

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 $\text{♩} = 66$

CELLO

SOPRANO

ALTO

TENOR

BASS

PIANO

p

Ped.

mf

7

poco rit.

poco rit.

p

Fields be -
p

Fields be -
p

Fields be -
p

Fields be -
p

poco rit.

p

(*Ped.*)

Fields be -
p

13 a tempo

— neath a quilt of snow from which the rocks and stub - ble peep,

p

— neath a quilt of snow from which the rocks and stub - ble peep,

p

— neath a quilt of snow from which the rocks and stub - ble peep,

p

— neath a quilt of snow from which the rocks and stub - ble peep,

p

a tempo

(Ped.) ^

18

— fields be - neath a quilt of snow from which the rocks and stub - ble

mp

— fields be - neath a quilt of snow from which the rocks and stub - ble

mp

— fields be - neath a quilt of snow from which the rocks and stub - ble

mp

— fields be - neath a quilt of snow from which the rocks and stub - ble

mp

— fields be - neath a quilt of snow from which the rocks and stub - ble

mp

(Ped.) —

23

mf

mf

mf

mf

mf

mf

(Ped.)

28

poco rit.

mp

mp

star.

that shivers as it wakes from sleep,

shivers as it wakes from

mp

star.

that shivers as it wakes from sleep,

shivers as it wakes from

mp

star.

that shivers as it wakes from sleep,

shivers as it wakes from

mp

star.

that shivers as it wakes from sleep,

shivers as it wakes from

poco rit.

(Ped.)

33

rit.
a tempo

p rit. a tempo
sleep, shi - vers as it wakes from sleep.

p sleep, shi - vers as it wakes from sleep.

p sleep, shi - vers as it wakes from sleep.

p sleep, shi - vers as it wakes from sleep.

rit. a tempo

(Ped.) ^ ^ ^ ^

rit.
rit.
rit.
rit.

(Ped.) ^

2. A Winter Dawn

Lucy Maud Montgomery (1874–1942)

SARAH QUARTEL

CELESTE Legato, gently warming ♩ = 60
SOPRANO Legato, gently warming ♩ = 60
PIANO Legato, gently warming ♩ = 60

p

con Ped.

5

SOPRANO SOLO OR SMALL GROUP *mp* *mf*

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

p

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

p

¹ edge

13 poco rit.

a tempo

p =

poco rit.

a tempo

mp

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

poco rit.

a tempo

p -

16

b ♂

10

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

8

2

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

11

p

— above the margin¹ a star still

1

2

10 *He who has seen one, has seen the other;* for all trees are alike.

1

A -

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¹ edge

19

shines,
and on the frost - y hills the som - ber pines har-boran
p

shines,
on frost - y hills a
p

shines,
on frost - y hills a
p

shines,
on frost - y hills a

22

ee - rie wind _____ that croon - eth low over the
wind, _____ wind _____ low _____
wind, _____ wind _____ low _____
wind, wind low

25 *poco rit.* *a tempo*
mp

glim-mer-ing wastes of vir - gin snow.
p
o - - - ver snow.
p
o - - - ver snow.
p
o - - - ver snow.

poco rit. *a tempo*

29

Through the pale arch of o - ri - ent the
mf
Through the pale arch the
mf
Through the pale arch the
mf
Through the pale arch the

32

moon comes in a milk - white splen - dor new - ly - born, a sword of crim - son
moon comes new - ly - born, a sword of crim - son
moon comes new - ly - born, a sword of crim - son
moon comes new - ly - born, a sword of crim - son

35

cuts in twain the gray_ ban-ners of the sha - dow hosts, and lo, the day, and lo, the
cuts in twain the gray_ ban-ners of the sha - dow hosts, and lo, the day, and lo, the
cuts in twain the gray_ ban-ners of the sha - dow hosts, and lo, the day, and lo, the

38

day, and lo, the day!

rit.

sub. p

molto rit.

al niente

rit.

molto rit.

al niente

3. *Into Morning*

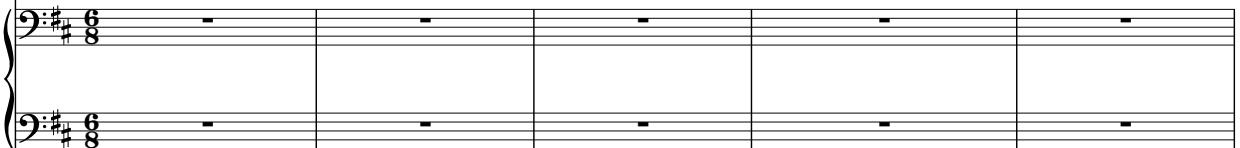
SARAH QUARTEL

Dancing and revelling in the new day $\text{♩} = 112$

CELLO



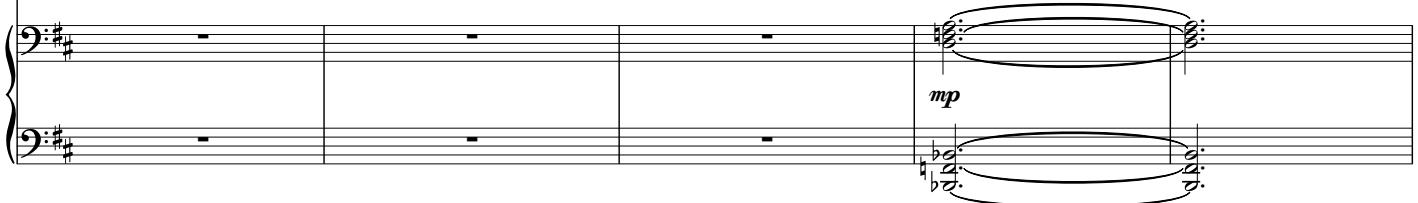
PIANO



6



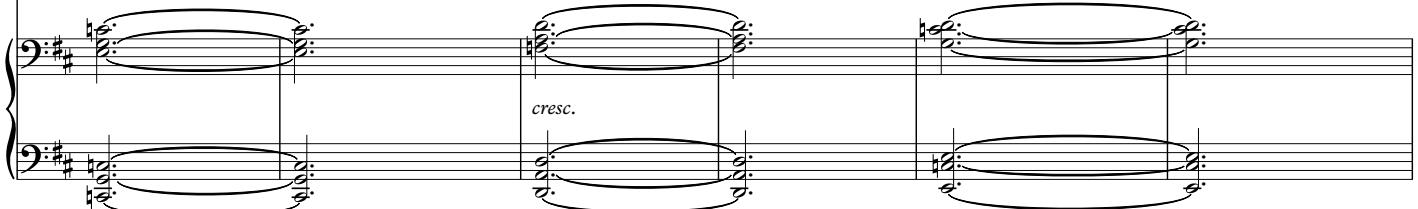
mp



11



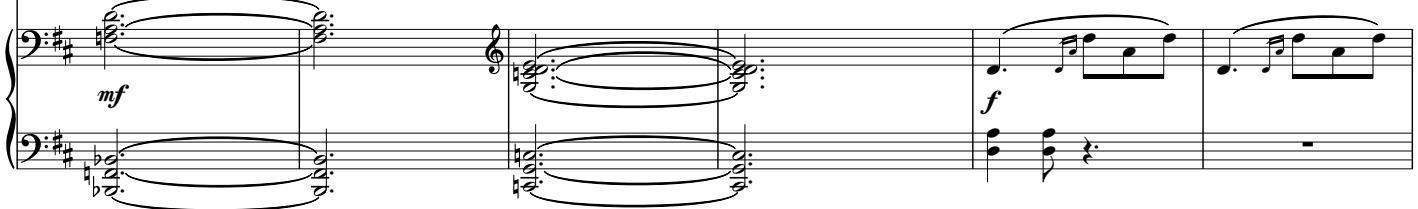
cresc.



17



f



Musical score for measures 23-27. The score consists of three staves: Bass (C-clef), Treble (G-clef), and Bass (C-clef). Measure 23 starts with a rest followed by a bass note. The treble staff has eighth-note pairs. Measure 24 starts with a bass note. The treble staff has eighth-note pairs. Measure 25 starts with a bass note. The treble staff has eighth-note pairs. Measure 26 starts with a bass note. The treble staff has eighth-note pairs. Measure 27 starts with a bass note. The treble staff has eighth-note pairs.

Musical score for measures 28-32. The score consists of three staves: Bass (C-clef), Treble (G-clef), and Bass (C-clef). Measure 28 starts with a bass note. The treble staff has eighth-note pairs. Measure 29 starts with a bass note. The treble staff has eighth-note pairs. Measure 30 starts with a bass note. The treble staff has eighth-note pairs. Measure 31 starts with a bass note. The treble staff has eighth-note pairs. Measure 32 starts with a bass note. The treble staff has eighth-note pairs.

Musical score for measures 33-37. The score consists of three staves: Bass (C-clef), Treble (G-clef), and Bass (C-clef). Measure 33 starts with a bass note. The treble staff has eighth-note pairs. Measure 34 starts with a bass note. The treble staff has eighth-note pairs. Measure 35 starts with a bass note. The treble staff has eighth-note pairs. Measure 36 starts with a bass note. The treble staff has eighth-note pairs. Measure 37 starts with a bass note. The treble staff has eighth-note pairs.

Musical score for measures 39-43. The score consists of three staves: Bass (C-clef), Treble (G-clef), and Bass (C-clef). Measure 39 starts with a bass note. The treble staff has eighth-note pairs. Measure 40 starts with a bass note. The treble staff has eighth-note pairs. Measure 41 starts with a bass note. The treble staff has eighth-note pairs. Measure 42 starts with a bass note. The treble staff has eighth-note pairs. Measure 43 starts with a bass note. The treble staff has eighth-note pairs.

45

mp

mf

51

cresc.

f

57

ff

sub. mp cresc.

mp cresc.

63

ff

ff

69

Musical score for measures 69-74. The score includes parts for Bassoon (Bass clef, F major), Trombone A (Treble clef, G major), Trombone B (Bass clef, G major), and Piano (Treble and Bass clefs). Measure 69 starts with a dynamic **f**. The Bassoon has a long sustained note. The Trombones play eighth-note patterns with grace notes. The Piano provides harmonic support. Measures 70-71 show the Trombones continuing their eighth-note patterns. Measure 72 begins with a dynamic **f**, followed by "stagger breathing" markings. Measures 73-74 continue the rhythmic patterns, with the Trombones playing eighth-note figures and the Piano providing harmonic support.

75

Musical score for measures 75-80. The score includes parts for Bassoon, Trombone A, Trombone B, and Piano. Measure 75 starts with a dynamic **mp**. The Bassoon has a sustained note. The Trombones play eighth-note patterns. Measures 76-77 continue with eighth-note patterns from the Trombones. Measure 78 begins with a dynamic **mp**. Measures 79-80 continue the rhythmic patterns, with the Trombones playing eighth-note figures and the Piano providing harmonic support.

81

This section contains four staves. The first staff (Bassoon) has a dynamic of *f*. The second staff (Trombone) has a dynamic of *f* and includes a performance instruction "oh". The third staff (Trombone) has a dynamic of *f*. The fourth staff (Bassoon) shows rhythmic patterns. Measures 81-86 consist of six measures each, with measure 86 ending on a double bar line.

87

This section contains four staves. The first staff (Bassoon) has a dynamic of *mp*. The second staff (Trombone) has a dynamic of *mp*. The third staff (Trombone) shows sustained notes. The fourth staff (Bassoon) has a dynamic of *mp*. Measures 87-92 consist of six measures each, with measure 92 ending on a double bar line.

93

cresc.

cresc.

ah

cresc.

99

ff

ff

ha ha

ha ha

ff

ff

105

sub. mp cresc.

ff

mp cresc.

ah *ha ha*

mp cresc.

ff

mp cresc.

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 consists of three staves. The top staff is in bass clef, the middle staff in treble clef, and the bottom staff in bass clef. Measure 118 starts with a dynamic of *cresc.* over three measures. Measures 119 and 120 show sustained notes with *cresc.* markings above the staff. Measure 121 begins with a dynamic of *cresc.* over three measures. The score uses various dynamics including *f*, *p*, and *ah*.

125

Musical score for measures 125-131. The score consists of three staves. The top staff is in treble clef, the middle staff in treble clef, and the bottom staff in bass clef. Measure 125 starts with a dynamic of *f* over three measures. Measures 126 and 127 show sustained notes with a dynamic of *ah*. Measure 128 begins with a dynamic of *f* over three measures. The score uses various dynamics including *f*, *p*, and *ah*.

133

This section of the musical score consists of four staves of music for strings. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 133 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 134 begins with sustained notes followed by eighth-note patterns. Measure 135 features sustained notes and eighth-note patterns. Measure 136 contains sustained notes and eighth-note patterns. Measure 137 includes sustained notes and eighth-note patterns. Measure 138 concludes with sustained notes and eighth-note patterns. Measure 139 begins with sustained notes and eighth-note patterns. Measure 140 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 141 begins with sustained notes followed by eighth-note patterns. Measure 142 features sustained notes and eighth-note patterns. Measure 143 concludes with sustained notes and eighth-note patterns.

140

This section of the musical score consists of four staves of music for strings. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 140 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 141 begins with sustained notes followed by eighth-note patterns. Measure 142 features sustained notes and eighth-note patterns. Measure 143 concludes with sustained notes and eighth-note patterns.

147

Musical score for page 24, measures 147-151. The score consists of four staves. The first staff (Bassoon) starts with *mf*, followed by a crescendo. The second staff (Oboe) starts with *mf*, followed by *cresc.* and *oh*. The third staff (Double Bass) starts with *mf*, followed by *cresc.*. The fourth staff (Piano) shows eighth-note patterns with *cresc.* markings. Measure 151 concludes with a dynamic change.

152

Musical score for page 24, measures 152-156. The score consists of four staves. The first staff (Bassoon) starts with *f*. The second staff (Oboe) starts with *f*. The third staff (Double Bass) starts with *ah*. The fourth staff (Piano) starts with *f*. Measure 156 concludes with a dynamic change.

157

ff

ha ha

ha ha

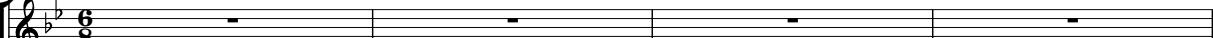
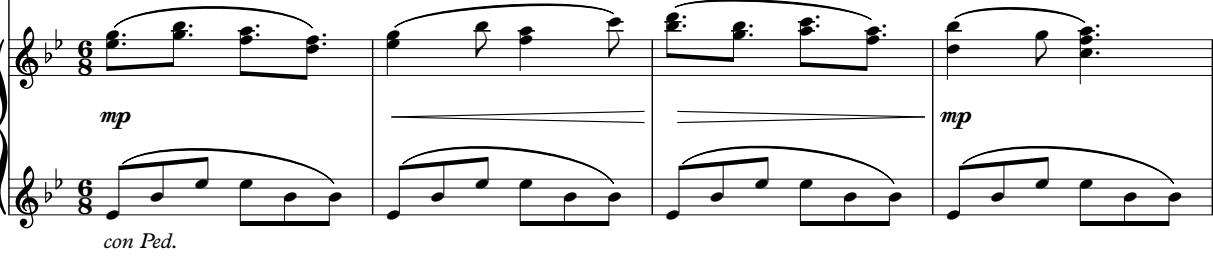
ff

163

4. A Winter Day

Lucy Maud Montgomery (1874–1942)

SARAH QUARTEL

Sparkling and bright $\text{♩} = 60$ **CELLO****Sparkling and bright** $\text{♩} = 60$ **SOPRANO
ALTO****TENOR
BASS****Sparkling and bright** $\text{♩} = 60$ **PIANO****S./A. unis.****mp**

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

sim.

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



13

S. wide, spar - kling fields snow-ves - tured lie _____ beneath a blue, _____

A. wide, spar - kling fields snow-ves - tured lie _____ beneath a blue, _____

mf

18

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

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

mf

23

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

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

mp

mf

mp

mp

28

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

33

mp

S. win - ter's day.

mp

A. win - ter's day.

T. - - - - - A glis - tning splen - dor crowns the

mf

B. - - - - - A glis - tning splen - dor crowns the

mp

mf

37

T.
B.

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.

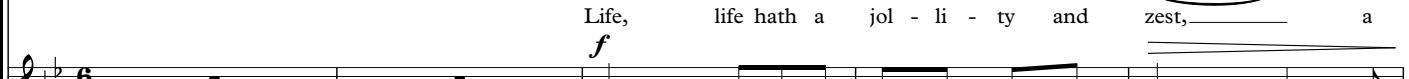
mere²____ the tang of frost is sharp and clear,____ the tang of frost is sharp and

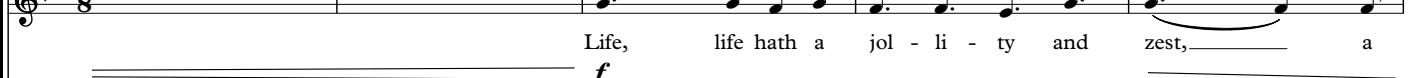
mere²____ the tang of frost is sharp and clear,____ the tang of frost is sharp and

¹bushy, wooded²lake, pond

Bassoon: 

Soprano (S.): 
Life, life hath a jol - li - ty and zest, a

Alto (A.): 
Life, life hath a jol - li - ty and zest, a

Tenor (T.): 
clear; Life, life hath a jol - li - ty and zest, a

Bass (B.): 
clear; Life, life hath a jol - li - ty and zest, a

Piano: 
sim.

Bassoon: 
mf
mf

Soprano (S.): 
poi - gnan - cy made ma - ni - fest;

Alto (A.): 
mf
poi - gnan - cy made ma - ni - fest;

Tenor (T.): 
mf
poi - gnan - cy made ma - ni - fest;

Bass (B.): 
mf

Piano: 
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.

(mp)

Faint mu - sic rings in wold and dell,¹ the

p

ah

mp

win - ter's day.

p

ah

(mp)

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

mp

ah

¹ deep hole, pit

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

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

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.

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

mf

72

f

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

f

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

f

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

f

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

76

mf

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

mf

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

mf

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

mf

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

mf

80

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

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

mf

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.

rit.

93

rit.

Wide, spar - kling fields.

fields.

Wide, spar - kling fields.

rit.

5. Snow Toward Evening

Melville Cane (1879–1980)

SARAH QUARTEL

Sustained and still $\text{J} = 58$ poco rit. a tempo

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

oo

oo

10 poco rit.

still, grew soft and still. p

a tempo

mf **p**

14 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,

p

19 sky turned gray, the sky turned gray, the sky, the

p

— qui - et - ly, qui - et - ly, qui - et - ly

p

— qui - et - ly, qui - et - ly, qui - et - ly

p

— qui - et - ly, qui - et - ly, qui - et - ly

p

mf

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

p

mf

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

p

mf

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

p

mf

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

29

millions of pe - tal s cool and white,
drift-ed and
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
cresc. poco a poco
drift-ed and blew, lift-ed and flew, drift-ed and blew,
cresc. poco a poco
- ly lift - ed and flew, drift - ed and blew, lift - ed and
cresc. poco a poco
— 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
mf cresc. poco a poco
— lift-ed and blew, drift-ed and blew, lift-ed and flew,
mf cresc. poco a poco
flew, drift - ed and blew, lift - ed and flew, drift - ed and
mf cresc. poco a poco
— lift-ed and flew, drift-ed and blew, lift-ed and flew,

39

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

42

sub.**p**
fell with the fall - ing night,
sub.**p**
fell with the fall - ing night,
sub.**p**
fell with the fall - ing night,
sub.**p**
fell with the fall - ing night,

poco rit.

rit.

46

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