

Commissioned by the Kingston Chamber Choir, Ontario, Canada, Artistic Director Gordon Sinclair

A Winter Day

1. Timid Star

Sara Teasdale (1884–1933)

SARAH QUARTEL

Cold and dark, with a glimmer in the distance ♩ = 66

CELLO

SOPRANO

ALTO

TENOR

BASS

PIANO

p

mf

poco rit.

poco rit.

p

Fields be -

p

Fields be -

p

Fields be -

p

Fields be -

poco rit.

p

(*Ped.*)

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23

mf

peep, And in the west a shy white

mf

peep, And in the west a shy white

mf

peep, And in the west a shy white

peep, And in the west a shy white

mf

(Ped.)

28

mp

star that shi-vers as it wakes from sleep, shi-vers as it wakes from

poco rit.

mp

star that shi-vers as it wakes from sleep, shi-vers as it wakes from

poco rit.

mp

star that shi-vers as it wakes from sleep, shi-vers as it wakes from

mp

star that shi-vers as it wakes from sleep, shi-vers as it wakes from

poco rit.

mp

(Ped.)

33

rit.

a tempo

sleep, shi - vers as it wakes from sleep.

sleep, shi - vers as it wakes from sleep.

sleep, shi - vers as it wakes from sleep.

sleep, shi - vers as it wakes from sleep.

(Ped.)

38

rit.

rit.

rit.

(Ped.)

2. A Winter Dawn

Lucy Maud Montgomery (1874–1942)

SARAH QUARTEL

Legato, gently warming ♩ = 60

CELO

p

SOPRANO

Legato, gently warming ♩ = 60

PIANO

p

con Ped.

5

SOPRANO SOLO OR SMALL GROUP

mp

mf

A - bove the marge¹ of night a star still shines, a star still shines,

9

mp

mf

and on the frost-y hills the som - ber pines har-bor an ee - rie wind that croon-eth low o-ver the

¹edge

13 *poco rit.* *a tempo*

p *mp*

poco rit. *a tempo*

mp

poco rit. *a tempo*

p

16

TUTTI mp

S. *p*

A. *p*

T. *p*

B. *p*

mp *sim.*

A - bove the marge of night a star still shines, a star still

A - - bove the marge¹ a star still

A - - bove the marge¹ a star still

A - - bove the marge¹ a star still

¹edge

19

shines, and on the frost-y hills the som-ber pines har-bor an

shines, on frost-y hills a

shines, on frost-y hills a

shines, on frost-y hills a

22

ee-rie wind that croon-eth low o-ver the

wind, wind low

wind, wind low

wind, wind low

25 *poco rit.* *mp* *a tempo*

poco rit. *mp* *a tempo*

glim-mer-ing wastes of vir-gin snow.

p

o - - ver snow.

p

o - - ver snow.

p

o - - ver snow.

poco rit.

a tempo

mp

29

mf

Through the pale arch of ori-ent the

mf

Through the pale arch the

mf

Through the pale arch the

mf

Through the pale arch the

mf

32

mf

moon comes in a milk-white splendor newly-born, a sword of crimson
 moon comes newly-born, a sword of crimson
 moon comes newly-born, a sword of crimson
 moon comes newly-born, a sword of crimson

35

ff sempre

cuts in twain the gray banners of the shadow hosts, and lo, the day, and lo, the
 cuts in twain the gray banners of the shadow hosts, and lo, the day, and lo, the
 cuts in twain the gray banners of the shadow hosts, and lo, the day, and lo, the
 cuts in twain the gray banners of the shadow hosts, and lo, the day, and lo, the

day, _____ and lo, the day! _____

day, _____ and lo, the day! _____

day, _____ and lo, the day! _____

day, _____ and lo, the day! _____

sub. p

rit. *molto rit.* *al niente*

rit. *molto rit.* *al niente*

3. Into Morning

SARAH QUARTEL

Dancing and revelling in the new day ♩ = 112

CELO

mf

PIANO

6

mp

11

cresc.

cresc.

17

f

mf

f

23

Musical score for measures 23-27. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The key signature is two sharps (F# and C#). Measure 23 starts with a bass note on F#2, followed by a half rest. The grand staff begins with a treble clef and a half note on D4. The bottom bass staff has a half note on F#2. Dynamics include *f* in the top bass staff and *sim.* in the grand staff.

28

Musical score for measures 28-32. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The key signature is two sharps. Measure 28 starts with a bass note on G#2, followed by a half note on A2. The grand staff begins with a treble clef and a half note on D4. The bottom bass staff has a half note on G#2. Dynamics include *mf* in the top bass staff and *mf* in the grand staff.

33

Musical score for measures 33-38. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The key signature is two sharps. Measure 33 starts with a bass note on A2, followed by a half note on B2. The grand staff begins with a treble clef and a half note on D4. The bottom bass staff has a half note on A2. Dynamics include *mp* in the top bass staff and *mp* in the grand staff. A *f* dynamic appears in the top bass staff at the end of measure 35.

39

Musical score for measures 39-43. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The key signature is two sharps. Measure 39 starts with a bass note on B2, followed by a half note on C3. The grand staff begins with a treble clef and a half note on D4. The bottom bass staff has a half note on B2. Dynamics include *f* in the top bass staff and *f* in the grand staff.

45

mp

mp

51

cresc.

cresc.

57

ff

sub. mp cresc.

ff

mp cresc.

63

ff

ff

Musical score for measures 69-74. The score is in G major (one sharp) and 4/4 time. It features four staves: Bass, Soprano (S.), Alto (A.), and Tenor (T.), and a grand staff for piano. The Soprano and Tenor parts are marked with a forte *f* dynamic and the instruction *(stagger breathing)*. The piano accompaniment is marked with a forte *f* dynamic. The bass line in measure 74 includes the instruction *mf*.

Musical score for measures 75-80. The score is in G major (one sharp) and 4/4 time. It features four staves: Bass, Soprano (S.), Alto (A.), and Tenor (T.), and a grand staff for piano. The Soprano and Tenor parts are marked with a mezzo-piano *mp* dynamic. The piano accompaniment is marked with a mezzo-piano *mp* dynamic. The bass line in measure 79 includes the instruction *mp*.

81

Musical score for measures 81-86. The score is in G major (one sharp) and 4/4 time. It features three staves: a bass staff, a vocal staff, and a grand staff (treble and bass). The bass staff begins with a forte (*f*) dynamic. The vocal staff has a vocal line starting with the syllable "oh" and a long melisma. The grand staff provides harmonic support with a piano accompaniment, also marked *f*. The piano part includes a melodic line in the right hand and a bass line in the left hand.

87

Musical score for measures 87-92. The score continues in G major and 4/4 time. The bass staff is marked *mp* (mezzo-piano). The vocal staff continues with a melisma. The grand staff accompaniment is also marked *mp*. The piano part features a consistent rhythmic pattern in the right hand and a bass line in the left hand.

Musical score for measures 93-98. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *ah*.

Musical score for measures 99-104. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *ff* and *ha ha*.

105

sub. *mp cresc.* *ff*

mp cresc. *ff*

ah ha ha

mp cresc. *ff*

mp cresc. *ff*

111

sub. *p*

p (stagger breathing)

ha ha oh

p (stagger breathing)

p

* small notes optional

118

Musical score for measures 118-124. The score is written for four staves: Bass, Treble, Bass, and Grand Staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The word "cresc." is written above the first staff at measures 118, 119, and 122. The Grand Staff shows a piano accompaniment with chords and arpeggiated figures.

125

Musical score for measures 125-131. The score is written for four staves: Treble, Treble, Bass, and Grand Staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The word "f" (forte) is written below the first staff at measures 125, 126, and 129. The word "ah" is written below the second staff at measure 126. The Grand Staff shows a piano accompaniment with chords and arpeggiated figures.

133

Musical score for measures 133-139. The score is written for three systems: a single melodic line, a two-staff system (treble and bass clef), and a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of a single melodic line with a *cresc.* marking. The second system consists of two staves with a *cresc.* marking. The third system consists of two staves with a *cresc.* marking. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

140

Musical score for measures 140-146. The score is written for three systems: a single melodic line, a two-staff system (treble and bass clef), and a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of a single melodic line with a *ff* marking. The second system consists of two staves with a *ff* marking. The third system consists of two staves with a *ff* marking. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

147

Musical score for measures 147-151. The score is in G major (one sharp) and 4/4 time. It features four staves: two vocal staves (bass and soprano) and a piano accompaniment (treble and bass). The vocal parts consist of long, sustained notes with a crescendo dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also with a crescendo dynamic. The lyrics 'oh' are written under the soprano staff.

152

Musical score for measures 152-156. The score is in G major (one sharp) and 4/4 time. It features four staves: two vocal staves (bass and soprano) and a piano accompaniment (treble and bass). The vocal parts consist of long, sustained notes with a forte dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also with a forte dynamic. The lyrics 'ah' are written under the soprano staff.

157

ff

ff

ha ha ha ha

ff

ff

163

ha ha ha ha ha

4. A Winter Day

Lucy Maud Montgomery (1874–1942)

SARAH QUARTEL

Sparkling and bright ♩ = 60

CELLO

Sparkling and bright ♩ = 60

SOPRANO
ALTO

TENOR
BASS

Sparkling and bright ♩ = 60

PIANO

mp

mp

con Ped.

S.A. unis.

mp

S.A.

Wide, spar - kling fields snow - ves - tured lie be -

sim.

mp

-neath a blue, un - sha - dowed sky,

mp

13 *mf*

S. wide, spar - kling fields snow-ves - tured lie be - neath a blue,

A. wide, spar - kling fields snow-ves - tured lie be - neath a blue,

18 *mf*

un - sha - dowed sky. Life, life hath a jol - li - ty and

un - sha - dowed sky. Life, life hath a jol - li - ty and

23 *mp*

zest, a poi - gnan - cy made ma - ni - fest;

zest, a poi - gnan - cy made ma - ni - fest;

mf

Laugh - ter and cou - rage have their way at noon - tide of a

mf

Laugh - ter and cou - rage have their way at noon - tide of a

mf

mp

mf

S. win - ter's day.

A. win - ter's day.

T. A glis - t'ning splen - dor crowns the

B. A glis - t'ning splen - dor crowns the

mp

mf

37

woods and bosk - y¹ whis - tling so - li - tudes; In hem - lock glen and reed - y

woods and bosk - y¹ whis - tling so - li - tudes; In hem - lock glen and reed - y

sim.

41

mere² the tang of frost is sharp and clear, the tang of frost is sharp and

mere² the tang of frost is sharp and clear, the tang of frost is sharp and

¹bushy, wooded
²lake, pond

Life, life hath a jol - li - ty and zest, a

Life, life hath a jol - li - ty and zest, a

clear; Life, life hath a jol - li - ty and zest, a

clear; Life, life hath a jol - li - ty and zest, a

f *f* *f* *f* *f* *sim.*

poi - gnan - cy made ma - - ni - fest;

poi - gnan - cy made ma - - ni - fest;

poi - gnan - cy made ma - - ni - fest;

poi - gnan - cy made ma - - ni - fest;

mf *mf* *mf* *mf* *mf* *mf*

54

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

59

mp
win - ter's day. Faint mu - sic rings in wold and dell,¹ the

mp
win - ter's day. ah

mp
win - ter's day. ah

mp
win - ter's day. Faint mu - sic rings in wold and dell,¹ the

¹ deep hole, pit

tin - kling of a dis - tant bell, Where home - stead lights with friend - ly glow

ah

ah

glim - mer a - cross the drift - ed snow, glim - mer a - cross the drift - ed snow.

mp mf

glim - mer a - cross the drift - ed snow, glim - mer a - cross the drift - ed snow.

mp mf

glim - mer a - cross the drift - ed snow, glim - mer a - cross the drift - ed snow.

mp mf

glim - mer a - cross the drift - ed snow, glim - mer a - cross the drift - ed snow.

mf

72

Musical score for measures 72-75. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Life, life hath a jol - li - ty and zest, a". The dynamic marking is *f* (forte). The piano part consists of chords in the right hand and a moving bass line in the left hand.

76

Musical score for measures 76-79. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "poi - gnan - cy made ma - - ni - fest;". The dynamic marking is *mf* (mezzo-forte). The piano part continues with chords and a moving bass line.

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

mf
win - ter's day, at noon - tide, noon - tide

mf
win - ter's day, at noon - tide, noon - tide

mf
win - ter's day, at noon - tide, noon - tide

mf
win - ter's day, at noon - tide, noon - tide

89

mp
of a win - ter's day.
mp
of a win - ter's day. Wide, spar - kling
mp
of a win - ter's, Wide, spar - kling fields.
mp
of a win - ter's day.

mp

93

rit.
Wide, spar - kling fields.
rit.
fields.
Wide, spar - kling fields.
rit.

5. Snow Toward Evening

Melville Cane (1879–1980)

SARAH QUARTEL

Sustained and still ♩ = 58 **poco rit.** **a tempo**

SOPRANO
p Sud - den - ly the sky turned gray, sud - den - ly the sky turned gray,

ALTO
p Sud - den - ly the sky turned gray, sud - den - ly the sky turned gray,

TENOR
p Sud - den - ly the sky turned gray, sud - den - ly the sky turned gray,

BASS
p Sud - den - ly the sky turned gray, sud - den - ly the sky turned gray,

5 *mp*
 the day, which had been bit - ter and chill, grew soft and

p
 oo grew soft and

p
 oo grew soft and

p
 oo

10 **poco rit.** *p*
 still, grew soft and still.

p
 still, grew soft and still.

p
 still, grew soft and still.

p
 still, grew soft and still.

a tempo

poco rit.

a tempo

14 *mf* *p*

Sud-den - ly the sky _____ turned gray, the sky turned gray, the

mf *p*

Sud-den - ly the sky _____ turned gray. Qui - et - ly, _____

mf *p*

Sud-den - ly the sky _____ turned gray. _____ Qui - et - ly, _____

mf *p*

Sud-den - ly the sky _____ turned gray. _____ Qui - et - ly, _____

19 *p*

sky turned gray, _____ the sky turned gray, the sky, _____ the

_____ qui - et - ly, _____ qui - et - ly, _____ qui - et - ly

_____ qui - et - ly, _____ qui - et - ly, _____ qui - et - ly

_____ qui - et - ly, _____ qui - et - ly, _____ qui - et - ly

25 *p* *mf*

sky, _____ from some in - vi - si - ble ³ blos - som - ing tree _____

_____ from some in - vi - si - ble ³ blos - som - ing tree _____

_____ from some in - vi - si - ble ³ blos - som - ing tree _____

_____ from some in - vi - si - ble ³ blos - som - ing tree _____

29 *mp*

mil-lions of pe - tals cool and white, mil-lions of pe - tals cool and white drift-ed and

mil - lions white, mil - lions white

mil - lions qui - et - ly, mil - lions qui - et -

mil - lions white, mil - lions white

33 *cresc. poco a poco*

blew, lift-ed and flew, drift-ed and blew, lift-ed and

drift-ed and blew, lift-ed and flew, drift-ed and blew,

-ly lift - ed and flew, drift - ed and blew, lift - ed and

drift-ed and blew, lift-ed and flew, drift-ed and blew,

36 *mf cresc. poco a poco*

flew, drift-ed and blew, lift-ed and flew, drift-ed and

flew, drift - ed and blew, lift - ed and flew,

lift-ed and flew, drift-ed and blew, lift-ed and flew,

flew, drift - ed and blew, lift - ed and flew, drift - ed and

lift-ed and flew, drift-ed and blew, lift-ed and flew,

39

blew, drift - ed and blew, lift - ed and flew, drift - ed and blew, lift - ed and flew, blew, lift - ed and flew, drift - ed and flew, and flew,

42

fell with the fall - ing night, fell with the fall - ing night, fell with the fall - ing night, fell with the fall - ing night, fell with the fall - ing night, fell with the fall - ing night,

46

poco rit. *p* *rit.* *pp*

fell with the fall - ing night. fell with the fall - ing night. fell with the fall - ing night. fell with the fall - ing night.