

GWYNETH WALKER  
Three Days by the Sea

*for SATB Chorus (divisi) and Piano*

1. The Bottom of the Sea #6570
- 2. **Gifts from the Sea** #6571
3. Down to the Sea #6572

*Commissioned by the Key Chorale, in celebration of their 20th season, 2005.  
Premiered by the Key Chorale, April 17, 2005, Sarasota, FL.  
Daniel Moe, Music Director.*

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### **Performance Notes**

It is suggested that each of the poems (texts) be read aloud before the performance of each song. This will allow the audience to have abundant familiarity with the beautiful lyrics. Thus, the readings themselves will become part of the expression of the words.

The readings might be done by members of the chorus: a tenor or baritone might read “The Bottom of the Sea,” a soprano or alto might read “Gifts from the Sea” and the two readers might alternate reading lines of “Down to the Sea” (as the musical setting also alternates between the men’s and women’s voices). A natural and comfortable reading style is recommended.

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### **Program Notes**

The sea is a universal force which speaks to each of us in unique ways. Thus, these texts by three different authors were selected for this set of choral works. It is intended that a diversity of aspects of the sea be explored.

“The Bottom of the Sea” is a product of imagination—the ocean floor, the home of mermaids, “where waters most lock music in,” a dimly-lit room where “lost orchestras play.” (The orchestras play a waltz.) This song is characterized by descending lines into the depths of the piano and choral ranges.

“Gifts from the Sea” are found on the beach. One might find shells, perhaps the shell of a hermit crab. One might also find simplicity. Patience and faith come from the sea. “One should lie empty, open, choiceless as a beach.”

Norah Mary Holland, a Canadian poet and cousin of W. B. Yeats, provides the lyrics for the closing song, “Down to the Sea.” Here is the dark, strong, passionate sea, the “waters, wild and wide.” This is sustained and powerful music, with the rolling waves often portrayed in the piano accompaniment. A love and a fear of the sea are combined. “O strong and terrible Mother Sea, let me lie once more on your cool white breast.” There is no home on the land. In the final voyage, “I will go down to the sea again.”

—Gwyneth Walker

(The concept for these songs was formed during the composer’s residency at the Hermitage Artists Retreat on Manasota Key, Florida during the Winter of 2004.)

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### **Words for “Gifts from the Sea” (Anne Morrow Lindbergh)**

One should lie empty, open, choiceless as a beach—waiting for a gift from the sea.

The sea does not reward those who are too anxious, too greedy, or too impatient.

To dig for treasures shows not only impatience and greed, but lack of faith.

Patience, patience, patience is what the sea teaches. Patience and faith.

I mean to lead a simple life, to choose a simple shell I can carry easily—like a hermit crab.

One is free, like the hermit crab, to change one’s shell.

The waves echo behind me. Patience—Faith—Openness, is what the sea has to teach.

Simplicity—Solitude—Intermittency... But there are other beaches to explore.

There are many more shells to find. This is only a beginning.

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### **Gwyneth Walker**

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. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council. Walker’s catalog includes over 160 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published E. C. Schirmer Music Company of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

# Three Days by the Sea

for SATB Chorus (divisi) and Piano

Anne Morrow Lindbergh (1906–2001)

Gwyneth Walker

## 2. Gifts from the Sea

Flowing, as waves on the sea ♩. = c. 66

Piano

*p*

Ped.

5

*Ped. sim.*

9 **A** *p cantabile unis.*

S  
A

One should lie emp - ty,

*p non cresc.*

13

o - - - - pen,

*p non cresc.*

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17

S choice - less \_ as a beach— \_\_\_\_\_ wait - ing for a

A choice - less \_ as a beach— \_\_\_\_\_ wait - ing for a

*p non cresc.*

22

gift from the sea. \_\_\_\_\_

gift from the sea. \_\_\_\_\_

27 **B**

One should lie emp - ty, o - - - - pen,

emp - ty, \_\_\_\_\_ o - pen, \_\_\_\_\_

*p non cresc.*

31

*rit.*

choice - less\_ as a beach\_

choice - less\_ as a beach\_

35 **C** Slower ♩ = c. 66

*pp*

*cresc.*

*div.*

The sea does not re-ward those who are too an-xious, too greed-y, or too im-

The sea does not re-ward those who are too an-xious, too greed-y, or too im-

Slower ♩ = c. 66

*mf*

39

*mf*

*rit.*

Slower

*f*

To dig for trea-sures shows not on-ly im - pa-tience and greed, but lack of faith.

*mf*

*rit.*

Slower

*f*

To dig for trea-sures shows not on-ly im - pa-tience and greed, but lack of faith.

pa-tient.

shows not on-ly im - pa-tience and greed, but lack of faith.

pa-tient. shows not on-ly im - pa-tience and greed, but lack of faith.

pa-tient.

but lack of faith.

pa-tient. but lack of faith.

*rit.*

Slower

Ped.

**D** a tempo (♩ = c. 66)

43

*mf* gently

Musical score for measures 43-44. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts sing "Pa - tience, pa - tience," with dynamics *mf* and *p*. The piano accompaniment includes triplet eighth notes in both hands, with dynamics *mf* and *p*. The tempo is marked "a tempo" and the time signature is 4/4.

a tempo (♩ = c. 66)

Ah, ah,

Piano accompaniment for measures 43-44. The piano part features sixteenth-note runs with dynamic markings *mf* and *p*. The time signature is 4/4.

45

*rit.*

*mf*

Slowly

a tempo (♩ = c. 66)

*p*

Musical score for measures 45-48. It features four staves: two vocal staves and two piano staves. The vocal parts sing "pa-tience is what the sea teach-es. Pa - tience and faith. Pa - tience...". The piano accompaniment includes triplet eighth notes and sixteenth-note runs. The tempo is marked "a tempo" and the time signature is 4/4. Dynamics include *mf* and *p*.

*rit.*

Slowly

a tempo (♩ = c. 66)

*p*

Piano accompaniment for measures 45-48. The piano part features sixteenth-note runs with dynamic markings *p*. The time signature is 4/4.

48 *solo* **E**  
*mf* freely, quasi recitative

I mean to lead a simple life, to choose a

52 *rit.* *mf* *Slowly* *p sub.*

simple shell I can carry easily like a hermit crab. \_\_\_\_\_

*p* with delight  
 like a  
*p* with delight  
 like a

\* random chromatically-descending 4ths to resemble a crab scurrying across the beach

*tutti, div.*

*p*

55

One is free, like the her-mit crab, to  
*p*

One is free, like the her-mit crab, to

her - mit crab. \_\_\_\_\_

her - mit crab. \_\_\_\_\_

6

**F**

59

*mf* a tempo (♩. = 66)

*solo mf*

change one's shell. Ah! \_\_\_\_\_

*mf*

*div.*

change one's shell.

a tempo (♩. = 66)

*mf*

6



63 *p* *tutti mp*

Pa - tience—

*mp*

Pa - tience—

*p*

The waves ech - o be - hind me. \_

*p*

The waves ech - o be - hind me. \_

*p* *mp*

*Red.* *sim.*

67 *mf*

Faith— O - pen - ness, is what the sea has to teach. Sim -

*mf*

Faith— O - pen - ness, is what the sea has to teach. Sim -

*mf*

O - pen - ness, is what the sea has to teach. Sim -

*mf*

O - pen - ness, is what the sea has to teach. Sim -

*mf*

70 *rit.*

plic - i - ty - \_\_\_ Sol - i - tude - \_\_\_ In - ter - mi - ten - cy... \_\_\_

plic - i - ty - \_\_\_ Sol - i - tude - \_\_\_ In - ter - mi - ten - cy... \_\_\_

plic - i - ty - \_\_\_ Sol - i - tude - \_\_\_ In - ter - mi - ten - cy... \_\_\_

plic - i - ty - \_\_\_ Sol - i - tude - \_\_\_ In - ter - mi - ten - cy... \_\_\_

*rit.*

**G** 73 *div. f freely, recited on pitch* *unis. p* *rit.*

But there are other beaches to explore. There are many more shells to find. This is on-ly a be - gin - ing.

*div. f freely, recited on pitch* *unis. p* *rit.*

But there are other beaches to explore. There are many more shells to find. This is on-ly a be - gin - ing.

*f freely, recited on pitch* *div.* *unis. p* *rit.*

But there are other beaches to explore. There are many more shells to find. This is on-ly a be - gin - ing.

*div. f freely, recited on pitch* *unis. p* *rit.*

But there are other beaches to explore. There are many more shells to find. This is on-ly a be - gin - ing.

*f* *p* *rit.*

77 **H** a tempo (♩ = c. 66)

on - ly a be - gin - ning.

a tempo (♩ = c. 66)

81 *p cantabile*

One should lie emp - ty, o - -

Ah! emp - ty, o - -

Ah,

Ah,

*p non cresc.*

*p non cresc.*

pen... wait - ing - for a

pen... wait - ing - for a

ah.

ah.

*p non cresc.*

gift from the sea.

gift from the sea.

*freely, as a cadenza of ocean waves*

*mf*

*fade to end*

*rit.*

*fade to end*

*fade to end*

2004  
3'30"