl. in Bb *mp* *p dolce*

Bsn. *p cantabile* *mp* *mp*

Hn. in F

I *glockenspiel* *mp*

II *pp*

Piano

C h o r u s

green it seems each sum-mer the last, Red sa - la man - der so

green it seems each sum-mer the last, Red sa - la man - der so

green it seems. each sum-mer the last sa - la - man - der,

green it seems each last sa - la - man - der,

Vn. I *mp* *pp* *(pp)*

Vn. II *mp* *pp* *(pp)*

Va. *(unis.)* *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *(mp)* *p* *pizz.*

Fl. *p* *mp*

Ob. *p* *mp*

Cl. in Bb *p* *mp*

Bsn. *p* *mp*

Hn. in F *p* *dolce cantabile*

I *glockenspiel mp*

Perc. II

Piano

C h o r u s

cold so ea - sy to catch, dream - i - ly moves his de - li - cate feet and long tail. I hold my hand

cold so ea - sy to catch, dream - i - ly moves his de - li - cate feet and long tail. I hold my hand

cold so ea - sy to catch, dream - i - ly moves his de - li - cate feet and long, long, long tail. I hold

ea - sy to catch, dream - i - ly moves his de - li - cate feet and long, long, long tail. I hold

Vn. I *p* *mp*

Vn. II *p* *mp*

Va. *p* *mp*

Vc. *mp* *mp*

Cb. *p* *mp* *arco*

17

Fl. *mp* *pp* *semplice*

Ob. *mp* *pp* *semplice*

Cl. in B♭ *mp* *pp* *semplice*

Bsn. *mp* *pp* *semplice* *solo* *poco f* *semplice*

Hn. in F (solo col fagotto) *p* *mp* *cantabile*

I

Perc. II

Piano

C h o r u s

o - pen for him to go. Each min - ute the last. The fire in

o - pen for him to go. Each min - ute the last. The fire in

my hand o - pen. Each min - ute, each min - ute the last. The fire in

my hand o - - pen. Each min - ute, each min - ute the last. The fire in

Vn. I *p* *semplice* *divisi*

Vn. II *p* *semplice* *divisi*

Va. *ff* *dolce* *p* *semplice*

Vc. *mp* *dolce* *ff* *dolce* *p* *semplice* (unis.) *mf*

Cb. *dolce* *p* *semplice* *mf*

Fl. *p dolce* *p* *poch. f* *p* *pp*

Ob. *p dolce* *p* *poch. f* *p*

Cl. in B♭ *mp dolce* *p* *poch. f* *p*

Bsn. *p* *mf* *p* *mp*

Hn. in F *mp* *p*

I

Perc. II

Piano *sfz* *p*

C h o r u s

leaf and grass, so green it seems. shi - ver - ing in the sun; each sum - mer the last.

leaf and grass, so green it seems. The wind blow - ing the leaves, shi - ver - ing in the sun; each sum - mer the last.

leaf and grass, so green it seems. The wind blow - ing the shi - ver - ing, in the sun; each sum - mer the last.

leaf and grass, so green it seems. The wind blow - ing the leaves, shiv - 'ring in the sun; each the last.

Vn. I *mf* *mp lontano espr.* *fp* *mp dolce*

Vn. II *mf* *mp lontano espr.* *fp* *mp dolce*

Va. *mp* *mp* *fp* *mp dolce*

Vc. *mp* *mp* *fp* *mp*

Cb. *mp* *mp* *fp* *mp*

[illegible]

ritardando

Fl. 32

Ob.

Cl. in B $\flat$

Bsn.

Hn. in F

I triangle

Perc. II glockenspiel

Piano

ritardando

C h o r u s

mp dolcis. Each sum - mer the last; each mo - ment - the last. *ppp*

mp dolcis. leaf. Each the last; each mo - ment the last. *ppp*

poco leaf and grass, each day the last day. last. *ppp*

poco leaf and grass, each day the last day, last. *ppp*

ritardando

32

Vn. I con sordino *pp*

Vn. II con sordino *pp*

Va. (unis.) con sordino *pp*

Vc. *pp*

Cb. con sordino *pp*

Nostalgic
Rhapsodico sospirando

37 ♩ = 69

Fl.

Ob.

Cl. in B♭

Bsn.

Hn. in F

I

Perc.

II

Piano

ben p

solo ben p dolce lontano e molto espressivo

p

p mezza voce

Nostalgic
Rhapsodico sospirando

37 ♩ = 69

Vn. I

Vn. II

Va.

Vc.

Cb.

(sord.)

p

pp

p

ben p

(sord.)

p

41

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

I

Perc.

II

Piano

Vn. I

Vn. II

Va.

Vc.

Cb.

mp *espr.*

mp ³

p solo (col corne) ³

p solo ³ *pp*

poco p solo (col clarinet) ³ *mp* ³

mf *poco*

senza sord. *pp* sul tasto

ord. *mp* ³

senza sord. *pp* sul tasto

ord. *mp* ³

senza sord. *p* sul tasto *pp*

ord. *mp*

mp ³ subito *pp*

subito *pp* ³

45

Fl. *poco f appassionato*

Ob. *poco f appassionato* *mp*

Cl. in Bb *sfs* *poco f appassionato* *mp*

Bsn. *sfs* *poco f appassionato* *p* *pp* *poco f*

Hn. in F *mf* *appassionato*

I Perc.

II

Piano *mp* *appassionato*

45

Vn. I *sfs* *mf* *appassionato* *mp*

Vn. II *sfs* *mf* *appassionato* *mp*

Va. *sfs* *mf* *appassionato* *mp*

Vc. *sfs* *mf* *appassionato* *p* *pp* *mp*

Cb. *sfs* *mp*

49

Fl. *p* *mp*

Ob. *mp cantabile* *(mp)*

Cl. in B♭ *mp cantabile* *(mp)*

Bsn. *p* *mp sotto voce*

Hn. in F *mp cantabile*

I Perc.

II

Piano

49

Vn. I *solo con sordino* *mp* *pp* *tutti (gli altri senza sordini) sul tasto* *p semplice* *più ord.*

Vn. II *p* *semplice*

Va. *p* *semplice*

Vc. *p* *semplice*

Cb. *p* *semplice*

A tempo

Piano

A tempo

Vn. I

più ord.

niù ord

[illegible]

62 **allargando**

Fl. *pp* solo (col clar.) *pp* lontano semplice e molto dolce

Ob. *mp* solo (col fag.)

Cl. in Bb *mp* solo (col fl.) *pp* lontano semplice e molto dolce

Bsn. *mp* solo (col ob.) *ppp*

Hn. in F *pp* *ppp*

I Perc. II

Piano *ppp*

allargando

Vn. I *ppp*

Vn. II *ppp*

Va. *ppp*

Vc. *ppp*

Cb. *ppp* senza sordino

Detailed description of the musical score: The score is for measures 62 to 65. Measure 62 is marked 'allargando'. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) has various solo parts with dynamics ranging from *pp* to *mp*. The Horn in F plays a triplet figure. The Percussion section (I and II) and Piano have rests. The string section (Violins I and II, Viola, Violoncello, Contrabasso) enters in measure 63 with a *ppp* dynamic. The Viola part has a 'senza sordino' instruction. The score concludes in measure 65 with a *ppp* dynamic for the strings and a final note for the Piano.

*poco ritard.**no pause*

67

Fl.

Ob.

Cl. in B♭

Bsn.

Hn. in F

I

Perc.

II

Piano

pp

tubular bells

ppp

pp

pppp

*poco ritard.**no pause*

67

Vn. I

Vn. II

Va.

Vc.

Cb.

pizz.

mp

II

soprano solo and chorus

Confided with quiet joy

$\text{♩}=72$ poco giocoso

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Percussion

I Timp. *pp*

II triangle *mp*

Piano

pp sotto voce

keep una corda pedal down, very detached

Soprano Solo

p

The pleat-ed lamp-shade, slight-ly as - kew, dust a sil-ver-ish mut-ing ____ the lamps's fake brass. My *mp*

Confided with quiet joy

$\text{♩}=72$ poco giocoso

Violin I

Violin II

Viola

senza sord. *pp*

Violoncello

arco

Contrabass Viol

mp

Fl. 5 *pp* *p* *delicatis.* *pp*

Ob. *pp* *p* *delicatis.* *pp*

Cl. in B? *p* *delicatis.* *pp* *mp dolce*

Bsn. *p* *delicatis.* *pp* solo *p*

Hn. in F senza sordino *p*

I triangle *mp* *pp*

Perc. celeste *p* *pp*

II *p* *pp*

Piano *p* *pp*

Sop. solo *mf* *ma dolce*
 sock - mokey on the pil-low, tail and limbs a - sprawl. Gleams of wa-ter pa - tiently wait - ing _____ to be con-sumed. _____

Vn. I 5 senza sord. pizz. *p* *mp* arco sul tasto *p*

Vn. II senza sord. pizz. *p* *mp* arco sul tasto *p*

Va. arco (but very detached) pizz. *p* *mp* arco *p*

Vc. arco (but very detached) pizz. *p* *mp* arco (but very detached) *pp*

Cb. *mp* *pp*

18

poco a poco più giocoso

FL. *p* *lontano ma cantabile*

Ob. *p* *lontano ma cantabile*

Clar. in Bb *p* *lontano ma cantabile*

Bsn. *p* *lontano ma cantabile*

Hn in F *p* *lontano ma cantabile*

I Perc.

II

Piano *p* *pp*

una corda pedal

mp

The day's crowd-ing ar - rived at this a - bun - dant still - ness.

poco a poco più giocoso

Vn. I *ord.* *p* *mp*

Vn. II *(sul tasto)* *pp* *pizz.* *mp*

Va. *pizz.* *arco* *sul tasto* *pp* *pizz.* *mp*

Vc. *pizz.* *arco* *sul tasto* *pp* *pizz.* *mp*

Cb. *pizz.* *pp* *p* *mp*

poco più animato

13

Fl. *p*

Ob. *p*

Cl. in B♭ *mp*

Bsn. *mp*

Hn. in F *mp*

I
Perc. *p* celeste
II *mp* glockenspiel

Piano *pp*

p *dolcis.*
Each thing gi - ven to the eye be - fore sleep, and wa - ter at my lips. The

p
There is no wa -

p
There is no wa -

13

Vn. I

Vn. II *mp*

Va. *mp*

Vc. *pp* ord. *mp* pizz. *p*

Cb. *pp*

poco più animato

Chorus

Fl.

Ob.

Cl. in B $\flat$

Bsn.

Hn. in F

I
Perc. crotales celeste

II

Piano

tail and limbs a - sprawl. Gleams of wa-ter pa-tiently wait - ing _____ to be consumed. _____

wa - ter. Don't say, don't say there is no wa - ter, Don't say, don't say there is no wa - ter. Don't say, don't say there is no wa - ter. Don't say, don't say there is no wa - ter.

wa - ter. Don't say, don't say there is no wa - ter, there is no wa - ter. Don't say, don't say there is no wa - ter.

wa - ter. there's no wa - ter, Don't say, don't say, there is no wa - ter.

21

Vn. I

Vn. II

Va.

Vc.

Cb.

unis.

cantabile

arco

mp

p

senza sordino

triangle

25

leggero

Fl.

Ob.

Cl.in B♭

Bsn.

Hn.in F

I

Perc.

II

Piano

mp

con sordino

poch. f

crotales

mp

mf

gift af - ter gift, and wa - - ter at my lips.

mp

leggero

C h o r u s

wa - - - ter

Don't say, don't say there is no wa - -

say, don't say, don't say, don't say there is no wa - - ter, Don't

ter, to so - lace the dry - ness. Oh, don't say there is no wa - - ter, Don't

to so - lace the dry - ness of our hearts. Don't

25

pp

pp

leggero

Vn. I

Vn. II

Va.

Vc.

Cb.

p

pizz.

mp

mp

mp

28

Fl.

Ob.

Cl. in B♭

Bsn.

Hn. in F

I

Perc.

II

Piano

Don't say, don't say there is no wa - - ter.

ter, there is no wa - ter, for our hearts. I have seen the foun - tain

say there is no wa - ter, to so - lace the dry - ness of our hearts. I've seen the foun - tain

say there is no wa - ter to so - lace the dry - ness of our hearts. I have seen the foun - tain

say there is no wa - ter, to so - lace the dry - - ness of our hearts. the foun - tain

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl. *mp* *dolce*

Ob. *mp* *dolce*

Cl. in Bb *mp* *dolce*

Bsn. *mp*

Hn. in F *mp*

I

Perc. II

Piano *mp*

p *mp e dolce*

Oh, _____ Be - fore your eyes _ I too found

C h o r u s

mp *p*

spring - - ing out of the rock wall _____ and you drink-ing there. There is no wa - - ter, oh, _____

spring - - ing out of the rock wall. _____ Don't say, don't say there is no wa - - ter, Oh _____

spring - - ing out of the rock wall. _____ Don't say, don't say there's no _____

spring - - ing out, out of the wall. and you drink-ing there. There, there is no wa - - - - ter, _____

mp *p* *dolce lirico* *p* *dolce lirico* *mp* *mp* *arco* *mp*

Vn. I *p* *dolce lirico*

Vn. II *p* *dolce lirico*

Va. *mp*

Vc. *mp*

Cb. *mp*

39

Fl.

Ob.

Cl. in B $\flat$

Bsn.

Hn. in F

I
Perc.

II

Piano

dolce ma mf
That foun-tain is there a - mong its scal-loped stones.

dolce ma mf
ter. That foun-tain is there a - mong stones.

dolce ma mf
That foun-tain is there a - mong stones.

dolce ma mf
That foun-tain is there a - mong its stones.

dolce mf
ter, there a - mong stones.

(div.)
39

Vn. I

Vn. II

Va.

Vc.

Cb.

solo mp

(mp)³ p

mp³ mp cantabile

mp cantabile

mf³ mf³ mp

mf³ mp lontano poco f

p pp

crotales fp fp

dampen immediately ffp

fp

mp

mp

mp

mp pizz. arco p

43

Fl.

Ob.

Cl. in B $\flat$

Bsn.

Hr. in F

I

Perc.

II

Piano

use both una corda and sostenuto pedals

Chorus

Vn. I

Vn. II

Va.

Vc.

Cb.

27

This musical score page contains measures 43 through 47 of the piece. The orchestration includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpets I and II, Percussion (tubular bells), Piano, and a Chorus. The woodwinds and strings play complex triplet and sixteenth-note patterns, often marked with 'poco' (a little) and dynamic changes like 'p' (piano) and 'pp' (pianissimo). The piano part features a 'leggerissimo' (very light) texture with sustained notes and pedals. The chorus enters in measure 45 with the lyrics: 'Don't say, don't say there is no water to spring in us, up and out through the'. The vocal parts are written for a four-part chorus (Soprano, Alto, Tenor, Bass) and include the same lyrics. The score is marked with various dynamics and articulations, including 'semplific' (simplified) and 'mp' (mezzo-piano).

48

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

I

Perc.

II

Piano

Chorus

Don't say, don't say there's no wa - ter to so-lace the dry-ness of our hearts. I have seen the foun-tain spring -

rock. Don't say, don't say there is no wa - ter, there is no wa - ter to so-lace the dry-ness of our hearts. I have seen the foun-tain spring -

rock. Don't say, don't say there is no wa - ter, there is no wa - ter to so-lace the dry-ness of our hearts. I have seen the foun-tain spring -

rock. there is no wa - ter, there is no wa - ter, there is no wa - ter for our hearts. I have seen the foun-tain spring -

48

Vn. I

Vn. II

Va.

Vc.

Cb.

divisi

53

Fl.

Ob.

Cl.in Bb

Bsn.

Hn. in F

I

Perc.

II

Piano

Musical score for measures 53-56, woodwinds and percussion. The Flute (Fl.) part begins with a triplet of eighth notes (F#, G, A) and continues with a melodic line. The Oboe (Ob.) and Clarinet in Bb (Cl.in Bb) parts also feature triplet patterns. The Bassoon (Bsn.) part has a more active line with triplets. The Horn in F (Hn. in F) part has a melodic line starting in measure 54. The Percussion (Perc.) parts I and II play a steady triplet pattern of eighth notes. The Piano part is mostly silent, with a melodic entry in measure 56.

ing out of the rock - - wall. Be - fore your eyes _ I too found foot - holds, climbed to drink the cool wa - ter,

ing out of the rock wall. - Be - fore your eyes _ I too found foot - holds, climbed to drink the cool wa - ter

ing out of the rock wall. _ Drink the cool, cool wa - ter, the

- ing out, out of the rock wall; _ wa - - - ter, cool, cool

C h o r u s

Vocal score for the chorus, measures 53-56. The lyrics are: "ing out of the rock - - wall. Be - fore your eyes _ I too found foot - holds, climbed to drink the cool wa - ter,". The score includes four vocal staves (Soprano, Alto, Tenor, Bass) with various musical notations including triplets and slurs. The lyrics are written below the staves, with some words spanning across measures.

53

Vn. I

Vn. II

Va.

Vc.

Cb.

(unis.)

(unis.)

pizz.

arco

Musical score for measures 53-56, strings. The Violin I (Vn. I) and Violin II (Vn. II) parts have melodic lines with triplets. The Viola (Va.) part has a melodic line. The Violoncello (Vc.) part has a melodic line. The Contrabass (Cb.) part has a melodic line. The score includes various musical notations including triplets, slurs, and dynamic markings like *mf* and *mp*. There are also performance instructions like *pizz.* and *arco*.

[illegible]

Allargando A Tempo

31

Fl. *p* lontano *pp* molto lontano

Ob. *p* lontano *p* cantabile

Cl. in B♭ *p* *mp* lontano *p* *pp* cantabile

Bsn. *fff* *p* solo *poco f* lontano *pp* molto lontano *(pp)*

Hn. in F *p* sord. solo *mp* molto lontano

I Perc. *mp* *pp* glockenspiel triangle *p*

II *mp*

Piano

Chorus

po - wer.to spring in us, up and out through the rock.

po - wer.to spring in us, up and out

po - wer.to spring in us, up and out

po - wer.to spring in us up and out

po - wer.to spring up and out

Vn. I *fff* *p* *(p)*

Vn. II *pp*

Va. *pp*

Vc. *pp*

Cb. *fff* *p*

[illegible]

poch. ritenuto
più lirico

Fl. 71 *subito pp espr. cantabile* *mf³ dolce* *pp³ e cantabile*

Ob. *pp e cantabile*

Cl. in Bb *subito pp espr. cantabile* *p* *mp³ dolce*

Bsn. *pp* *mp³ dolce*

Hn. in F *p* *con sordino* *p*

I Perc.

II

Piano

poch. ritenuto
più lirico

Vn. I 71 *mp espr. cantab.* *p espr. e subito lontano* *mp³ e cantabile*

Vn. II *mp espr. cantab.* *p espr. e subito lontano* *poco f*

Va. *mp espr. cantab.* *p espr. e subito lontano* *mp e cantabile*

Vc. *mp*

Cb. *mp*

poco ritenuto **poco stringendo**

75

Fl. *p dolce lontano* *pp dolcis.*

Ob. *p dolce lontano* *pp dolcis.*

Cl. in Bb *p dolce lontano* *pp*

Bsn. *p dolce*

Hn. in F *p dolce lontano* *senza sordino* *ppp*

I Perc. *glockenspiel*

II *p*

Piano

poco ritenuto **poco stringendo**

75

Vn. I *sord.* *pp*

Vn. II *sord.* *pp*

Va. *sord.* *pp*

Vc. *sord.* *pp*

Cb. *pp* (solo)

III

tenor solo, then chorus (with small soprano solo)

Harshly
♩=88-92

Flute

Oboe

Clarinet in B♭

Bassoon

Horns in F

Timp.

Percussion

I

II

Piano

Tenor Solo

Violin I

Violin II

Viola

Violoncello

Contrabass Viol

f

fp

mp

mf

ffp

p

dolce

cantabile

con sordino

3

2

3

mp

dolce

ffp

fp

lontano

mp

poco f

Harshly

a dramatic narrative: mf

tenderer

A man sits by the bed of a wo - man — he's bea-ten, — dress-es her wounds, gin-ger-ly

Harshly
♩=88-92

(tutti) senza sord.

senza sord. (tutti) non-div.

senza sord. (tutti)

senza sord. (tutti)

senza sord. (tutti)

div.

div.

solo

mp

dolce

3

mp

dolce

3

mp

fp

mf

p

mf p

mf p

mf p

mf p

36

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Perc.
I
II

Piano

Vn. I

Vn. II

Va.

Vc.

Cb.

7

p dolce

mp dolce

mp

p

3

3

3

fff

fff

senza sordino

mp

3

fp

xylophone

tubular bells

triangle

mf

sfz

7

7

fp

p

7

7

fp

p

mp

3

mf

dabs at brui - ses. Her blood pools a - bout her, dark - - ens. As - to - nished, he finds he has be - gun

tutti

mf p

tutti (divisi)

mf p

mp

mp dolce

sul G

fp

mp dolce

mf

fp

12

Flute *fp* *mp* plaintive *sfs*

Ob. *fp* *mf* ³ plaintive *mf* dolce ³

Cl. in B♭ *mp* plaintive *sfs* *mf* dolce ³

Bsn. *fp* *mp* *mfpp*

Hn. in F *fp* con sordino *mp* plaintive *mfpp*

I xylophone *sfs* *mf* timpani *fp*

Perc. II tubular bells *f* crotales *sfs*

Piano *sfs* *sfs* *mf* ³ *mf*

Voice
 to che-rish her, ter-ri-fied. Why, why had he ne-ver seen be-fore, what she was? What if she stops breath-ing? Earth, _____

Vn. I 1/2 pizz, 1/2 arco *fp* solo (arco) *p* ³ tutti (arco e con sord.) *mp* *sfspp*

Vn. II 1/2 pizz, 1/2 arco *fp* tutti (arco e con sord.) *mp* *sfspp*

Va. *fp* *mf* *p* *sfspp*

Vc. *sfspp*

Cb. *sfspp*

38

poch. ritenuto

TAKE PICCOLO

Fl. *p* 3

Ob. *p* 3 *mp* lontano cantabile *p* lontano *p* legato lontano

Cl. in Bb *p* 3 *mp* legato lontano

Bsn. *mp* *pp*

Hn. in F *mp* lontano cantabile *p*

I *pp*

Perc. *mf* glockenspiel

II

Piano *mp* 3 15ma

can we not love you _ un - less we be-lieve the end is near? ____ Be - lieve in your life _ un - less, we think you're dy - ing?

Vn. I *pp* solo *mp* 3 *poch. ritenuto*

Vn. II *ppp* solo *pp* *(pp)* *pizz.* *mp*

Va. *p* *molto* *(ppp)* *pizz.* *mp*

Vc. *pp* *mp*

Cb. (non-tremolo) *pp* *poco* (non-tremolo)

più ritmico e poco a poco accel.

22

Picc. *pp* lontano, gracioso e mesto *p*

Ob. *ppp* *pp*

Cl. in B♭ *ppp* *p*

Bsn.

Hn. in F *ppp* *n*

I Perc. triangle *p* *p* crotales

II

Piano *fpp*

tutti (div.) *ppp* *n*

Vn. I (div.) *ppp* *n*

Vn. II *ppp* *n*

Va. div. arco *ppp* *n*

Vc.

Cb. *n*

28

Picc. *pp* *mp* *p* *mf*

Ob. *pp* *mp* *p* *mf*

Cl. in B♭ *pp* *mp* *fp* *mf*

Bsn. *mp* *mp* *fp* *mf*

Hn. in F *pp* *fp* senza sord.

I *p* *p* tam tam with soft timp. stick

Perc. II xylophone *fp* *mp*

Piano *pp*

C h o r u s

pp sempre lontano Child-ren — be gin-at green dawn nim-bly — to build *mp* top-hea - vy al - tars — o-ver weight-ed — with prayers, *fp* thronged each in - stant *mf*

pp sempre lontano Child-ren — be gin-at green dawn *mp* top-hea - vy al - tars — o-ver weight-ed — with prayers, *fp* thronged each in - stant *mf*

mp top-hea - vy al - tars

mp top-hea - vy al - tars

(unis.) 28 *pp* *p* *fp* *mf*

Vn. I *pp* *p* *fp* *mf*

Vn. II *pp* *p* *fp* *mf*

Va. (div.) *pp* *p* *fp* *mf*

Vc. sord. *pp* *p* *fp* *mf* (div.)

Cb. *p* *p* *fp*

$\text{♩} = 96-108$

34

Picc. *mf* *mfpp*

Ob. *mf* *mfpp*

Cl. in B $\flat$ *mf* *mfpp* *mp*

Bsn. *p* *poco f* *mp* *mfpp* *mp*

Hn. in F *mf* *mfpp*

Timp. *mp*

Perc. I xylophone

II

Piano *mf* *sf* *mf*

C h o r u s

more dense-ly. Where tanks _ have cracked the road-way frail al - tars shake. stea dies a cor-ner, here one ad -

more dense-ly. Where tanks _ have cracked the road-way A boy with red stumps . for arms stea dies a cor-ner, _

A boy with red stumps _ stea dies a cor-ner, _

Child - ren _ be - gin: _ here one ad -

$\text{♩} = 96-108$

34

Vn. I *mf* *sfz*

Vn. II *mf* *mp semplice* *sfz*

Va. *mf* *mp semplice* *sfz*

Vc. *senza sord.* *mf* *mp semplice* *sfz* (non-div.)

Cb. *div.* *mf* (non-tremulo) *fp* *pizz.* *arco* *mf*

[illegible]

46

Picc. *mp*

Ob. *mp*

Cl. in B $\flat$ *mp*

Bsn. *mp*

Hn. in F *senza sord.* *fp*

Timp. *cymbal (may be hit with timp. stick)* *mf* *timp.* *mf* *pp*

Perc. *xylophone* *mf* *mf* *mf*

Piano *mf*

C h o r u s

mf *pp* *pp* *pp* *mf* *pp*

Thronged more dense - ly each in - stant. Where tanks have cracked the road way, frail - al - tars shake.

Thronged more dense - ly each in - stant. Where tanks have cracked the road way, frail - al - tars shake.

Thronged more dense - ly each in - stant. Where tanks were, frail al - tars shake.

be - gin at green dawn nimble - to build top - hea - vy al - tars. Where tanks were, frail children be - gin

46

Vn. I *p* *mf* *fp* *mp*

Vn. II *p* *mf* *fp* *mp*

Va. *p* *mf* *fp* *mp*

Vc. *p* *mf* *fp* *mp*

Cb. *mf* *fp* *mp* *(mp)*

divisi *unis.* *divisi* *unis.*

52

Picc. *mf* *fp* *mf* *mf*

Ob. *fp* *mf* *mf*

Cl.in Bb *fp* *mf* *(mf)* *mf*

Bsn. *mf* *fp* *mf* *mf*

Hn. in F *mf*

Perc. tubular bells *mf* (xylophone) *f*

Piano *f* *molto*

C h o r u s

mf dolce *f espressivo* *mf* *poco*

top-hea - vy al - tars, thronged _ each in - stant more dense - ly, where tanks _ have cracked the road-way frail al - tars shake. more dense-ly _ each in -

mf *f* *mf* *poco*

ah _ each in - stant more dense - ly, where tanks _ have cracked the road-way frail al - tars, thronged _ more _ dense-ly _ each in -

mf dolce *f* *poco*

top hea - vy al - tars, _ thronged _ dense - ly, _ the road-way thronged, _ thronged _ more . dense _ ly, child - ren,

mf dolce

to build top - hea - vy al - tars. thronged more dense - ly, _ cracked the road thronged, thronged more . dense _ ly,

52

Vn. I *mf* *sfz* *mf*

Vn. II *mf* *sfz* *mf*

Va. *mf* *sfz* *mf*

Vc. *mf* *sfz* *mf*

Cb. *mf* *sfz* *mf*

58

Picc. *ffp* *mf* *pp* *mp*

Ob. *ffp* *pp* *mp*

Cl. in B♭ *ffp* *mf* *mp*

Bsn. *fp* *mf* *pp* *mp*

Hn. in F *fp*

I cymbal (may be hit with timp stick) Timp. gong with soft timp. stick Timp. *mf*

Perc. II xylophone *mf* crotales xylophone *mp*

Piano *f* *subito mp*

C h o r u s

stant, thronged each in-stant with top-hea-vy al-tars The

stant, thronged more dense-ly each in-stant with top-hea-vy al-tars The

be-gin more dense-ly each in-stant with top-hea-vy al-tars o-ver-weigh-ted with prayers. The

Child-ren be-gin at green dawn nim-bly to build, build top-hea-vy al-tars o-ver-weigh-ted with prayers. The

58

Vn. I *f* *subito mp*

Vn. II *f* *subito mp*

Va. *f* *subito mp*

Vc. *f* *subito mp*

Cb. *f* *subito mp*

poch. accel. ma ben *p* TAKE FLUTE

64

Picc. *fp* *mp* *p* *(p)* *ma poco villano*

Ob. *fp* *mp* *p* *(p)* *ma poco villano*

Cl. in Bb *fp* *mp* *p* *(p)* *poco villano*

Bsn. *fp* *mf* *pp* *p* *p* *ma poco villano*

Hn. in F *pp* *ma poco villano*

I Perc. xylophone *mf* *celeste* *mp*

II *mf*

Piano *fp* *mp* *(mp)*

C h o r u s

fp *mf* *(p)* *p sotto voce*

vast si-lence of Bud dha o-ver-takes, o-ver rules the on-com-ing roar. Child-ren be gin their tra-gic life in al-leys, and a-ven

fp *mf* *(p)* *p sotto voce*

vast si-lence of Bud dha o-ver-takes, o-ver rules the on-com-ing roar. Child-ren be gin their tra-gic life fill-ing al-leys, and a-ven

fp *mf* *(p)*

vast si-lence of Bud dha o-ver-takes, o-ver rules the on-com-ing roar. Their tra-gic life fill-ing al-leys, and a-ven

fp *mf* *mp*

vast si-lence of Bud dha o-ver-takes, o-ver rules the on-com-ing Child-ren be gin Their tra-gic life fill-ing al-leys, and a-ven

poch. accel. ma ben *p*

64

Vn. I *fp* *pizz.* *mp* *arco* *mp* *lontano* *(unis.)*

Vn. II *fp* *pizz.* *mp* *arco* *mp* *lontano* *(unis.)*

Va. *fp* *pizz.* *mp* *arco* *mp* *lontano* *p*

Vc. *fp* *pizz.* *mf* *arco* *pp* *sotto voce* *pizz.* *p* *arco*

Cb. *fp* *pizz.* *mf* *arco* *pp* *sotto voce* *pizz.* *p* *arco*

This musical score is for the piece "The City" by John Williams. It is a full orchestral score with a vocal Chorus. The score is written for a 192-measure section, starting at measure 81. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Instrumentation:

- Flute (Fl.):** Melodic lines with dynamic markings *mp*, *pp*, *mf*, *ffp*, and *mp*.
- Oboe (Ob.):** Melodic lines with dynamic markings *mp*, *pp*, *mf*, *ffp*, and *mp*.
- Clarinet in B-flat (Cl. in Bb):** Melodic lines with dynamic markings *mf*, *pp*, *mf*, *ffp*, and *mp*.
- Bassoon (Bsn.):** Melodic lines with dynamic markings *mp*, *subito mf*, and *mf*.
- Horn in F (Hn. in F):** Melodic lines with dynamic markings *mf*.
- Percussion (Perc.):** I and II staves, mostly silent.
- Piano:** Accompanying lines with dynamic markings *mf*.
- Chorus:** Four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. Dynamics include *mp*, *p*, *subito f*, *ffp*, *f*, and *mf*.
- Violins (Vn. I, Vn. II):** Melodic lines with dynamic markings *mp*, *subito f*, *ffp*, and *mf*.
- Viola (Va.):** Melodic lines with dynamic markings *mp*, *subito f*, *ffp*, and *mf*.
- Violoncello (Vc.):** Melodic lines with dynamic markings *subito f*, *ffp*, and *mf*.
- Double Bass (Cb.):** Melodic lines with dynamic markings *subito f*, *ffp*, and *mf*.

Lyrics:

Each al - tar made from what - ever stones, sticks, dreams, are at hand by noon all its cor -
 Each al - tar made from what - e - ver dreams, are at hand be - gin at dawn; by noon all its cor -
 All stones, sticks, dreams Child-ren be - gin at dawn; by noon all in its cor - rup - tion
 Each al - tar, each al tar made from what - e - ver dream. child - ren be - gin at dawn; by noon all in its cor - rup - tion

Fl.

87

Fl.

Ob.

Cl. in B $\flat$

Bsn.

Hn. in F

Perc

Piano

Chorus

Vn. I

Vn. II

Va.

Vc.

Cb.

87

mp

1

pizz.

arco

pizz.

•

92 **ritenuto**

Fl. *mf* *molto*

Ob. *mf* *molto*

Cl. in B♭ *mf* *molto* *pp* *pp* *p lontano cantabile*

Bsn. *mf* *molto*

Hn. in F *mf* *molto*

I tubular bells *mf* *molto*

Perc. II xylophone *f* *molto*

Piano *f* *molto*

soprano solo: *p lontano*
 fra - gile, in - so - lent, ab - - so - lute.

C h o r u s

mf *fpp molto subito sotto voce*
 The whole ci - ty's be - come a tem - ple

mf *fpp molto subito sotto voce*
 The whole ci - ty's be - come a tem - ple

mf *fpp molto subito sotto voce*
 The whole ci - ty's be - come a tem - ple

mf *fpp molto subito sotto voce*
 The whole ci - ty's be - come a tem - ple

92 **ritenuto** *solo espres. cantabile*

Vn. I *mf* *fpp molto* *p*

Vn. II *mf* *fpp molto*

Va. *mf* *fpp molto*

Vc. *mf* *fpp molto*

Cb. *mf* *fpp molto*

52

[illegible]

molto ritenuto

53

100

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

I

Perc.

II

Piano

p lontano

p lontano

p lontano e dolce cantabile

p lontano e dolce cantabile

ppp molto lontano

triangle

glockenspiel

pppp

pp

ppp

(pppp)

molto ritenuto

100

Vn. I

Vn. II

Va.

Vc.

Cb.

divisi al fine

pp

pp

(unis.)

pp

pp

pp dolcis. cantabile

pp dolcis. cantabile

pp

IV

for chorus and soloists

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Percussion

Piano

Baritone Solo

Violin I

Violin II

Viola

Violoncello

Contrabass viol

♩=58-60

p lontano

mp lontano

(senza sordino)

p lontano

susp.Cymbal

fff

Tubular bells

fff

fff

mp

To look out o - ver roofs of a dif - f'rent ci - ty, steam - ing tiles, chim-ney

♩=58-60

con sordini

pp

con sordini

pp

con sordini

pp

con sordini

fff

con sordini

fff

Chorus Soloists

Fl. 10

Ob.

Cl. in B♭

Bsn.

Hn. in F

I

Perc. II

Piano

mp *espr.*

The fire in leaf and grass, so green it seems,

mp *espr.*

The fire in leaf and grass, so green

mp *espr.*

The fire in leaf and grass, so green it seems,

mp *espr.*

The fire in leaf and grass, so green

day... *mf* *espr.* each sum-mer the last, *mf* *poco* The wind blow-ing the leaves. shi³ - ver-ing in the

day... *mf* *espr.* each sum-mer the last, *mf* *poco* The wind blow-ing the leaves. shi - ver-ing in the

day... *mf* *espr.* each sum-mer the last, *mf* *poco* The wind blow-ing the leaves. shi - ver-ing. Each .

day... *mf* *espr.* each the last, *mf* *poco* The wind blow-ing the leaves shi³ - - ver. Each .

76-80 10

Vn. I *divisi* *mp* *unis.* *(mp)* *espr.*

Vn. II *divisi* *mp* *unis.* *(mp)* *espr.*

Va. *fp* *mp* *(mp)* *espr.*

Vc. *fp* *mp* *(mp)* *espr.*

Cb. *fp* *mp* *(mp)* *espr.*

Fl. *mp* *p* *mp*

Ob. *mp* *p* *mp*

Cl. in B♭ *mp* *p* *mp*

Bsn. *mp* *p* *mp* (*mp*)

Hn. in F *p* *mp*

I Perc. celeste *mp*

II

Piano

Soloists

mf dolce
Red sa - la man - der, so cold, so ea - sy to catch, and long
mf dolce
Red sa - la man - der, so cold, so ea - sy to catch, and long,
so cold and long,
so cold and long,

Chorus

sun. dream i - ly moves de - li - cate feet de - li - cate feet
sun. dream i - ly moves de - li - cate feet
day the last day, oh, dream i - ly moves his feet, de - li - cate feet
day the last day, oh, dream i - ly moves his feet,

Vn. I *divisi* *poco f dolce* *p* *divisi*

Vn. II *poco f dolce* *mp*

Va. *mp*

Vc. *mp*

Cb. *mp* (*mp*)

20

Fl.

Ob.

Cl. in B♭

Bsn.

Hn. in F

I

Perc.

II

Piano

Soloists

tail. I hold my hand o - pen each minute the last.

long tail. I hold my hand o - pen each minute the last.

long tail. I hold my hand, each minute the last.

long long tail. I hold out my hand, each minute the last, each last.

(soprano divisi) my hand

I hold o pen for him to go.

I hold my hand o - pen for him to go.

I hold my hand. Each minute the last, last.

I hold out my hand. Each minute the last, each last.

(divisi)

20

Vn. I

Vn. II

Va.

Vc.

Cb.

mp *dolce* *divisi* *p* *dolcis.* *(unis.)*

mp *dolce* *divisi* *p* *dolcis.* *(unis.)*

mp *dolce* *divisi* *p* *dolcis.* *(unis.)*

mp *dolce* *divisi* *p* *dolcis.* *(unis.)*

p *espr.* *3* *p* *dolcis.*

p *espr.* *3* *p* *dolcis.*

p *poch. f*

p *pp*

Fl.

Ob.

Cl. in B♭

Bsn.

Hn. in F

I

Perc.

II

Piano

C h o r u s

Vn. I

Vn. II

Va.

Vc.

Cb.

33

mp

p dolce

mp dolce

con sordino

lontano espr.

mp

glockenspiel

mp

tubular bells

mp

mp

mp dolce

But we have on - ly be - gun to love the earth.

mp dolce

But we have on - ly be - gun to love the earth.

mp

But

mp

But

div.

arco sul tasto

pp

arco sul tasto

pp

ord. 3

mp

pp

ord.

pp

ord.

p

mp

mp dolce

mp dolce

mp

p

mp

p

38

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

I

Perc.

II

Piano

Chorus

But we have on - ly be - gun to i - ma - gine the ful - ness of

dolce

we have on - ly be - gun to love the earth, the ful - ness of

38

Vn. I

Vn. II

Va.

Vc.

Cb.

senza sord.

Fl. *p luminoso* *pp lirico e lontano* *p*

Ob. *p luminoso* *p*

Cl. in B♭ *p lirico e lontano* *p*

Bsn. *p* *mp*

Hn. in F *senza sordino* *p lirico e lontano*

I *timp.*

Perc. II *pp*

Piano

Soloists

più placido

En - vi - sion how it might be,

en - vi - sion how it might be,

how it might be,

how it might be,

Chorus

più placido

life.

life,

life,

life,

life,

The fire in leaf and grass, so green it

The fire in leaf and grass, so green it

The fire in leaf and grass, so green it

The fire in leaf and grass, so green it

The fire in leaf and grass, so green it

Vn. I *mp dolce* *p* *senza sord.*

Vn. II *mp* *p* *senza sord.*

Va. *p* *senza sord.*

Vc. *p* *senza sord.*

Cb. *pizz.* *p dolce* *p* *arco*

Fl.

Ob.

Cl. in B $\flat$

Bsn.

Hr. in F

I

Perc.

II

Piano

Soloists

Each the last, Not yet, not yet, there is too much bro-ken. The

Each sum-mer the last, the last. Not yet, not yet, there's too much bro-ken. The

Each sum-mer the last, the last. Not yet, not there is too much bro-ken. The

Each sum-mer the last, the last. Not yet, not yet, there's too much bro-ken. The

Chorus

seems the last. not yet, too much that can - not yet be for - gi - ven

seems the last. not yet, there's too much bro-ken. too much that can - not yet be for - gi - ven

seems the last. there is too much bro-ken. too much that can - not yet be for - gi - ven

seems the last. there is too much bro-ken. too much that can - not yet be for gi - ven

Vn. I

Vn. II

Va.

Vc.

Cb.

50

Fl.

Ob.

Cl. in B♭

Bsn.

Hn. in F

I

Perc.

II

Piano

poco lontano e dolce
wind ____ blow ing-the leaves, shi - ver-ing in the sun. be - gun

poco lontano e dolce
wind ____ blow ing-the leaves, ____ shi - ver-ing in the sun. be - gun

poco lontano e dolce
wind ____ blow ing-the leaves, ____ shi - ver-ing in the sun. but we have on - ly

poco lontano e dolce
wind ____ blow ing-the leaves, ____ shi - ver-ing in the sun. but we have on - ly

mp
for we have on - ly be - gun to know that pow'r, But we have be - gun. be - gun

mp
for we have on - ly be - gun to know pow'r, But we have be - gun. be - gun

mp
we have on - ly ____ But we have be - gun. be - gun to

for we've ____ on - ly be - gun ____ But we've be - gun. ben - gun to

50

Vn. I (unis.) *mp* *pp*

Vn. II (unis.) *mp* *pp*

Va. *mp* *pp* *sotto voce*

Vc. *pp* *sotto voce*

Cb. *pp* *sotto voce*

Fl.

Ob.

Cl. in B♭

Bsn.

Hn. in F

I

Perc.

II

Piano

Soloists

Chorus

Vn. I

Vn. II

Va.

Vc.

Cb.

55

p

mp

lontano

solo

mp

lontano

con sord.

p

delicato

Timp.

celeste

mp

tubular bells

mf

mp

dolcis

Oh, on - ly be - gun.

mp *dolcis.*

So much is un-fold ing, so much is in bud; be - gun.

mp *dolcis.*

So much is un-fold-ing, but we have so much, so much is in bud; on - ly be - gun.

Oh, but we have so much, so much is in bud; we've be - gun.

p *dolcis.*

on - ly be - gun.

(divisi) *p* *dolcis*

on - ly be - gun.

p *dolcis.*

love the earth but we have on ly, on ly be - gun.

p *dolcis.*

love the earth but we have on - ly, on - ly be - gun.

56

ppp

p

ppp

p

ppp

p

pp

p

con sordino

p

mp

mp

[illegible]

Toward a Time of Renewal

Music by Joelle Wallach

I

Living

The fire in leaf and grass
so green it seems
each summer the last summer.

The wind blowing, the leaves
shivering in the sun,
each day the last day.

A red salamander
so cold and so
easy to catch, dreamily

moves his delicate feet
and long tail. I hold
my hand open for him to go.
Each minute the last minute.

II

Midnight Gladness

The pleated lampshade, slightly askew,
dust a silverish muting of the lamp's fake brass.
My sock-monkey on the pillow, tail and limbs
asprawl

...
Gleams of water in my bedside glass,
miraculous water so peacefully
waiting to be consumed.

The day's crowding arrived
at this abundant stillness. Each thing
given to the eye before sleep, and water
at my lips....

The Fountain

Don't say, don't say there is no water
to solace the dryness at our hearts.
I have seen

the fountain springing out of the rock wall
and you drinking there. And I too
before your eyes

found footholds and climbed
to drink the cool water....
Don't say, don't say there is no water.
That fountain is there among its scalloped
...stones,

it is still there and always there
with its quiet song and strange power
to spring in us,
up and out through the rock.

III

The BATTERERS

A man sits by the bed
of a woman he has beaten,
dresses her wounds,
gingerly dabs at bruises.
Her blood pools about her,
darkens.

Astonished, he finds he's begun
to cherish her. He is terrified.
Why had he never
seen, before, what she was?
What if she stops breathing?

Earth, can we not love you
unless we believe the end is near?
Believe in you life
unless we think you are dying?

The Altars in the Street

*On June 17th, 1966, The New York Times reported
that, as part of the Buddhist campaign of non-violent
resistance, Vietnamese children were building altars in the
streets of Saigon and Hue, effectively jamming traffic.*

Children begin at green dawn nimbly to build
topheavy altars, overweighted with prayers,
thronged each instant more densely....

Where tanks have cracked the roadway
the frail altars shake; here a boy

with red stumps for hands steadies a corner,
here one adjusts with his crutch the holy base.
The vast silence of Buddha overtakes

and overrules the oncoming roar...
it blocks the way of pedicabs, police, convoys.

The hale and maimed together
hurry to construct for the Buddha
a dwelling at each intersection. Each altar

made from whatever stones, sticks dreams are
at hand,
is a facet of one altar; by noon
the whole city in all its corruption,

all its shed blood...
has become a temple,
fragile, insolent, absolute.

based on poems by Denise Levertov

IV

The Open Sentence

To look out over roofs
of a different city —

steaming tiles, chimney pots, mansards,
the gleam on distant spires
after a downpour —

To look out...
and say to oneself,
Today...

Beginners

But we have only begun
to love the earth.

We have only begun
to imagine the fulness of life.

How could we tire of hope?
— so much is in bud.

How can desire fail?
— we have only begun

...to envision
how it might be...

Surely our river
cannot already be hastening
into the sea of nonbeing?

Surely it cannot
drag in the silt,
all that is innocent?

Not yet, not yet —
there is too much broken
that must be mended,

too much...
that cannot yet be forgiven.

We have only begun to know
the power that is in us if we would join
our solitudes in the communion of struggle.

So much is beginning,
so much is in bud.