

Gwyneth Walker

Prayers from the Ark

*Songs of Noah and his animals
for Vocal Quartet and Piano*

Program Notes

The poems for "Songs of Noah and his animals" are taken from **Prayers from the Ark** by Carmen Bernos de Gasztold (translated by Rumer Godden). This collection was begun during the Second World War, at the time of the German occupation of France. After the war, the poet, in poor health, took refuge at the Benedictine Abbaye Saint Louis du Temple. It is here that the poems were completed and published.

These are short sacred texts, perhaps best described as lamentations, celebrations, self-portraits and offerings. Each creature has a unique voice and a unique request in prayer: a worm for the bird, water for the ducks, a saucer of milk for the cat. Noah's request is the most general – less noise from the animals!

The musical setting takes the form of a mini-opera, with ten short scenes. Each creature (solo voice, or, occasionally an ensemble) takes center stage to present a message. The music is often in free meter, in recitative style. The more established rhythmical sections are created to allow the animals to dance!

The poems selected for these songs were chosen for their charm, humor, wit and sincerity. The variety of expression from one creature to the next is appealing for dramatic presentation. Yet, the underlying spirit of prayer unites the individual scenes. As Noah releases the dove as a gesture of hope, so too do all of the creatures lift up their prayers for salvation. Amen!

Duration: 23 minutes

Performance Notes

The singers should be prepared to move and act, as specified in the score. Singers who are not comfortable acting (portraying animals) or moving on the stage would not be well-suited to this dramatic work. The staging instructions are carefully notated within the musical score. Therefore, a Stage Director is not necessary for a performance of this work.

The Scenes

1. *Noah's Prayer*
2. *Prayer of the Dog*
3. *Prayer of the Little Bird*
4. *Prayer of the Little Ducks*
5. *Prayer of the Donkey*
6. *Prayer of the Butterfly*
7. *Prayer of the Cat*
8. *Prayer of the Elephant*
9. *Prayer of the Dove*
10. *recap: Noah's Prayer*

Costumes and Props

Baritone: portraying Noah, Donkey (1/2) and Elephant (1/4)
gray outfit (suit or warm-ups)
a brown robe over the outfit for Noah, ears for Donkey, a tail for the Elephant (!)

props: a bucket (for bailing the Ark), an oar (for paddling), umbrella,
a small white dove (stuffed animal) which may rest on the piano (Ark) until released into flight

Tenor: portraying a Dog, Donkey (1/2) and Elephant (1/4)
gray outfit (suit or warm-ups) for Donkey and Elephant, ears for Donkey
a brown-and-white (or similar) "doggie sweater" for Dog (optional tail = belt, doggie ears)
white scarf/kerchief (for Dove)

props: a large rubber doggie bone

Alto: portraying Duck, Cat, Elephant (1/4) and Dove
gray outfit (warm-ups) for Elephant
yellow rain slicker, rain hat and rain boots (for Duck)
tail (for Cat)
white scarf/kerchief (for Dove)

props: saucer of milk

Soprano: portraying Little Bird, Duck, Butterfly, Elephant (1/4)
gray outfit (warm-up suit) for Elephant
Bird – feathers
yellow rain slicker, rain hat and rain boots (for Duck)
light-colored cape or shawl (for Butterfly)
white scarf/kerchief (for Dove)

Stage Design

To the side of the stage is something resembling an Ark. The piano might be transformed into an Ark, with a pseudo-mast protruding. On the other side of the stage can be a tree (fake or real). Near the end of the play, the characters portray a Dove and reach over to take a twig from the tree.

Prayers from the Ark

for SATB Soli and Piano

Carmen Bernos de Gasztold

Gwyneth Walker

Rumer Godden, trans.

Introduction (animal sounds)

[Singers off stage]

A raucous “symphony” of animal noises (vocal sounds) is produced by the singers (animals) *ad libitum*. This includes “caw-caw” (RAVEN), “woof” (DOG), “peep-peep” (BIRD), “hee-haw” (DONKEY), and any other animal sounds which come to mind. Footstomps (as heavy animals moving in the Ark) may be added. These sounds start before the piano begins to play, and continue during the playing.

(circa 30”)

general noise

repeat ad lib. in various ranges

Piano

f

with pedal

an “insistent” bird

repeat ad lib. in various ranges

“hee-haw” donkey sounds

black-note clusters

repeat up and down the keyboard

NOAH (Baritone) rushes onto the stage, trying to escape the noisy animals!

8va - 7

8vb - 1

(circa 45”)

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1. Noah's Prayer*

Slowly, dramatically*as a recitative****f*** *distressed!*

Noah

Lord, what a men - a - ger - ie! — Be - tween your down - pour and these an - i - mal

Slowly, dramatically*as a recitative*

f (noisy)

Rec.

(Optional "caws" may be added from off stage)

Noah

cries — one can - not hear one - self think!

rit. *a tempo* ♩ = 66

bailing out the Ark!

rit. *a tempo* ♩ = 66

p *p* *lifelessly, tired*

Rec.

Noah

The days are long, Lord. All this wa - ter makes my heart sink.

rit. **Slowly**

rit. **Slowly** *8va*

(Rec.)

*This first scene is notated without time signatures, in keeping with the generally recitative nature of the music.

The full score (string quartet version) does have time signatures inserted.

Walker / Prayers from the Ark / 1. Noah's Prayer

9 (dizzy)

Noah

When will the ground cease to rock un-der my feet? _____

p

Leo.

11

Noah

The days are long.

f

Leo.

13 *mf cantabile* holds dove

Noah

Mas - ter Ra-ven has not come back. Here is your dove. Will she

p

8va

Leo.

15

Noah

find us a twig of hope? The days are long, Lord.

(8va)

loco

mf

Leo.

18

Noah

Guide your Ark to safe - ty, some zen - ith of rest, — where we can es -

20

Noah

cape at last from this brute sla - ver - y. — The days are long, Lord.

rit. ***f*** *Slowly, emphatically*

rit. ***f*** *Slowly, emphatically*

22

Noah

Lead me un-til I reach the shore of Your cov-en-ant. —

p *poco accel.*

p *poco accel.*

25

Slightly faster *rit.*

bailing out the Ark in time to the music

28 **Slowly**
p

Hands held up
(as if releasing a dove into flight)
[NOAH remains on stage]

Noah

A - - - men. A - - - - - men.

Slowly
(only if needed)
p

8va

2'15"
short pause

2. The Prayer of the Dog

DOG (Tenor) comes on stage carrying a (rubber) doggie bone in his mouth. He wags his tail.

At a frisky tempo ♩ = 100

["wagging tail" motive]

mf

NOAH pats DOG on head

rit.

♩ = 72 *recitativo style*

mf

Dog

4

Lord, I keep watch! If

rit.

["patting dog on head" motive]

♩ = 72 *recitativo style*

[paws]

l.v.

[paws]

l.v.

Rec.

Rec.

Dog

7

I am not here who will guard their house? Watch o - ver their sheep? Be

l.v.

(*Rec.*)

Rec.

10 *f*

Dog

8 faith - ful? No one but you and I un - der - stand what faith - ful - ness is. _____

12 *More quickly* *rit.* *a tempo* (♩ = 72) *mf* *p* *falsetto*

Dog

8 They call me "Good dog! Nice dog!" Words... DOG looks at NOAH

More quickly *rit.* *a tempo* (♩ = 72) *mf* *l.v.* *p*

15 *Slightly faster* ♩ = 88 *mf* [look down] [look up]

Dog

8 I take their pats and the old bones they throw me _____ and I seem pleased. _____

Slightly faster ♩ = 88 *l.v.*

19 [as an aside] *f*

Dog

8 They really believe they make me hap - py I take kicks too

(19) *mf* **Original tempo (♩ = 72)** *f heroically*

Dog when they come my way. None of this mat-ters. I keep watch! Lord, do not let me

Original tempo (♩ = 72)

mf *f*

And.

DOG patrols the stage

23 **Faster ♩ = 100** *p*

Dog die un-til, for them, all dan-ger is driv-en a-way.

Faster ♩ = 100

mf

And.

Kneeling front and center,
he wags his tail.

26 *rit.* **♩ = 72** *mf*

Dog A - - - men.

rit. **♩ = 72**

p *mf*

And. *And.*

NOAH pats DOG's head

DOG looks up at NOAH obediently

30 *mp*

p

Faster

rit.

A - men. A - men.

white-note clusters
(lovingly patting the keys [Dog])

mp

Faster

rit.

g^{va}

p LH tap piano
(as a gentle pat)

2'00"
short pause

Interlude 1

NOAH walks off stage, followed obediently by a trotting DOG.

a tempo ♩ = 100

mf

4

BIRD comes on stage, hopping.

7

p

20"
attacca

3. The Prayer of the Little Bird

A small BIRD (Soprano) is hopping about while looking for seeds (or worms!).

Lightly ♩ = 100
as a small bird hopping on the ground

wings flapping

Slightly slower
at a comfortable recitative tempo

Bird

poco rit. **p** (light voice)

Dear God, I don't know how to

poco rit. **Slightly slower**

p

Bird

With motion ♩ = 72

pray by my-self ver-y well, but will You please pro-

With motion ♩ = 72

10 *espr.*

Bird

tect my lit - tle nest from wind and rain?

12

Bird

Put a great deal of dew on the flow'rs, man - y

13

Bird

seeds in my way. Make your blue ver - y

rit. *mf* **Slower** *more reflectively*

rit. *cresc.* *mf* **Slower** *more reflectively*

15 *rit.* *f*, *mf* *p* $\text{♩} = 72$

Bird high, _____ Your branch-es lis - som; _ let Your kind light stay late in the sky _

rit. *f* *pp* barely audible $\text{♩} = 72$ *8va*

18 *rit.* *mf*

Bird _ and set my heart brim-ming with such mu - sic _ that I must sing, sing, sing...

rit. *mf* *p* *8va* *l.v.*

BIRD resumes hopping about looking for seeds.

20 *f imploring* **Original tempo (♩ = 100)**

Bird sing- Please, Lord.

Original tempo (♩ = 100)

23 wings flapping

Bird

25

Bird

rit.
mp

p

BIRD holds up a nice seed or worm!

A - A - A - A - A-men.

rit.

15^{ma}

pp

1'30"
short pause

Interlude 2

BIRD hops off stage. [change into DUCK costume for next scene]

a tempo ♩ = 100

NOAH re-enters carrying an umbrella.
He is discouraged.

Slowly

mf

5

Noah

(gentle downward arpeggios)
as a cascade of rain

The days are long, Lord.

Slowly

(p) *p*

rit.

NOAH bails out the Ark.

Slightly faster

8

Noah

All this wa - ter makes my heart sink.

Slightly faster

mf

rit.

He gives up and shakes
his head in frustration.

He wrings out a corner of
his robe, which is soaked.
Then he leaves the stage.

10

rit.

["wringing out" chord]

l.v. to start of next scene

rit.

4. The Prayer of the Little Ducks

DUCK 1 (Soprano) and DUCK 2 (Alto) enter arm in arm, dressed in yellow rain slickers (see costumes listing). They walk lightly, or dance, in time to the music. [Dance when not singing]

Bouncy tempo ♩ = 120
suitable for jumping in puddles

The piano accompaniment for the first system is in 4/4 time with a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady eighth-note bass line. The dynamic marking is *mf*.

4

Dk 1 **DUCK 1** *mf*

Dk 2 **DUCK 2** *mf*

Dear God, Dear God, give us a flood

The second system shows the vocal entries for DUCK 1 and DUCK 2. DUCK 1 enters with a whole note 'Dear God,'. DUCK 2 enters with a half note 'Dear God,' followed by a melodic line for 'give us a flood'. The piano accompaniment continues with the same rhythmic pattern as the first system.

8

Dk 1

Dk 2

wa - ter, wa - ter, of wa - ter, wa - ter, wa - ter,

The third system continues the vocal lines. DUCK 1 sings 'wa - ter, wa - ter,' and DUCK 2 sings 'of wa - ter, wa - ter, wa - ter,'. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady eighth-note bass line. A *Red.* (ritardando) marking is present at the end of the system.

11

Dk 1
wa... la la la la la la la wa wa wa wa wa wa wa

Dk 2
wa... la la la la la la la wa wa wa wa wa wa wa

p

The DUCKS dance.

14

Dk 1
mf
wa - ter

Dk 2
mf
wa - ter

mf

ped.

18

Dk 1
Let it rain to - mor - row and al - ways, *p* al-ways,

Dk 2
Let it rain to - mor - row and al - ways, *p* al-ways,

p

More dancing

22 *f*

Dk 1 *f* al-ways.

Dk 2 *f* al-ways.

26 *poco rit.* **Slightly slower** *mf*

Dk 1 *mf* and oth-er lus-cious things to

Dk 2 *mf* Give us plen-ty of lit-tle slugs,

poco rit. **Slightly slower** *mf*

The DUCKS drop (imaginary) slugs
down their throats.

30 *joyfully* *p* *f* *accel.*

Dk 1 eat.

Dk 2 *accel.*

p *f*

ped.

33 *a tempo* (♩ = 120) *rit.* **Freely, slower**
recitative style

Dk 1

Dk 2 *mf*

Pro - tect all folk who

a tempo (♩ = 120) *rit.* **Freely, slower**
recitative style

mf

36 *mf* *p*

Dk 1 and ev - 'ry - one who knows how to swim.

Dk 2 quack

8va

39 *accel.* **f** *a tempo* (♩ = 120) *celebratory* *p*

Dk 1 la la la la la la la

Dk 2 *celebratory* *p* la la la la la la la

accel. *a tempo* (♩ = 120) *f* *p*

with pedal

42 *p* *f*

Dk 1 wa wa wa wa wa wa wa A - A - - - A - - - - men. _

Dk 2 wa wa wa wa wa wa wa A - A - - - A - - - - men. _

p cresc. *f*

The DUCKS join hands and
jump in a puddle of water.
(both feet).....

45 *rit.*

Dk 1

Dk 2

rit.

v v v

8^{vb}-----
1'40"

The DUCKS exit the stage, hand in hand, dancing gleefully.

a tempo (♩ = 120)

The first section of the musical score is a piano accompaniment. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'a tempo' with a quarter note equal to 120 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The melody in the right hand is composed of eighth and quarter notes, often beamed together. The left hand provides a steady bass line with eighth notes.

The second section of the musical score is a piano accompaniment. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The dynamics are marked 'p' (piano). The melody in the right hand is composed of quarter and eighth notes. The left hand provides a steady bass line with quarter notes. The section ends with a double bar line and a 4/4 time signature.

10''
short pause

During the pause, a few “hee-haws” (vocal sounds) come from off stage, *ad libitum*. These sounds introduce the next scene. [10’]

5. The Prayer of the Donkey

Baritone and Tenor come on stage dressed in gray DONKEY outfits. They walk in tandem, with the Baritone leading, and the Tenor, bent at the waist, following (as the back of the DONKEY). Tenor stands and faces audience when singing, then returns to bent position. Heads nod up and down with "braying" patterns, *ad lib.*

Tempo *ad lib.*

"hee-haw, hee-haw"
black note clusters

f
white-note clusters

8^{ub}

Reo. Reo.

5

Dky 1 *mf* sung with exhaustion

Dky 2

O God, who made me to trudge along the road

Both singers Nod [up] [down] *mf*

al - ways,

(Reo.) Reo.

8

Dky 1 Nod again [up] [down]

Dky 2

al - ways,

to carry heavy loads al - ways, and to be beaten al - ways!

f

Reo. Reo. Reo.

Nod at each other

[up] [down]

13 *f* *>*

Dky 1 *al - ways!*

Dky 2 *bravely* *p*

Give me great cour - age and gen - tle - ness.

f *l.v.*

p *black-notes*

white-notes

Reo.

17

Dky 1 *mf cantabile*

Dky 2 *mf* *3*

One day let some - bod - y un - der - stand me - that I may no long - er

mf *3* *3* *3*

Reo. *3*

19 *mf* *3* [stammers]

Dky 1 *be - cause I can ne - ver say what I m - m - m - mean*

Dky 2 *want to weep —*

mf *3* *3* *3*

l.v. *p* *8va*

Reo.

22 *f* *impassioned*

Dky 1 and they make fun of me. — Let me find a jui - cy

Dky 2

f *loco*

24 *mf*

Dky 1 this - tle - — and make them give me time to

Dky 2

mf *8^{va}*

26

Dky 1 pick it. And, Lord, one day let me find a - gain my lit - tle

Dky 2 *mf* And, Lord, one day, let me find a - gain my lit - tle

mf

29 *rit.* **Quickly**

Dky 1
broth-er of the Christ - mas crib.

Dky 2
broth-er of the Christ - mas crib.

rit. **Quickly**

p *f*

Nod heads [up] [down] **DONKEY** exits the stage, heads nodding up and down.

32 *f* roughly, as a "hee-haw" **A bit faster** (like the opening) *rit.*

Dky 1
A - men.

Dky 2
A - men.

f *rit.* black-notes
white-notes

A bit faster (like the opening)

2'00"
short pause

6. The Prayer of the Butterfly

BUTTERFLY (Soprano) darts back and forth across the stage. She is entirely distracted, and does not know where she is!

Lightly ♩ = 72
as a butterfly in flight

The musical score is written in 3/2 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of a piano accompaniment and a soprano vocal line.

Piano Accompaniment: The piano part features a steady accompaniment of sixteenth-note chords in the right hand and eighth-note chords in the left hand, often marked with a '6' for sixteenth notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano). There are also triplet markings in the first system.

Soprano Vocal Line: The vocal line is marked 'Bfly' and includes the following lyrics:

- Measures 1-2: *mf* Lord! Where was I?
- Measures 3-4: *p* Oh yes!
- Measures 5-6: *mf excited* This flow'r, this sun, — thank You!

The score includes performance directions such as 'as a butterfly in flight', 'Lightly', and 'excited'. There are also rehearsal marks (6, 9, 12) and a 'Leo.' marking at the end of the piano part.

15 *poco rit.* **Slightly slower** *f*

Bfly Your world is beau - - ti - ful!

poco rit. **Slightly slower** *f* *l.v.*

6 cresc. *6*

(Leo.)

18 **Slower** *p* *as a remembrance* **BUTTERFLY** enjoys the scent of roses. *a tempo* (♩ = 72)

Bfly This scent of ros - es...

Slower *a tempo* (♩ = 72) *8va* *loco*

p *6* *6*

(Leo.)

22 She realizes that she is lost. *recited on pitch* *a tempo* another distraction... *mf espr.*

Bfly Where was I? A drop of dew

a tempo *8va*

(p)

(Leo.)

24 ...again realizes that she is lost. *recited on pitch* ,

Bfly rolls to spar- kle in a lil - y's heart. I have to go...

(8va) *3*

(Leo.)

She darts around the stage.

27

Bfly

Where? I do not know!

8va loco

mf

30

Bfly

mf enraptured

The wind has paint - ed fan - cies on my

mf

And.

And.

simile

33

Bfly

wings. Fan - - - - cies...

mf

36

Bfly

Ah

rit.

rit.

lost again *Free measure* she forgets and darts off again.

39 *recited on pitch*

Bfly

Where was I? Oh yes! Lord, I had something to tell you:

Free measure [thoughts] *8va* *p*

a tempo (♩ = 72)

40

p 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Leg.

she leaves the stage...

43 *rit.* *8va*

dim. poco a poco

(*Leg.*)

and pokes her head back on stage,
as she remembers to end her prayer.

46 (*rit.*) *p* (*with raised index finger, as if to say, "Oh yes, now I remember!"*)

A - men.

(*8va*) (*rit.*)

1'45" short pause

7. The Prayer of the Cat

NOAH walks onto the stage carrying a saucer of milk for the CAT. He places the saucer on the floor at center stage, then gestures to it, as if to say, "Here you are, cat!"

[random black-note dyads]
to suggest a cat on the keys

p cresc. *f*

The piano introduction consists of a series of random black-note dyads in the right hand, starting in the treble clef and moving across the keyboard. The left hand has a few notes in the bass clef. The music is in 6/8 time and ends with a fermata over a final chord.

2 NOAH exits.
A graceful tempo ♩. = 72

CAT enters smiling (a "Cheshire Cat" grin), and nodding her head in time to the music.

mf
with pedal

The piano accompaniment for the first system features a steady eighth-note accompaniment in the left hand and chords in the right hand. The tempo is marked as a graceful tempo with a quarter note equal to 72 beats per minute.

Cat 7 *mf importantly* *p echo*

Lord, I am the cat, the

The vocal line for the Cat begins at measure 7. The lyrics are "Lord, I am the cat, the". The music is in 6/8 time and features a melodic line with some grace notes.

Cat 12 *mf* *grandly* embraces herself (roll "r")

cat, the cat. Ah, ah, prrr

The vocal line continues at measure 12. The lyrics are "cat, the cat. Ah, ah, prrr". The music is in 6/8 time and features a melodic line with some grace notes. The piano accompaniment includes black-note dyads in the right hand.

17 *rit.* *recitative style* *(mf)*

Cat It is not, exactly, that I have something to ask of You!

rit.

Rec.

19 *proudly* *p*

Cat No - I ask nothing of a - ny - one - but, if You have by some chance, in some ce - les - tial

8va

(Rec.)

(20)

Cat barn, a little white mouse, or a saucer of milk,

quickly (unmeasured)

pp as a "celestial" background *8va*

Rec.

21 *mf* *rit.*

Cat I know someone who would rel - ish them, rel - ish them, rel - ish them. —

rit.

(Rec.)

CAT picks up the saucer and holds it lovingly.

25 Original tempo ♩. = 72

Cat *(mf)* *p*

prrr

Original tempo ♩. = 72

mf *p*

[gentle glissando on strings
inside piano]
as if petting a cat

gliss.

29 *sub. f determined*

Cat *f*

Would - n't You like some - day ___ to put a curse on the whole race of

f

(*ped.*)

(29)

Cat *f* *triumphantly*

dogs? ___ If so, I should say, A - men. ___

*white-note clusters
noisy barking*

f

triumphantly

f

(*ped.*)

She holds up the saucer as an offering plate.

32 holds saucer aloft in celebration

Cat

A - men. — A - men. —

8^{va}

ped.

2'15"

Interlude 3

CAT smiles and exits the stage, nodding her head in time to the music.

(♩. = 72)

mf

with pedal

[random black-note clusters]
as a cat's paws on the keys

5

rit.

p

short pause

[Repeat as long as necessary for Alto to change into ELEPHANT costume for next scene.]
Some heavy footsteps (as an Elephant) start to be heard in time with the music.

Lumbering tempo ♩ = 60

p

(cresc. into next scene)

30"

8. The Prayer of the Elephant

All four singers come on stage dressed as an ELEPHANT. Each person has their hands on the hips of the performer in front of them in Conga-line style. The order, from front to back, is Baritone (has a trunk), Tenor, Alto, and Soprano (wearing a tail).

ELEPHANT dances (sways) in time to the music, gently kicking to the side, as a group, when indicated.

dancing continues

Lumbering tempo $\text{♩} = 60$

[kick]

[repeat the previous 2 measures for as long as it takes the Elephant to come to center stage. Continue kicking through repeats.]

[final measure, stop kicking]

f

Dear

Lumbering tempo $\text{♩} = 60$

[repeat the previous 2 measures for as long as it takes the Elephant to come to center stage.]

[final measure]

f

mf

6 dancing continues

A **f** el - e - phant

T **f** Dear God, el - e - phant,

B God, it is I, the el - e - phant

The musical score is written in 2/2 time with a key signature of one flat (B-flat). The piano accompaniment is in the left hand, and the vocal parts are in the right hand. The score includes a piano introduction with a 'kick' instruction and a repeat section. The vocal parts enter with the lyrics 'Dear God, it is I, the elephant' and 'el-e-phant'. The piano accompaniment features a steady, lumbering rhythm with occasional chords and melodic lines.

dancing continues

10 *mf* lightly, playfully

S
la la la la la la la la la la la

A
mf lightly, playfully
la la la la la la la la la la la

T
mf lightly, playfully
la la la la la la la la la la la

B
f
Your crea - ture, who is talk - ing to You. _____

lightly

STOP dancing
Slower, more freely

14

S
la la la la la la la la la la la

A
la la la la la la la la la la la

T
la la la la la la la la la la la

B
(f)
I am so em - bar - rased by my great self, _____

Slower, more freely

in wonderment at their great size *rit.*

18

S
A

Ah -

T

8

Ah - *rit.*

B

and tru - ly it is not my fault if I spoil Your jun - gle a lit - tle with my

[high black-note cluster] *rit.*

(mf)

Dance again STOP dancing

rit. *Slower, more freely*

a tempo ($\text{♩} = 60$) *f*

22

T

8

Let me be care - ful and be - have wise - ly, -

B

big - feet. *Slower, more freely*

(*rit.*) *a tempo* ($\text{♩} = 60$)

f

ELEPHANT struggles to keep its balance... *rit.*

27

T

8

al - ways keep - ing my dig - ni - ty and poise. _____

p

rit.

31 ...and regains it. [at end of trill] **Slower** *mf*

S that I can re-joice ev-'ry-where I

A *mf reflectively* Give me such phil-o - soph-ic thoughts

T *f* a philosophic thought

[tap piano ledge]* **Slower** *mf* *8va*

36 *f* *mf* 3

S go in the lov - a - ble odd - i - ty of

8va *l.v.* *f*

39 Dancing (swaying) resumes *a tempo* (♩ = 60) [all kick] [kick]

S things. la la la la la la la

B *a tempo* (♩ = 60) *f*

*To suggest the precariousness of the situation.
Walker / Prayers from the Ark / 8. The Prayer of the Elephant

44 *f*

[kick] BARITONE raises trunk as indicated.

S
la la la la la la la la la la la la la la la la

A
la la la la la la la la la la la la la la la la

T
la la la la la la la la la la la la la la la la

B
la la la la la la la la la la la la la la la la

[raise trunk] [trunk] [trunk]

[high white-note cluster]

49 *rit.* *a tempo* *rit.*

STOP dancing Dance a bit They kick to the side and hold the pose.

S
A - men.

A
A - men.

T
A - men.

B
A - men.

rit. *a tempo* *rit.*

(*f*)

SOPRANO, ALTO, and TENOR leave the ELEPHANT group, one by one. As they do, they tie a white scarf (kerchief) around the neck and then begin to fly around the stage as the DOVE. As they fly, each singer stops and picks a twig from the tree, TENOR first, followed by ALTO, then SOPRANO.

In the meantime, BARITONE slowly walks over to the Ark and puts on his brown NOAH robe from the opening scene. He takes up his bailing bucket (for later), and stands still in the background.

$\text{♩} = 60$ or slightly faster
as a bird in flight

continue to the beginning of the next scene

9. The Prayer of the Dove

The players continue to fly around the stage until their time comes to sing. TENOR flies to center stage first and stops while the others continue to fly. Holding the twig up at face level with one hand, he begins the scene. The ALTO follows in similar manner, then the SOPRANO. Eventually all three are united at center stage for the end of the scene.

Same tempo ($\text{♩} = 60$) or slightly faster
with excitement of anticipation

TENOR at stage center, twig held up.
mf with excitement of anticipation

The Ark waits, Lord, the Ark

p as a background

15^{ma}

hand without twig, held up, palm towards audience in "gesture of peace"

waits on Your will, and the sign of Your peace.

[inside piano]*
gliss. on strings

*If glissando inside piano is not possible, use the back of left hand fingers for high white note glissando on keys.

ALTO joins TENOR,
raising twig to face level.

10 *mf* with excitement of anticipation

A

The Ark waits, Lord, the Ark waits on Your will, and the sign of Your

(*Reo.*)

ALTO lifts other hand
in "gesture of peace"

SOPRANO joins the group,
raising twig to face level.

15 *mf* with excitement of anticipation

S

A

The Ark waits, Lord, the Ark

peace.

(*Reo.*)

lift other hand in
"gesture of peace"

20

S

waits on Your will, and the sign of Your peace.

(*Reo.*)

24 *(mf) cantabile* *rit.* **Slower**, *p sub.*

S I am the dove, sim-ple as the sweet-ness that comes from You.

A I am the dove, sim-ple as the sweet-ness that comes from You.

T I am the dove, sim-ple as the sweet-ness that comes from You.

mf *p*

28 *a tempo* (♩ = 60) *with building energy*

T The Ark waits, Lord;

p

a tempo (♩ = 60)

(p) *cresc. poco a poco*

with pedal

32 *mf*

S Let me car-ry it a sprig of

A *mf* *3* it has en-dured.

(cresc.)

35

S hope and joy, _____ and put, at the heart of its for-

A _____ and put, at the heart of its for-

T _____ and put, at the heart of its for-

(cresc.) *f*

38

S sak - en - ness, this, in which Your love clothes me,

A sak - en - ness, this, in which Your love clothes me,

T sak - en - ness, this, in which Your love clothes me,

ped.

Slightly slower *p echo* **Slower** *f*

S
A
T

this, in which Your love clothes me, this, in which Your love

p echo *f*

8 this, in which Your love clothes me, this, in which your love

Slightly slower **Slower**

p *f*

44 *rit.*

S
A
T

clothes me, Grace im - mac - u - late. _____

clothes me, Grace im - mac - u - late. _____

rit. *f*

gva *gvb*

Each singer (DOVE) sings a quick "Amen" and then darts to the front/side edge of the stage, still holding the twig.

48 *p*

S
A
T

A - men.

p A - men.

p A - men.

2'00" *short pause*

10. Noah and the Dove

an epilogue

NOAH stands by the Ark holding his bailing bucket. He taps his foot on the ground wearily (one tap per measure), as he bails out the Ark (one gesture per measure).

Slowly $\text{♩} = 56$

[tap] [empty bucket]

Noah

Piano joins Noah's foot taps.

pp almost inaudible
(to suggest weariness)

NOAH stops foot taps, but continues bailing.

6 *mf* wearily

Noah

The days are long, Lord. _____

11

Noah

All this wa - ter makes my heart sink. _____

15 *poco rit.*

Noah

When will the ground cease to rock un - der my feet? _____ *poco rit.*

19 *Slightly slower* *a tempo* (♩ = 56) *ped.*

Noah

The days are long. Mas - ter Ra - ven has not come back.

Slightly slower *a tempo* (♩ = 56)

23 *holds dove* *mp*

Noah

Here is Your dove. _____ Here is Your dove. _____

as a dove in flight *mp*

27 *rit. to end* *p* *rit. to end* *slow trem. as a dove in flight*

Noah

Here is Your dove. _____ *slow trem. as a dove in flight*

rit. to end

**NOAH releases the dove to flight, hands held up.*

*For a symbolic ending, the DOVE singers remain motionless at the side of the stage, holding a twig. A more visually definitive ending might have the DOVE (each singer one at a time) “fly” off the stage during the final measure.

Walker / Prayers from the Ark / 10. Noah and the Dove – an epilogue