

JOAN SZYMKO

A Bell Awakened

Denise Levertov

"Variations on a Theme by Rilke"

The musical score is divided into three systems. The first system shows the piano introduction with a *rit.* marking and dynamics of *f* (ringing) and *mf*. The second system features vocal entries for S1 and S2, with lyrics: "A cer - tain day be - came a pres - ence to me; there it was con -". The piano accompaniment continues with a *cresc.* marking. The third system features vocal entries for S1, S2, A1, and A2, with lyrics: "front - ing me, a sky, air, light: a be - ing...". The piano accompaniment continues with a *cresc.* marking.

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JOAN SZYMKO MUSIC

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10

S1 *mp* Ah Oh Ah Oh Ah Oh Ooh It leaned *mf*

S2

A1 *mf* And be - fore it start - ed to de - scend from the height of noon, it leaned *mf*

A2

13

S1 o - ver and struck my shoul - der with the flat of a sword,

S2 o - ver and struck my shoul - der as if with the flat of a sword,

A1

A2

mf *f* *mf*

no ped.

17

S1 *mp* grant - ing me hon - or and a task. A cer - tain day be - came a

S2 grant - ing me hon - or and a task. A cer - tain

A1 *mp*

A2

20

S1 pres-ence to me, there it was con-front-ing me, a sky, air,

S2 day be-came a pres-ence to me; there it was con-front-ing me,

A1 *mf* there it was con-front-ing me,

A2 *mf* sky, air,

24

light: *f* a be-ing, Ah Ah

light: *f* a be-ing,

light: *f* e ing,

light: *f* a be-ing, Ah Ah Ah

legato e sostenuto

pp *mp* *p* *mp*

Red.

29

Blank musical score for measures 29-32. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features five systems of staves. The first four systems each contain one treble clef staff. The fifth system is a grand staff with a treble clef on top and a bass clef on the bottom. All staves contain whole rests. A double bar line is positioned above the first staff of measure 29. A fermata is placed over the bass staff of measure 32.

33

Blank musical score for measures 33-36. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features five systems of staves. The first four systems each contain one treble clef staff. The fifth system is a grand staff with a treble clef on top and a bass clef on the bottom. All staves contain whole rests.

blank intentionally

37

S1
S2

A1
A2

mf

p *cresc.* *mf*

It leaned

And be - fore it start - ed to de - scend from the height of noon, it leaned

p not staccato *molto cresc.*

no ped.

41

f

o - ver and struck my shoulder as if with the

f

o - ver and struck my shoul - der as if with the

f

44

of a sword, grant - ing me hon - or and a task.

flat of a sword, grant - ing me hon - or and a task.

Ped.

6 47 *ff* *f* *div.*

S1 The day's blow rang out met-tal-lic, or it was I, a bell a - wa - kened, a bell,

S2 The day's blow rang out met-tal-lic, or it was I, a bell a - wa - kened, a bell,

A1 The day's blow rang out met-tal-lic, or it was I, a bell a - wa - kened, a bell,

A2 The day's blow rang out met-tal-lic, or it was I, a bell a - wa - kened, a bell,

ff *f* *ff sempre*

ped. each note 8^{va}-----

51 *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

S1 a bell a - wa - kened, a - wa - kened, a

S1 a - wa - kened, a - wa - kened a -

S2 a bell a - wa - kened, a - wa - kened, a -

A1 a bell a - wa - kened, a - wa - kened,

A2 a bell a - wa - kened, a - wa - kened, a -

rit.

54 **slower** ♩=66 7

wa - kened _____ and what I _____

wa - kened _____

wa - kened, _____ and what I heard, _____

wa - kened, _____ and what I heard, _____

wa - kened, _____ and what I heard _____

mf **mp**

slower ♩=66

f **mp**

Ped. **no p**

58 **rit.** **tutti S1** **allargando** **piú mosso** ♩=74

S1 _____ and what I heard was my whole self sing-ing, _____

S2 **rit.** _____ and what I heard was my whole self sing-ing, _____

A1 **p** _____ and what I heard, _____ and what I heard was my whole self sing-ing, _____

A2 **rit.** _____ and what I heard _____ whole self _____

p **mp** **piú mosso**

allargando **piú mosso** ♩=74

p **mp**

for perusal only

8 62

mf say - ing and sing - ing what it knew: *f* I

mf say - ing and sing - ing what it knew: *f* I

mf say - ing and sing - ing what it knew: *f* I

mf say - ing what it knew: *f* I

Ped.

64 6 equal parts

poco a poco accel., sempre f

S
S
S
A
A
A

can. I can. I can. I

poco a poco accel., sempre f

8^{va}

67

ff can. *ff* I can. I can.

(8)

ff