

Piano/Vocal Reduction

Toward a Time of Renewal

for chorus, solo voices and orchestra

Joelle Wallach

based on poems by
Denise Levertov

Toward a Time of Renewal

Music by Joelle Wallach

based on poems by Denise Levertov

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.

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.

Toward a Time of Renewal

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

I

Denise Levertov

Joelle Wallach

♩ = 84

The piano introduction is in 3/4 time with a tempo of 84 beats per minute. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by a quarter rest, then a half note A4. The left hand starts with a half note G3, followed by a quarter rest, then a half note A3. The melody continues with eighth and sixteenth notes, including triplets. Dynamics include *sfz* and *mp*. There are slurs and ties throughout the piece.

4

The first system of the choral setting features four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The lyrics are: "The fire in leaf and grass, so green it seems each summer the last,". The vocal parts enter with a half note G4, followed by a quarter rest, then a half note A4. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mp* and *cantabile*. There are slurs and ties throughout the piece.

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

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

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

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

6

poco p e dolce

Red sa - la man - der so

poco p e dolce

Red sa - la man - der so

poco f

sa - la - man - der,

poco f

sa - la - man - der,

8

mf

p dolce

12

cold so ea - sy to catch, dream - i - ly moves his de - li - cate feet and

cold so ea - sy to catch, dream - i - ly moves his de - li - cate feet and

cold so ea - sy to catch, dream - i - ly moves his de - li - cate feet and

ea - sy to catch, dream - i - ly moves his de - li - cate feet and

12

mp

mp

15

mp e claro *p dolce*

long *3* tail. I hold my hand o - pen for him to go. Each

mp e claro *p dolce*

long *3* tail. I hold my hand o - pen for him to go. Each

mp *mf* *p dolce*

long, long, long *3* tail. I hold my hand o - pen. Each min - ute, each

mp *mf* *p dolce*

long, long, long *3* tail. I hold my hand o - pen. Each min - ute, each

[15] *mp* *p semplice*

19

mp *mp* *mp* *mp*

min - ute the last. The fire in leaf and grass, so green

min - ute the last. The fire in leaf and grass, so green

min - ute the last. The fire in leaf and grass, so green

min - ute the last. The fire in leaf and grass, so green

[19] *mf semplice* *p*

it seems. shi - ver-ing in the sun; each sum mer-the last.

it seems. The wind — blow ing-the leaves, — shi-ver-ing in the sun; each sum mer-the last.

it seems. The wind — blow ing-the shi - ver - ing. in the sun; each sum mer-the last.

it seems. The wind — blow ing-the leaves, — shiv - 'ring in the sun; each — the last.

mf *mp lontano espr.*

mf *mp lontano espr.*

mf *mp lontano espr.*

mf *mp lontano espr.*

mp *poch. f* *p* *mp dolce*

Each day the last day.

Each day the last day.

Each — day — the

Each — day — the

mf *mf* *mf* *mf*

sfp *mp* *p*

31

mp dolcis.

mf

mp dolcis.

p

Each sum-mer the last; each mo

The fire in leaf. Each the last; each mo

last. The fire in leaf and grass, each day the last day.

last. The fire in leaf and grass, each day the last day,

31

mp

pp

35

ritardando

ppp

nostalgic
rhapsodico sospirando
♩=69

ment the last.

ment the last.

the last.

last.

35

ritardando

nostalgic
rhapsodico sospirando
♩=69

horn solo

ben *p dolce lontano*

39

42

45

48

51

poco allarg. A tempo

54 *f espr.* *subito p e lontano*

57 *pp* *e più lontano*

molto allargando

61 *mp lontano*

64 *ppp lontano semplice*

poco ritard.

67 *poco ritard.* *no pause*

slow, sporadic Bb's low in tubular bells, timp. & bassi pizz.

II

soprano solo and chorus

Confided with quiet joy

 $\text{♩} = 72$ *p*

The pleat-ed lamp-shade, slight-ly as - kew, dust a sil-ver-ish mut-ing — the

pizz string & quiet timp
mp

lamps's fake brass. My sock - mon-key on the pil-low, tail and limbs a - sprawl.

mp

(p)

Gleams of wa-ter pa-tient-ly wait - ing — to be con - sumed. —

mf ma dolce

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

mp

(p)
lontano ma cantabile

poco più animato

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

poco più animato

There is no wa -

There is no wa -

ancore *p*

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

ter

Don't say don't say

ter

to so-lace the dry-ness of our hearts.

to so-lace the dry-ness of our hearts.

Don't say, don't

to so-lace the dry-ness of our hearts.

sock - mon - key on the pil - low, tail and limbs a - sprawl. Gleams of wa - ter pa - tiently wait -

mp Don't say, don't say there *3*is no wa - ter. Don't say, don't say there is no wa - ter,

mp Don't say, don't say there *3*is no wa - ter. Don't say, don't say there is no wa - ter,

mp don't say there *3*is no wa - ter. Don't say, don't say there *3*is no wa - ter, there is no *mf*

say there *3*is no wa - ter. there's no wa - ter, Don't

20

ing to be consumed. gift af - ter gift, and

mp Don't say, don't say there *3*is no wa - ter

p there *3*is no wa - ter. *mp* Don't say, don't say don't say, don't say, don't

p wa - ter. Don't say, don't say there *3*is no wa - ter, to so - lace the dry - ness.

say, don't say, there *3*is no wa - ter. to so - lace the dry - ness

23

26

wa - ter ³at my lips. *mp* Don't say, don't

(mp) Don't say, don't say there ³is no wa *mp* ter, there is ³no wa - ter,

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

⁸ Oh, don't say ³there is no wa - ter, Don't say there is no wa - ter to

of our hearts. ³ Don't say there is no wa - ter,

26 *p leggiero*

29

say there ³is no wa - - - ter.

for our hearts.

to so - lace the dry - ness of our hearts.

⁸ so - lace the dry - ness of our hearts.

to so - lace the dry - ness of our hearts.

mf dolce I have seen the foun³-tain

mf dolce I've seen the foun - tain

mf dolce I have seen the foun³-tain

mf dolce the foun³-tain

29

p

Oh, _____

mp

spring - ing out of the rock wall and you drink-ing there. There's no wa -

mp

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

mp

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

32

mp e dolce

Be - fore your eyes - I too found foot - holds, climbed to drink the cool wa - ter,

p

ter, oh, don't say,

p

ter, Oh don't say, don't say, there is no

p

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

wa - ter, wa - ter, we climbed to drink the

35

38

mf *dolce e poco più p*

wa - ter. Oh, That foun-tain is there a - mong its scal-loped stones.

mf *dolce e poco più p*

there is no wa - ter. That foun-tain is there a - mong stones.

mf *dolce e poco più p*

wa - ter. That foun-tain is there a - mong stones.

mf *dolce e poco più p*

wa - ter. That foun-tain is there a - mong its stones.

mf *dolce e poco più p*

cool wa - ter, wa - ter, there a - mong stones.

38

mf *dolce*

41

*semplice, poco **p***

Don't say, don't say

*semplice, poco **p***

Don't say, don't say

41

bell-like sound in low notes

45

poco

mf *poco* 3

say there ³is no wa - ter to spring ³in us, up ³and out ³through the

mf *poco* 3

there is no wa - ter to spring ³in us, up ³and out ³through the

mf *poco* 3

say there ³is no wa - ter to spring ³in us, up ³and out ³through the

semplce, poco p

there ³is no wa - ter to spring ³in us, up ³and out ³through the

45

poco 3

there ³is no wa - ter to spring ³in us, up ³and out ³through the

48

mp

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

f *mp*

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

f *p* *sotto voce*

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

f *p* *sotto voce*

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

f

rock. there is no wa-ter, there is no wa-ter, there is no wa-ter

48

51 *mf*

of our hearts. I have seen the foun-tain spring - ing out of the rock - -

of our hearts. I have seen the foun-tain spring - ing out of the rock - -

of our hearts. I have seen the foun-tain spring - ing out of the rock

of our hearts. I have seen the foun-tain spring - ing out of the rock

for our hearts. I have seen the foun-tain spring - ing out, out of the

54 *mf*

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

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

wall. I too found foot - holds, climbed to drink the cool wa - ter

wall. Drink the cool, cool wa-ter, the

rock wall; wa - - - ter, cool, cool

57 *f dolce* *poco*

wa - ter. Oh, that foun-tain is there a - mong its scal-loped stones.

the ³ cool ³ wa - ter, it's there a - mong its scal-loped stones.

cool wa - ter, it's there a - mong its scal-loped stones.

8 cool, cool ³ wa ter, it's al ³ ways, al ways there, it's al - ways

wa - ter, cool ³ wa - ter, it's ³ al ³ ways, al ³ ways there, it's al -

57

60 *mp dolce* *ben p* *poco*

al ³ ways there with its qui - et song, its po - wer. to spring in us, up and

mp dolce al - ways there with its qui - et song, its po - wer. to spring in us, up and

mp dolce al - ways there with its qui - et song, its po - wer. to spring in us, up and

8 *mp dolce* al - ways there with its qui - et song, its po - wer. to spring in us up and

ways there with its qui - et song, its po - wer. to spring up and

60

76 *pp* *dolcis.* *p* *poco stringendo* *molto* *n*

III

tenor solo, then chorus (with small soprano solo)

Harshly

♩ = 88-92

a dramatic narrative: mf

orchestral bells, lontano

mp

A man sits by the bed of a

mp

wo - man — he's bea-ten, — dress-es her wounds, gin-ger-ly dabs at brui - ses. Her blood pools

bell

mf

a - bout her, dark — — — ens. As - to - nished, — he finds he has be - gun

8va

ppp

più p

più f

plaintive

to che-rish her, ter-ri-fied. — Why, — why had he ne - ver — seen — be - fore,

15 *sotto voce* *mp* *f* *subito mp*

what she was? ____ What if she stops breath-ing? Earth, ____ can we not love you ____ un -

crotales: *p* *ppp*

18 *poch. ritenuto*

- less we be-lieve the end is near? ____ Be-lieve in your life ____ un-less we think you're dy - ing?

22 *più ritmico e poco a poco accel.*

solo flute & sord.tpt. *pp* *lontano, grazioso e mesto*

28 *pp sempre lontano* *pp* *pp* *pp* *pp*

Child-ren ____ be gin at green dawn nim-bly ____ to build top-hea - vy al - tars ____ o-ver

Child-ren ____ be gin at green dawn top-hea - vy al - tars ____ o-ver

top-hea - vy al - tars ____

top-hea - vy al - tars ____

32 $\text{♩} = 92$ *fp* $\text{♩} = 96-108$ *mf*

weight-ed ___ with prayers, thronged each in - stant ___ more dense - ly. Where tanks ___ have

weight-ed ___ with prayers, thronged each in - stant ___ more dense - ly. Where tanks ___ have

pedal point p sempre

36 *pp* *mp* *p*

cracked the road-way frail al - tars shake. stea - dies a cor-ner, here one ad -

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 -

mp lontano *p*

40

justs with crut - ches the ho - ly base. *mp*

Child-ren — be - gin at green dawn nim-bly — to build *poco a poco*

Child-ren — be - gin at green dawn — to build — top-hea - vy, *poco a poco*

justs with crut - ches the ho - ly base. *p*

poco a poco

44

mp

Child-ren — be - gin — with prayers. —

top - hea - vy al - tars — o - ver-weigh-ted — with prayers —

top - hea - vy al - - tars —

ah, — *mp* *mf* Child-ren — be - gin at green dawn — nim-bly — to build

p *mf*

48 *mf* *pp*

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

mf *pp*

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

mf *pp*

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

(mf) *mf* *p*

top-hea - vy al - tars. _ Where _ tanks were, frail _ child-ren _ be-gin _

f (like a gong) *mf* *mp*

52 *mf dolce* *f espressivo* *mf*

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

mf *f* *mf*

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

mf dolce *f*

8 top hea - vy al - tars, _ thronged _ dense - ly, _ the road-way

mf dolce

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

mf *f*

56 *poco* *f*

frail al - tars shake. more dense-ly each in - stant, thronged each in - stant with

frail al - tars, thronged more dense-ly each in - stant, thronged more dense-ly each in - stant with

thronged, thronged more dense ly, child-ren be - gin more dense-ly each in - stant with

thronged, thronged more dense ly, Child-ren be - gin at green dawn nim-bly to

bottom line col 8ba

60 *poco* *poco f*

top-hea - vy al - tars The

top-hea - vy al - tars The

top-hea - vy al - tars o - ver-weigh - ted with prayers. The

build, build top-hea - vy al - tars o - ver-weigh - ted with prayers. The

subito sotto voce *subito p* *subito mp*

poch. accel. ma ben *p*

64 *fp* *(p)* *p* sotto voce

vast si-lence of Bud dha o-ver-takes, o-ver-rules the on-com-ing roar. Child-ren be-

vast si-lence of Bud dha o-ver-takes, o-ver-rules the on-com-ing roar. Child-ren be-

vast si-lence of Bud dha o-ver-takes, o-ver-rules the on-com-ing roar.

vast si-lence of Bud dha o-ver-rules the on-com-ing Child-ren be-gin

68 A tempo ma ben *p* *mf* *mf* *mf* *mf* *f*

gin their tra-gic life in al-leys, and a-ven-nues. It blocks the way

gin their tra-gic life fill-ing al-leys, and a-ven-nues. It blocks the way

Their tra-gic life fill-ing al-leys, and a-ven-nues. It blocks the way

Their tra-gic life fill-ing al-leys, and a-ven-nues. ah, Child-ren

71 *mf* *f* (like car-horns)

of pe-di-cabs, police, con - voys.

mf *f* (like car-horns)

of pe-di-cabs, police, con - voys.

mf *f* (like car-horns)

of pe-di-cabs, police, con - voys.

mf *f* (like car-horns)

— be - gin at dawns of pe-di-cabs, po - lice — con - voys.

mf *espres.*

75 *ben f*

Hale — and maimed — to -

ben f

Hale — and maimed — to -

ben f

Hale — and maimed — to -

ben f

Hale — and maimed — to -

(mf)

78 *f* (another car horn)

ge - ther hur - - ry to con - struct — Bud-dha's dwell-ings at each in-ter-sec - tion.

ge - ther hur - - ry to con - struct — Bud-dha's dwell-ings at each street.

ge - ther hur - ry to con - struct — Bud-dha's dwell-ings at each in-ter-sec - tion.

ge - ther hur - ry to con - struct — Bud-dha's dwell-ings at each street.

81 *mp* *p* *subito f*

Each al - tar made from what - e - ver stones, sticks, dreams are at hand by noon

mp *p* *subito f*

Each al - tar made from what - e - ver dreams are at hand be - gin at dawn; by noon

mp *p* *subito f*

All stones, sticks, dreams Child-ren — be - gin at dawn; by noon

mp *p* *subito f*

Each al - tar, each al - tar made from what - e - ver dream. Child - ren — be - gin at dawn; by noon

mp *poco* *mp* *subito f*

poch. rit.

85 *ffp* *f* *mf* *mp*

all its cor - rup - tion, all its

ffp *f* *mf* *mp*

all its cor - rup - tion, all its

ffp *f* *mf* *mp*

all in its cor - rup - tion all its

mf *ffp* *f* *mf* *mp*

the ci - ty in its cor - rup - tion all its

(unis.) *f* *mf* *mp*

all in its cor - rup - tion all its

poch. rit.

a tempo

88

shed blood.

shed blood.

shed blood.

shed blood.

a tempo

f *mf* *pensivo*

shed blood.

ritenuto

92

soprano solo:

p lontano

fra - gile, in-so-lent, ab - so - lute.

mf

The whole ci - ty's be - come a

fpp subito sotto voce

tem-ple

ritenuto

mf

The whole ci - ty's be - come a

fpp subito sotto voce

tem-ple

mf

The whole ci - ty's be - come a

fpp subito sotto voce

tem-ple

mf

The whole ci - ty's be - come a

fpp subito sotto voce

tem-ple

8va

fpp

ritenuto

pp lontano

orchestral tutti doubled at octaves

♩ = 69
3

96

f dolce

99

101

mp

Horn

flute

ppp

lockenspiel etc

n

IV

for chorus and soloists

baritone recitative

$\text{♩} = 58-60$ *mp*

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

chime out G# like a big bell *fp*

5 (baritone) *poco*

pots, the gleam of a dis - tant spire af - ter a down - pour. To look out, look out and say to one's-self: — to-day....

poco Chorus in stagewhisper: *mp*

to- *mp*

poco to- *mp*

poco to- *mp*

poco to- *mp*

to-

poco

poco

* spoken in a stagewhisper at about Bb pitch

Soli:

10 $\text{♩} = 76-80$ *mp*

The fire 3 in leaf and grass, so green 3 it seems, *espr.*

mp The fire 3 in leaf and grass, so green 3

mp $\text{♩} = 76-80$ *espr.*

The fire 3 in leaf and grass, so green 3 it seems, *espr.*

mp The fire 3 in leaf and grass, so green 3

Chorus:

10 $\text{♩} = 76-80$ *mf espr.*

day... each sum-mer the last, *mf espr.*

day... each sum-mer the last, *mf espr.*

day... each sum-mer the last, *mf espr.*

day... each 3 the last, *mf espr.*

10

13

mf dolce 3

Red sa - la -

mf dolce 3

Red sa - la -

13

mf 3 3

The wind ___ blow-ing the leaves. shi - ver-ing in the sun.

mf 3 3 *poco*

The wind ___ blow-ing the leaves. shi - ver-ing in the sun.

mf 3 3 *poco*

The wind ___ blow-ing the leaves. shi - ver-ing. Each - day the last day,

mf 3 3 *poco*

The wind ___ blow-ing, the leaves shi - ver. Each - day the last day,

13

mp dolce 3

16

- man - der, so cold, so ea - sy to catch,

- man - der, so cold, so ea - sy to catch,

so cold

so cold

16

poco f dolce

dream - i - ly moves de - li - cate

poco f dolce

dream - i - ly moves

poco f dolce

oh, dream - i - ly moves his

poco f dolce

oh, dream - i - ly moves

16

poco f dolce

19

and long _____ tail. I hold _____ my hand o - pen -

and long, _____ long _____ tail I hold _____ my hand o - pen -

and long, _____ long _____ tail, _____ long tail. I hold _____ my

and long, _____ long, _____ long tail. I hold out my

19

feet, I hold _____ my hand

de-li-cate feet _____ I hold _____ o - pen -

feet, de-li-cate feet I hold _____ my hand o - pen -

his feet, _____ I hold _____ my

(soprano divisi) I hold out my

19

feet, I hold _____ my hand

de-li-cate feet _____ I hold _____ o - pen -

feet, de-li-cate feet I hold _____ my hand o - pen -

his feet, _____ I hold _____ my

(soprano divisi) I hold out my

22 *mp dolce* *ppp*

each min-ute the last. *ppp*

each min-ute the last. *ppp*

8 hand, *p* *mp* *ppp*

hand, each min³-ute the last, each last.

22 *ppp*

for him to go. *ppp*

for him to go. *ppp*

8 hand. *p* Each min³-ute the last, last. *ppp*

hand. *p* (divisi) *ppp*

hand. Each min³-ute the last, each last.

22 *dolce* *pp* *mp*

p *3* *3* *3* *3*

26 $\text{♩} = 58-63$

oboe

p lontano

poco f espressivo

pp dolce lontano

ppp

poco più mosso

$\text{♩} = 66-69$

31

mp

Chorus:

35

mp dolce

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

mp dolce

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

mp dolce

But we have on - ly

mp dolce

But we have on - ly

mp lirico

mp

più placido

En - vi - sion how it might

en - vi - sion how it might

how it might

how _ it might

on - ly be - gun to i - ma - gine the ful - ness of life.

on - ly be - gun to i - ma - gine the full life.

on - ly be - gun to love the earth the ful - ness of life.

be - gun to love the earth, the ful - ness of life.

43

be.

be.

be.

be.

43

mp The fire in leaf and grass, so *mf* green it

mp The fire in leaf and grass, so *mf* green it

mp The fire in leaf and grass, so *mf* green it

mp The fire in leaf and grass, so *mf* green it

43

pp

p

p

38

46

mp dolce

Each ³ the last, Not yet, not yet, there ³ is too ³ much bro-ken.

mp dolce *f*

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

mp dolce *f*

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

mp dolce *f*

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

46

seems the last. not yet, too much that

mf

seems the last. not yet, there's too much bro-ken. too much that

mf

seems the last. there is too much bro-ken. too much that

mf

seems the last. there is too much bro-ken. too much that

mf

46

mp

mp

mp
The wind . blow-ing the leaves,
mp
The wind . blow-ing the leaves, —
mp
The wind — blow-ing the leaves, —
The wind — blow-ing the leaves,

This musical system contains measures 49, 50, and 51. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The vocal parts enter in measure 49 with the lyrics 'The wind . blow-ing the leaves,'. The piano accompaniment provides a rhythmic and harmonic foundation with triplet patterns. The system concludes in measure 51 with a final vocal phrase 'The wind — blow-ing the leaves,'.

mp
can - not yet be for-gi - ven,
for we have on - ly — be - gun to
mp
can - not yet be for-gi - ven,
for we have on - ly — be - gun to
mp
can - not yet be for-gi - ven,
we have on - ly —
can - not yet — be for-gi - ven,
for we've — on - ly be - gun —

This musical system contains measures 52, 53, and 54. The vocal parts continue their melodic lines with the lyrics 'can - not yet be for-gi - ven,'. The piano accompaniment continues with triplet patterns. The system concludes in measure 54 with the lyrics 'for we've — on - ly be - gun —'.

mp
mp

This musical system contains measures 55, 56, and 57. It features the piano accompaniment staff and the vocal staves. The piano part continues with triplet patterns. The vocal parts have rests in measures 55 and 56, and then enter in measure 57 with a final melodic phrase. The system concludes in measure 57.

sh³i - ver - ing in the sun. be - gun ____

sh³i - - ver - ing in the sun. be - gun ____

sh³i - ver - ing in the sun. but we have on - ly

shi - ver - ing in the sun. but we have on - ly

know that pow'r, But we have be - gun. *ben p* be - gun ____

know pow'r, But we have be - gun. *ben p* be - gun ____

But we have be - gun. *ben p* be - gun to

But we've be - gun. *ben p* be - gun to

pp

55

love the earth, ___ but we have on - ly, ___ on -

love the earth, ___ but we have on - ly, ___ on -

p dolcis. on -

(divisi) *p dolcis.* on -

p dolcis. on -

p dolcis. on -

[illegible]

58

ly be - gun.

be - gun.

ly be - gun.

we've be gun.

58

ly be - gun.

- ly be - gun.

ly be - gun.

ly be - gun.

58

p

mp

poco p dolce lontano

horn solo

61

(p)

pppp

flute