

# Passion and Remembrance

# Songs on the Poetry of Edna St. Vincent Millay *for Women's Chorus (SSA) and Piano*

## “Recuerdo” by Edna St. Vincent Millay (1892–1950)

Gwyneth Walker

### 3. Back and Forth on the Ferry

**Swaying tempo**  $\text{♩} = 72$

[Chorus sways gently LEFT and RIGHT, as indicated]

Chorus

Piano

Chorus

L R L R L R L R

**Swaying tempo**  $\text{♩} = 72$

*mf*

*with pedal*

5 [A] [swaying stops]

*mf* in a lively mood

S1  
S2

We were ver - y

*mf* in a tired mood

A

We were ver - y tired,

(tired)

A

9

S1  
S2

mer - ry, — We had gone back and forth all night on the ferry,  
(*mfp*)

A

We had gone back and forth all night on the ferry,  
(*merry*)

**B**

S1  
A

13

S2

wearily

A

back and forth, and back and forth.

S2 **p**

ver - y tired,

**p**

**p**

S1  
A

17 S1 **p**

S1

ver - y mer - ry, —

A

It was bare and bright and smelled like a sta - ble, —

**mf**

**C**

S1  
A

21

*mf*

S1

But we looked in - to a fire,

S2

*mf*

We leaned a-cross a

A

25

*p*

D

S1

We lay on the hill - top

S2

*p*

ta - ble, \_\_\_\_\_ We lay on the hill - top

A

*p*

We lay on the hill - top

*D*

29

S1      un - der - neath the moon; \_\_\_\_\_ And the

S2      un - der - neath the moon; \_\_\_\_\_ And the

A      un - der - neath the moon; \_\_\_\_\_ And the



(Ped.) \_\_\_\_\_

32

S1      whis - tles kept blow - ing, \_\_\_\_\_ and the

S2      whis - tles kept blow - ing, \_\_\_\_\_ and the

A      whis - tles kept blow - ing, and the



Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

35 *cresc.*

S1 S2  
dawn \_\_\_\_\_ came \_\_\_\_\_

*cresc.*

A dawn \_\_\_\_\_ came

*cresc.*

(*Ped.*) \_\_\_\_\_

37 **E** *f*

S1 S2 soon. \_\_\_\_\_

A *f* soon. \_\_\_\_\_

**E** *f*

**F** [swaying resumes]

41 (L) (R) (L) (R) (L) (R)

S A

**F**

*mf lightly*

with pedal

45 **G** [swaying stops]

S1  
S2

A

*tired, \_\_\_\_\_ We were ver - y*

**G**

(*mf*)

49

S1  
S2

A

*mer - ry, \_\_\_\_\_ We had gone back and forth all night on the fer-ry,*

**H**

(*mf*)

A

*mer - ry, We had gone back and forth all night on the fer-ry,*

**I**

*playfully*

**p**

S1  
S2

A

*wearily and*

**p**

A

*back and forth, and back and forth. And you ate an ap - ple, \_\_\_\_\_*

**I**

*playfully*

**p**

A

57

S1 I ate a pear, \_\_\_\_\_ from a doz-en of each we had  
 S2 *p* *cresc.*

A from a doz-en of each we had

*cresc.*

rit. **J Slower**

S1 bought some - where; And the sky went want, and the  
 S2 *f* *div.* *mf* *2*

A brought some - where; And the sky went wan, and the

*rit. J Slower*

65 *p*

S1 wind came cold, and the sun rose drip - ping a  
 S2 *p* *unis. (p)*

A wind came cold,  
*mf* *p*

*with pedal*

8

69      *accel.*  
cresc.

S1      S2

buck - et      full      of \_\_\_\_\_ gold. \_\_\_\_\_

A

cresc.

buck - et      full      of \_\_\_\_\_ gold. \_\_\_\_\_

**K** *a tempo* ( $\text{♩} = 72$ )

*f*

*accel.*

*cresc.*

8      8

8      8

**K** *a tempo* ( $\text{♩} = 72$ )

*f*

*Ped.*

**L** [swaying resumes]

Musical score page 72. The score consists of four staves: S1 (soprano 1) and S2 (soprano 2) in the top system, and A (alto) and Bass in the bottom system. The key signature is B-flat major (two flats). Measure 1 starts with a dynamic *p*. The vocal parts sing eighth-note patterns. Measures 2-3 continue with eighth-note patterns. Measure 4 begins with a fermata over the first note of the measure. Measure 5 starts with a dynamic *f*. The vocal parts sing eighth-note patterns. Measures 6-7 continue with eighth-note patterns. Measure 8 begins with a dynamic *mf*. The vocal parts sing eighth-note patterns. Measure 9 begins with a dynamic *mf*. The vocal parts sing eighth-note patterns. Measure 10 ends with a dynamic *mf*.

*(swaying continues)*

Musical score for piano, page 10, measures 76-77. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 76 starts with a forte dynamic. The right hand plays eighth-note chords (G major) while the left hand provides harmonic support. Measure 77 begins with a piano dynamic, continuing the eighth-note chordal pattern. The right hand's eighth-note chords are sustained over the bar line.

[perhaps change direction of swaying,  
with the humorous effect of possible collisions!]

80 (L) (R) (L) (L) (R) (R)

80 (L) (R) (L) (L) (R) (R)

*Ped.*

83 (L) (R) (L) (R) **M** [swaying stops]

*p* *unis.* *f*

A Ah, We were ver - y

**M** *f*

*Ped.*

86 **S1** **S2** *p* *f*

ah, We were ver - y mer - ry,

A tired,

*p* *f*

90

S1 S2

N

We had gone back and forth all night on the fer-ry,

A

*p* *f* (f) very wearily

ah, We had gone back and forth all night on the fer-ry, back and forth, and

N

rit.

94

(♩=♪)

S1 S2

O Slightly slower, more freely and recitative

*mf*

to a shawl cov-ered head, and

A

*mf*

back and forth. We hailed, "Good mor-row, moth-er!" to a shawl cov-ered head,

O Slightly slower, more freely and recitative

rit.

(♩=♪)

mf

Reo.

97

S1 S2

bought a morn-ing pa-per which nei-ther of us read, and she wept, "God bless you!" for the

A

which nei-ther of us read,

P

(mf)

mf

103 **Q** *a tempo* ( $\text{♩} = 72$ )  
 $(\text{♩} = \text{♪})$  **f**

S1  
fares. \_\_\_\_\_

S2  
**f**  
fares. \_\_\_\_\_

A  
**f**  
fares. \_\_\_\_\_

**Q** *a tempo* ( $\text{♩} = 72$ )  
 $(\text{♩} = \text{♪})$  *(Play)*

**f**



**R** with building energy      unis. **p**

107

S1  
S2  
A

**p** We were ver - y mer - ry, we were ver - y

We were ver - y tired, we were ver - y tired,

**R** with building energy

**p**

accel. (into exhaustion)

111 cresc. poco a poco

S1  
S2  
A

mer - ry, ver - y mer - ry, ver - y mer - ry, ver - y  
cresc. poco a poco

ver - y tired, ver - y tired, ver - y tired,

accel. (into exhaustion)

cresc. poco a poco

**S** Quickly, emphatically rit.

114 (accel.) (cresc.)

S1  
S2  
A

mer - ry, ver - y ver - y tired... ver - y mer - ry...  
(cresc.)

ver - y tired, ver - y tired... ver - y mer - ry...  
(accel.)

**S** Quickly, emphatically rit.

(cresc.)

**f**

[Nodding to each other with understanding and amusement]

117 **Slowly** ***p*** spoken (not on pitch) ***a tempo* ( $\text{d} = 80$ )** ***p***

S1 ver - y young... all night on the  
***p*** spoken (not on pitch)  
S2 ver - y young... all night on the  
***p*** spoken (not on pitch)  
A ver - y young... all night on the

**Slowly** [a humorous touch!] ***p*** ***a tempo* ( $\text{d} = 80$ )** **(*p*)**

[At the end, the singers collapse upon one another with the exhaustion of an all-night adventure!]

120 ***f***

S1 fer - - - ry!  
S2 fer - - - ry!  
A fer - - - ry!

[The pianist collapses too!]

3:50

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New Canaan, Connecticut