

J O A N S Z Y M K O

The Journey

poem by
David Whyte

JOAN SZYMKO (b.1957)

Joan Szymko is widely regarded as an outstanding composer of choral music in America today. With a catalog of over 100 choral works in print, her music is sung regularly at choral festivals and competitions across North America and abroad and since 2003 has been heard on stage or in sessions at every National Conference of the American Choral Director's Association. The ACDA 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 in 2010. Szymko has composed for professional, church, LGBTQ, and all manner of academic and community choirs.

Szymko's embodied approach to sound, dedication to craft, and insistence on quality texts—all relate to her experience as a conductor and are reflected in her choral compositions. Her settings consistently display a discerning, insightful marriage of words and music. Her primary intention is to illuminate and magnify the words she sets. Joan is particularly drawn to texts that invoke divine grace, speak to the universal yearning for good and that nurture a compassionate heart.

Joan lives and works in Portland, Oregon in the beautiful Pacific Northwest. A dynamic conductor, she workshops her compositions with choirs in a variety of educational and festival settings across the country and abroad. For more about Joan, see www.joanszymko.com.

DAVID WHYTE (b.1955)

"David Whyte is an internationally renowned poet and author, and a scintillating and moving speaker. Behind these talents lies a very physical attempt to give voice to the wellsprings of human identity, human striving and, most difficult of all, the possibilities for human happiness. He is the author of ten books of poetry, three books of prose on the transformative nature of work, a widely-acclaimed book of essays, and an extensive audio collection. He makes his home in the Pacific Northwest, where rain and changeable skies remind him of the other, more distant homes from which he comes: Yorkshire, Wales and Ireland. " (from DavidWhyte.com)

THE JOURNEY

*Above the mountains
the geese turn into
the light again*

*painting their
black silhouettes
on an open sky.*

*Sometimes everything
has to be
enscribed across
the heavens*

*so you can find
the one line
already written
inside you.*

*Sometimes it takes
a great sky
to find that*

*first, bright
and indescribable
wedge of freedom
in your own heart.*

*Sometimes with
the bones of the black
sticks left when the fire
has gone out*

*someone has written
something new
in the ashes
of your life.*

*You are not leaving.
Even as the light
fades quickly now,
you are arriving.*

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Commissioned by Cynthia L. May, Esq. in honor of
The Master Chorale of Tampa Bay, Matthew Abernathy, Artistic Director

The Journey

poem by
David Whyte

Joan Szymko

Adagio ♩=60

SOPRANO

ALTO

TENOR

BASS

Piano

p

pp

A-bove the moun-tains_ the

Red.

The musical score is for a piece titled "The Journey". It is composed by Joan Szymko, based on a poem by David Whyte. The score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The tempo is Adagio, with a metronome marking of ♩=60. The key signature is D major (two sharps). The time signature is 4/4. The vocal parts are mostly rests, with the Alto part having a melodic line starting in the third measure. The piano accompaniment features arpeggiated chords and sustained notes. The lyrics "A-bove the moun-tains_ the" are under the Alto part. A "Red." marking is at the bottom of the piano part.

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5

mp *mf*

the geese turn in - to the light a - gain

mp *mf*

geese turn in - to the light a - gain the geese turn light a - gain

mp *mf*

the geese turn light a - gain

mp *mf*

the geese turn light a - gain

p *mp* *mf*

9

mp *p* *p* *pp* *p*

the geese turn in - to the light a - gain

the geese turn in - to light a - gain

the geese turn to ligh[t]

in - to the ligh[t]

poco accel.

poco accel.

Poco più mosso

13

♩=68

Measures 13 and 14 of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Poco più mosso' with a quarter note equal to 68 beats per minute. The music is for voice and piano. The piano part consists of a continuous eighth-note accompaniment in the right hand and a single eighth note in the left hand. The vocal part has two staves, each with a melodic line and the lyrics 'Pain - ting their - black sil-hou ettes'. The lyrics are aligned with the vocal notes. A large diagonal watermark 'Personal Only' is overlaid on the score.

p Pain - ting their - black sil-hou ettes

p Pain - ting their - black sil-hou ettes

Poco più mosso

♩=68

Piano accompaniment for measures 13 and 14. The right hand plays a continuous eighth-note pattern, and the left hand plays a single eighth note. The tempo is marked 'Poco più mosso' with a quarter note equal to 68 beats per minute. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large diagonal watermark 'Personal Only' is overlaid on the score.

p

[cont. ped. as appropriate]

15

Measures 15 and 16 of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Poco più mosso' with a quarter note equal to 68 beats per minute. The music is for voice and piano. The piano part continues with the same eighth-note accompaniment. The vocal part has three staves, each with a melodic line and the lyrics 'Pain - ting their - black sil-hou ettes on an'. The lyrics are aligned with the vocal notes. A large diagonal watermark 'Personal Only' is overlaid on the score.

p Pain - ting their - black sil-hou ettes

Pain - ting their - black sil-hou ettes on an

Pain - ting their - black sil-hou ettes on an

Piano accompaniment for measures 15 and 16. The right hand plays a continuous eighth-note pattern, and the left hand plays a single eighth note. The tempo is marked 'Poco più mosso' with a quarter note equal to 68 beats per minute. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large diagonal watermark 'Personal Only' is overlaid on the score.

poco accel.

17

mp *mf*

an o - pen sky.

mp *mf*

o - pen sky.

mp *mf*

o - pen sky.

mp

an o - pen sky.

poco accel.

mf

20 $\text{♩} = 74$ **rall.**

an o - pen sky Pain-ting their black sil-hou-ettes_ on an o - pen

black sil-hou-ettes Pain-ting their black sil-hou-ettes_ on an o - pen

8 black sil-hou-ettes an o - pen sky black sil-hou-ettes_

mf

an o - pen sky their black sil-hou-ettes_ o - pen

$\text{♩} = 74$ **rall.**

23 **A tempo**

sky. _____ en - scribed *f* poco accel. . . . ev - ery - thing has to be en -

sky. _____ ev - ery - thing _____ en -

f Some - times ev - 'ry - thing has to be en - scribed a - cross the hea - vens *mf* ev - ery - thing _____ en -

sky. _____ ev - ery - thing _____ en

A tempo *f* *mf* poco accel. . . .

27 *f* *mf* scribed a - cross the hea - vens _____ so you can find _____ the one line al - rea - dy

f *mf* scribed _____ the hea - ven _____ so you can find _____ the one line

f *mf* scribed _____ so you can find _____ the one line al - rea - dy

scribed _____ so you can find _____ one line

cresc. *f* *mf*

78

31

writ-ten in-side you. in -

writ-ten in-side you. in -

8 writ-ten in-side you. in -

in- side you. in -

p

p

p

p

mp

poco accel.

35

side you. con moto ♩=84

side you. *mp*

side you. Some-times it takes a great sky

side you. *mp*

side you. Some-times it takes a great sky

poco accel. con moto ♩=84

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49 *mf* *rit.* *mp* *p* $\text{♩} = 65$

in - de scrib - a - ble wedge of free - dom_ in your own heart.

in - de scrib - a - ble wedge of free - dom_ in your own heart.

in - de scrib - a - ble wedge of free - dom_ in your own heart.

in - de scrib - a - ble wedge free - dom_ in your own heart.

f *mf* *mp* *mp* *p* *rit.* $\text{♩} = 65$

Some-times Some-times with the bones_ Some-times with the bones the

Some-times Some-times with the bones_ Some-times with the bones the

Some-times Some-times with the bones_ Some-times with the bones the

Some-times Some-times with the bones_ Some-times with the bones the

[piano tacit to M65]

57 **rall.** $\text{♩} = 55$ **mf**

bones of the black sticks left when the fire has gone out some- one

bones of the black sticks left when the fire has gone out some- one

bones of the black sticks left when the fire has gone out some- one

bones of the black sticks left when the fire has gone out some- one

61 **rit.** **meno mosso** **pp** **Tempo primo**

some-one has writ-ten some-thing new in the ash-es of your life.

mp **p** **pp**

some - thing new in the ash-es of your life.

mp **p** **pp**

some - thing new in the ash-es of your life.

p **pp**

some - thing new in the ash-es of your life.

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72 *p* *pp* *poco rit.* $\text{♩} = 52$

E - ven as the light fades *E - ven as the light fades*

E - ven as the light fades *E - ven as the light fades* *dim.*

E - ven as the light fades *E - ven as the light fades* *dim.*

E - ven as the light fades *E - ven as the light fades* *dim.*

E - ven as the light fades *E - ven as the light fades*

poco rit. $\text{♩} = 52$

76 *quick-ly now,* *ppp* *ppp* *ppp*

$\text{♩} = 62$ *p*

79

The musical score is for four voices (Soprano, Alto, Tenor, Bass) and piano. It begins at measure 79. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The lyrics are 'you are ar-riv-ing'. The dynamics are *pp* (pianissimo) for the first half and *p* (piano) for the second half. The piano accompaniment features long, sustained notes in the right hand and a more active bass line in the left hand. The score ends with a double bar line and repeat signs.

pp *p* *p*

you are ar-riv-ing you are ar-riv-ing.

pp *p* *p*

you are ar-riv-ing you are ar-riv-ing.

pp *p* *p*

you are ar-riv-ing you are ar-riv-ing.

pp *p* *p*

you are ar-riv-ing you are ar-riv-ing.

p *pp*