

winter

for Ed, Brion, Jessica, and Eric Grant

E.E.Cummings

Quietly (♩ = c. 56)

Joshua Shank

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P) parts. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Quietly (♩ = c. 56)". The lyrics "snow" are written under the vocal lines. The piano part is marked "for rehearsal only".

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P) parts. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "mf". The lyrics "snow beau-ti-ful is the un-mean-ing" are written under the vocal lines. The piano part includes a section marked "8" and "3".

11 (SI split)

of si - lent - ly fall - ing (ng) eve - ry - where_

of si - lent - ly fall - ing (ng) eve - ry - where_

8 of si - lent - ly fall - ing (ng) eve - ry - where_

of si - lent - ly fall - ing (ng) eve - ry - where_

of si - lent - ly fall - ing (ng) eve - ry - where_

15 (♩ = c. 66)

Quartet *mp*

snow two fac - es at a dark

snow two fac - es at a dark

Choir SA *pp*

mm

TB *pp*

mm

(♩ = c. 66)

23

win - dow _____ this fa - ther and his child are watch - ing

win - dow _____ this fa - ther and his child are watch - ing

(mm)

(mm)

Detailed description: This block contains the musical notation for measures 23 through 26. It features a vocal melody in treble and bass staves with lyrics. The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand. Measure 23 is marked with a box containing the number 23. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). Dynamics include accents (>) over the notes 'fa' and 'ther' in measure 23.

snow - flakes fall - ing fall - ing o - ver time

snow - flakes fall - ing fall - ing o - ver time

(mm)

(mm)

Detailed description: This block contains the musical notation for measures 27 through 30. The vocal melody continues with the lyrics 'snow - flakes fall - ing fall - ing o - ver time'. The piano accompaniment features a change in time signature to 3/4 in measure 29. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Accents are placed over 'fall' and 'ther' in measure 27.

29

space doom dream dream

space doom dream dream

(mm)

(mm)

Detailed description: This block contains the musical notation for measures 31 through 34. The vocal melody features the lyrics 'space doom dream dream'. The piano accompaniment continues with sustained chords and moving lines. The key signature remains three sharps and the time signature is common time. Dynamics include *mf* (mezzo-forte).

33

A little more motion (♩ = c. 76) *mf*

while floats the whole per - haps - less mys - ter - y

A little more motion (♩ = c. 76)

mp *

time space doom dream

time space doom dream

time space doom dream

time space doom dream

38

poco rit.

of par - a - dise of par - a - dise

poco rit.

time space doom dream

time space doom dream

time space doom dream

time space doom dream

*Softly chant at individual tempi.

**Singers should finish their last line of chant at fermata in fermata and close to “mm.”

42 **Choir** **Slower** (♩ = c. 66)

Tenor *mf*

mind with - out soul may blast some u - ni - verse to might_____ have

Bass *mf*

mind with - out soul may blast some u - ni - verse to might_____ have

Slower (♩ = c. 66)

Soprano *mf* 47

and stop ten thou - sand stars but_____

Alto *mf*

and stop ten thou - sand stars but

Tenor *mf*

been,_____ stop ten thou - sand stars but

Bass *mf*

been, stop ten thou - sand stars but

poco stringendo (SI split) **53** **Calmly** (♩ = c. 66) *mp*

not one heart - beat _____ of this child; nor shall

poco stringendo *mp*

not one heart - beat _____ of this child; nor shall

poco stringendo

not one heart - beat _____ of this child;

poco stringendo

not one heart - beat _____ of this child;

poco stringendo **Calmly** (♩ = c. 66)

(SI split)

e - ven pre - vail a mil - lion ques - tion - ings _____

e - ven pre - vail a mil - lion ques - tion - ings _____

e - ven pre - vail a mil - lion ques - tion - ings _____

a - gainst the si - lence of his moth - er's

ques - tion - ings a - gainst the si - lence of his moth - er's

ques - tion - ings a - gainst the si - lence of his moth - er's

Quartet

63 (♩ = c. 60)
mp

Choir

smile

smile

smile

smile

smile

p mm

snow (♩ = c. 60)

snow (♩ = c. 60)

Choir 65

mp snow snow

Quartet 70 *senza vibrato mf* G.P.

snow

Choir *mf* *mp* *mf* G.P.

mf *mp* *mf* snow snow snow snow

Majestic (♩=c. 72)

Majestic (♩=c. 72)

cre - a - tion sings all

a - tion sings all

sings cre - a - tion sings all cre-

sings all cre-

a - tion all cre - a - tion all

cre - a - tion all

a - tion sings all cre-

all cre - a - tion all cre-

a - tion all cre-

89

cre - a - tion sings

cre - a - tion sings

a - tion sings

a - tion sings

93 Slowing

mf

sings

sings

sings

sings

snow

snow

snow

snow

Slowing

95 *rit. poco a poco*
mp *p* (♩ = c. 72)

snow snow

mp *rit. poco a poco* *p*

snow snow

rit. poco a poco *mp* *p*

snow snow

rit. poco a poco *mp* *p*

snow snow

rit. poco a poco (♩ = c. 72)

100
Quartet *Quietly* (♩ = c. 66) Soprano: *mp*

two fac - es

Choir *Quietly* (♩ = c. 66) *pp*

snow *pp*

snow *pp*

snow *pp*

snow *pp*

snow *Quietly* (♩ = c. 66)

106

mp this *mp*

Tenor: *mp*

at a dark win - dow _____ *pp* this

snow *pp*

snow *pp*

snow *pp*

snow *pp*

snow

snow

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108

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fa - ther and his child are watch - ing snow - flakes _____

fa - ther and his child are watch - ing snow - flakes _____

114

Freely, independent of choir mf

whose on - ly se - cret

Freely, independent of choir mf

whose on - ly se - cret

**mf* *simile*

fall - ing_(ng) fall - ing_(ng)

**mf* *simile*

fall - ing_(ng) fall - ing_(ng)

**mf*

fall - ing_(ng) fall - ing_(ng)

**mf*

fall - ing_(ng) fall - ing_(ng)

8

fall - ing_(ng) fall - ing_(ng)

**Continue this passage in strict tempo as quartet sings freely.*

117

all cre - a - tion sings

all cre - a - tion sings

***1. c. 7 seconds (half metered, half non-metered)*

fall - ing

fall - ing

fall - ing

fall - ing

fall - ing

****All 8 parts should be divided in an A-B-A-B etc. fashion down the rows. The effects should start in the middle and work their way out to the edges of the ensemble. The seven seconds should not start until the effect has made it to the end of the rows.**

1. Once the quartet finishes, the first half of the choir should continue the metered passage in strict tempo while the second half sings the same notes at individual tempi.

120

Choir

2. c. 7 seconds (half whispered, half non-metered)

3. c. 7 seconds (all whispered)

dim. al niente

2. The second half of the choir should continue singing at individual tempi while the first half whispers “falling” at individual tempi.

3. All singers should whisper “falling” at individual tempi and slowly *diminuendo al niente*. The effect of the entire passage from measure 117 to the end should be that of someone gently disappearing into a snowstorm.
- Winona, August 2003