

Refuge

from *Sing Evermore!*
for SATB Chorus and Piano

Sara Teasdale (1884–1933), first published 1917
Additional words by Gwyneth Walker

Gwyneth Walker

Quickly ♩ = 120
lightly, as song in the air

Piano

p

with slight pedal

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand features a melodic line with eighth notes and accents, while the left hand provides a harmonic accompaniment with chords and eighth notes. The tempo is marked 'Quickly' at 120 beats per minute.

4 *rit.* **A** **Moderate tempo** ♩ = 112
, p gently, almost recited

S From my spir - it's gray de - feat,
, p gently, almost recited

A From my spir - it's gray de - feat,
, p gently, almost recited

T From my spir - it's gray de - feat,
, p gently, almost recited

B From my spir - it's gray de - feat, —

The vocal staves (Soprano, Alto, Tenor, Bass) enter at measure 4. The tempo is marked 'Moderate tempo' at 112 beats per minute. The lyrics are: 'From my spir - it's gray de - feat,'. The piano accompaniment is marked 'p' and 'gently, almost recited'.

rit. **A** **Moderate tempo** ♩ = 112 *as a bird, free in flight*

(p)

The piano accompaniment continues from the previous section. It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Moderate tempo' at 112 beats per minute. The piece concludes with a final chord in the right hand.

Note setting and format by Gwyneth Walker Music Productions.

7

S from my pul - se's flag - ging beat, from my hopes that

A from my pul - se's flag - ging beat, from my hopes that

T from my pul - se's flag - ging beat, from my hopes that

B from my pul - se's flag - ging beat, from my hopes that

mp

mp

mp

mp

for rehearsal only

10

S turned to sand sifting through my close - clenched hand,

A turned to sand sifting through my close - clenched hand,

T turned to sand sifting through my close - clenched hand,

B turned to sand sifting through my close - clenched hand,

mp

mp

mp

mp

(reh.)

13 **B** *mf* , *p*

S from my own fault's slav - er - y, if I can sing,

A from my own fault's slav - er - y, if I can sing,

T from my own fault's slav - er - y, if I can sing,

B from my own fault's slav - er - y, I can

B *mf* , *p*

from my own fault's slav - er - y, I can

Play *mf*

16 *mf*

S I still am free.

A I still am free.

T I still am free.

B sing... I still am

mf

(*mf*)

Reo. Reo.

19

Slightly faster ♩ = 120, with motion

B

free.

Slightly faster ♩ = 120, with motion

Ped. Ped. Ped. Ped.

22

(mf) cantabile

C (♩ = 120)

S
A

For with my sing - ing I can make a

C (♩ = 120)

Ped. Ped.

25

(mf) cantabile

S
A

ref - uge for my spir - it's sake,

(mf) cantabile

T
B

a house of shin - ing shimmering arpeggios

(mf)

Ped. Ped.

28 *p sub.*

S A

my frag - ile im - mor - tal - i - ty.

p sub.

T B

words, to be my frag - ile im - mor - tal - i - ty.

p

31 **D** *mf triumphantly*

S A

If I can sing . . . and

mf triumphantly

T B

If I can sing . . .

D *mf*

34 *f*

S A

when I sing, I sing, and I am free.

f

T B

I sing, and I am free.

f

f

with the mystery of singing *p*

S
A

T
B

For

For

for reh. only - - -

p

Red. Red. Red.

E Same tempo

cresc. poco a poco

S
A

T
B

in my sing - ing I can hear the words of heal - ing,

in my sing - ing I can hear the words of heal - ing,

cresc. poco a poco

E Same tempo

(reh.) - - - - -

(cresc.)

mf (cresc.)

f >

S
A

T
B

soft and clear, the meld - ing of the parts to whole, the

soft and clear, the meld - ing of the parts to whole, the

(cresc.) *mf (cresc.)* *f* >

(reh.) - - - - - Play

mf cresc.

46

poco rit.

div.

S
ver - y lan - guage of the soul. _____ If

A
ver - y lan - guage of the soul. _____ If

T
div.
ver - y lan - guage of the soul. _____

B
div.
ver - y lan - guage of the soul. _____

f

poco rit.

F Slightly slower ♩ = 112

49

S
I can sing, if I can sing, if I can sing, if I can sing

A
div.
I can sing, if I can sing, if I can sing, if I can sing

T
I can sing, if I can sing, if I can sing, if I can sing

B
unis. p

F Slightly slower ♩ = 112

p

Leg.

a

53 *p*

S

A *p* *unis. (p)*
a house of ___ shin - ing

T *mp*
a

B *mp*
house of ___ shin - ing words, a

shimmering

5 5 5 5 5 5 5 5

Ped. _____

55 *mp*

S *mp*
a house,

A *mp*
words, a house of ___ shin - ing

T *mf*
house, a

B *mf*
house of ___ shin - ing words, a

mp

5 5 5 5 5 5 5 5

3 3 3 3 *simile*

Ped. _____

Start slowly (♩ = 108)
and gradually accel. (to m. 69)

62

Soulful *p*

Soulful *p* (p) *mp*

If I can sing . . . and

If I can sing . . . and

Start slowly (♩ = 108)
and gradually accel. (to m. 69)

p cresc. poco a poco (to m. 69)

with pedal

65 (accel.) *mp*

and when I sing . . . I

and when I sing . . . I

when I sing . . . and then I sing, I

when I sing . . . and then I sing, I

(accel.)

(accel.)

(*accel.*) **Faster** ♩ = 120
with energy and celebration

f

S
A
sing, and I am free, — free, —

T
B
sing, and I am free, — free, —

(*accel.*) **Faster** ♩ = 120
with energy and celebration

f

70

S
A
free, — free, — free, — free!

T
B
free, — free, — free, — free!

8va — — — — —

Leg. — — — — —

A TTBB version of *Refuge* is available, ECS Catalog No. 8509

Program Notes

Sara Teasdale's poem "Refuge" is a testament to the strength of human spirit. Despite adversity, one can still sing, and in the singing find a refuge, a house of shining words (the shining image led to a shimmering accompaniment). *And when I sing, I am free.*

Gwyneth Walker (b. 1947)

Widely performed throughout the country, the music of American composer Gwyneth Walker is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M., and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut, and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council as well as the 2008 "Athenaeum Award for Achievement in the Arts and Humanities" from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker's catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

For further information about the composer, visit
www.gwynethwalker.com

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