

J O A N S Z Y M K O

Reaching Back from Here

a setting of a poem by
Nancy Wood

for
SATB CHORUS
&
piano



Joan Szymko (b.1957)

Joan Szymko's music is regularly performed across North America and abroad including performances at national and international choral festivals and competitions. The American Choral Directors Association recognized Szymko's lasting impact on the choral arts in North America by selecting her as a recipient of the prestigious Raymond W. Brock Memorial Commission (2010). She has been commissioned by all manner of choral ensemble: professional, community, academic and children's. Performances of her commissioned 2016 oratorio, *Shadow and Light, an Alzheimer's Journey*, a concert length work for chorus, orchestra and soli, have had a profound impact on performers and audiences alike. As resident composer with Portland, Oregon based Do Jump! Movement Theater (1995-present), Szymko has created vocal underscoring for several major touring productions in the US, earning praise from the *New York Times* for her "ethereal vocal music."

A dynamic conductor, Szymko has workshopped her compositions as a visiting artist with choirs in a variety of educational settings across the country and abroad in the Netherlands. Her catalog of over 100 choral works is published by Joan Szymko Music, Santa Barbara Music Publishing, Roger Dean Music Publishing, Treble Clef Music Press, earthsongs, Walton Music and Oxford University Press.

For additional information
see www.joanszymko.com.

Nancy Wood (1936-2013) was an American author, poet, and photographer. Wood published numerous collections of poetry as well as children's novels, fiction, and nonfiction. Major themes and influences in her work were Native American culture of the Southwestern United States. Her career, which spanned over five decades, included 28 publications of prose and poetry, and several photograph collections. Wood was a National Endowment for the Arts fellow, and a recipient of the Lee Bennett Hopkins Poetry Award... After visiting Taos Pueblo in New Mexico in 1962, Wood became greatly influenced by the Puebloan peoples' culture and spiritual beliefs, which would come to inform her literary work. "It was 180 degrees from what I knew growing up," she said. "Nature was the center. I began to think in those terms— here was not just a 'religion' but a whole way of being and seeing." (source: wikipedia)

Reaching Back from Here

poem by Nancy Wood
from *Many Winters*

*Reaching back from here
All that I remember of my life
Are the great round rocks and not
The unimportant stones.
I know that I experienced pain and yet
The scars have healed so that
I am like the tree covering itself
With new growth every year.
I know that I walked in sadness
and yet
All that I remember now
Is the soothing autumn light.
I know that there was much to
make my life unhappy
If I had stopped to notice how
The world sings a broken song.
But I preferred to dwell within
A universe of fields and streams
Which echoed the wholeness of my song.*

For Good Company, A Vocal Ensemble, Michael Carney, Director
Commissioned and dedicated in grateful memory
of Good Company's founding director Karen Weaver, whose vision and passion led us here.

Reaching Back from Here

Nancy Wood

Joan Szymko

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with a tempo marking of quarter note = 76 and the instruction "Gently, reflectively, mp".

Alto Part: The Alto part starts with a whole rest for the first two measures, then enters in the third measure with the lyrics "Reach-ing back from here".

Piano Part: The Piano part provides accompaniment throughout. A large green watermark "FOR PERUSAL ONLY" is overlaid on the piano part. Pedal markings are present at the bottom of the piano part.

Soprano Part: The Soprano part has a whole rest for the first two measures, then enters in the third measure with the lyrics "Reach-ing back from here".

Alto Part (Second): The second Alto part enters in the first measure with the lyrics "All that I re-mem - ber" and continues with "Reach-ing back from here" in the third measure.

The score concludes with a double bar line and a 2/4 time signature change.

4

8

poco accel. **Più mosso**
mf *mf*

S
 All that I re - mem - ber of my life Are the

A
 All that I re - mem - ber of my life Are the

T
mp *mf*
 All that I re - mem - ber of my life Are the

B
mp *mf*
 All that I re - mem - ber of my life Are the

poco accel. **Più mosso**
cresc. *mf*

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12

Tempo primo

rit.

Più mosso

***p* ♩=92**

great round rocks and not the un-im-por-tant stones.

div. *p*

great round rocks and not the un-im-por-tant stones.

div. *p*

great round rocks and not The un-im-por-tant stones.

great round rocks and not the un-im-por-tant stones.

Tempo primo

rit.

Più mosso

***p* ♩=92**

p

Ped.

16

Musical score for measures 16-19. The vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment are shown. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *pedal simile*.

mp

Reach-ing back from

mp

Reach-ing back from here_____

pedal simile

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20

Musical score for measures 20-23. The vocal staves and piano accompaniment are shown. The piano part continues with the eighth-note accompaniment. Dynamics include *mp*, *mf*, and *div.* (diviso).

mp

mf

div.

Reach-ing back from here_____ I re - mem - ber Reach -ing back from here_____

mf

div.

here

All that I re - mem - ber

Reach -ing back from here_____

mf

All that I re - mem - ber_____

mf

All I re - mem - ber_____

mf

24

poco accel. ♩=100

Reach-ing back from here

Reach-ing back from here

Reach-ing back from here

Reach-ing back from here

poco accel. ♩=100

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28

molto rit.

♩=60

rit.

Tempo primo

I know that I have ex-per-i-enced pain

I know that I have ex-per-i-enced pain

I know that I have ex-per-i-enced pain

I know that I have ex-per-i-enced pain

molto rit.

♩=60

rit.

Tempo primo

34

Meno mosso ♩=62

the
and yet The scars have healed so that I am like the tree, the

Meno mosso ♩=62
molto sostenuto

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39

scars have healed and I am like the tree, the scars have healed so that
scars have healed and I am like the tree, the scars have healed so that
and I am like the tree, the scars have healed,
the scars have healed,

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53

molto rit.

$\text{♩} = 62$

mp
I know that I have walked in sad-ness and yet

mp
I know that I have walked in sad - ness

molto rit.

$\text{♩} = 62$

mp
p

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57

poco accel.

Tempo primo

mp
all that I re-mem-ber now is sooth - ing au-tumn light.

mp
all that I re-mem-ber now is sooth - ing au-tumn light.

mp
all that I re-mem-ber now is sooth - ing au-tumn light.

mp
all now is sooth - ing light.

poco accel.

Tempo primo

mp

Red. _____ ^

61

sooth - ing

sooth - ing

sooth - ing,

sooth - ing,

sooth - ing,

sooth - ing

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65

poco accel.

light.

light. I know that there was much to make my life un-hap-py

light.

light.

light.

poco accel.

simile

Più mosso

70

♩=100

mf

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "If I had stopped to no - tice how the world _____ sings a". The music is in 4/4 time with a tempo of 100. Dynamics include *mf*.

Più mosso

♩=100

Piano accompaniment for measures 70-73. The right hand features arpeggiated chords and melodic lines, while the left hand provides harmonic support. Dynamics include *mf*.

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74

rit.

♩=62

pp Reverently

Four vocal staves with lyrics: "bro - ken song _____ But I pre-ferred to". The music is in 4/4 time with a tempo of 62. Dynamics include *pp*. A *rit.* marking is present above the staves.

rit.

♩=62

Reverently

Piano accompaniment for measures 74-77. Dynamics include *f*, *mf*, *mp*, and *p*. The music is in 4/4 time with a tempo of 62.

87 *mf* e - choed the whole - ness *mf* the whole-ness

mp whole- ness *mf* the whole-ness

mp e - choed the whole - ness *mf* the whole-ness

choed- the whole- ness *mf* the whole-ness

FOR PERUSAL ONLY

91 *molto rit.*

of my song.

of my song.

of my song.

of my song.

molto rit.