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Premiered by Michelle Areyzaga, Soprano,
with the Evanston Symphony Orchestra - Lawrence Eckerling, Music Director
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Program Notes

The Promised Land is a set of arrangements and adaptations of traditional American folk songs and spirituals. The common element is the yearning for, or celebration of, the life beyond death—the “next life.” The songs express a variety of emotions, ranging from the sorrow of leaving this world, to the release from a life of suffering, and finally, to the joy of walking up to heaven.

Every Night When the Sun Goes Down is a sorrowful yet hopefully song, expressed in the lyrics “True love don’t weep or mourn for me. The Lord has come to set me free.” The sustained, chordal accompaniment emphasizes the heaviness of the mourning. Ascending arpeggio patterns express the rising to heaven. Near the end of the song, the tonality shifts upward from E \flat to E major to reflect the lyrics “And when I rise up to the sky... on wings of silver I will fly.” The voice and accompaniment ascend and fade away.

The Morning Train starts where the previous song ended – in the high range, softly – and then grows in dynamics and speed, like a train gathering energy. Special joy was taken in creating this accompaniment with *glissandi* and active rhythmic underpinning in the style of a train speeding past! Train whistles may be heard in the minor thirds floating above the ensemble (either played by the trumpets or sung as vocal “ooh” sounds). The music takes a dramatic turn near the end when the vocal line rises to a high C, with glissando, on the words “Lord God Almighty, please hold my hand!” This use of virtuosic singing within a folk song is characteristic of the approach taken in *The Promised Land*.

All My Trials is the most poignant of the songs in this set. Phrases such as “hush little baby, don’t you cry, you know your mama was born to die” or “Oh my brothers, I must leave you here behind” view the approach of death in terms of those left behind. And indeed, the final notes in this song are held in the accompaniment rather than by the singer (who has departed).

Walk On Up to Heaven is a thoroughly joyous song. Therefore, it is presented in a “strutting” style, walking/bouncing steadily on up to heaven. The singer presents an ever-growing list of the things she is planning on doing when she arrives: “put on my shoes, shout the glory, follow my dreams, spread my wings and fly.” She is filled with dreams, hope, joy and life—all of these to enjoy when she arrives in *The Promised Land*.

Duration: 16 minutes

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The Promised Land

for Soprano Solo and Orchestra

Gwyneth Walker

Traditional
G. Walker, alt.

1. Every Night When the Sun Goes Down

Gently flowing $\text{♩} = 108$

[Tacet in first movement]

The musical score is arranged in a standard orchestral format. The top section includes staves for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bb Clarinets (1 and 2), Bassoons (1 and 2), Horn in F (1, 2, 3, 4), Trumpets in C (1, 2, 3), Trombones (1, 2, 3), Tuba, and Percussion. The bottom section includes staves for Soprano Solo, Violins (1 and 2), Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Gently flowing' with a quarter note equal to 108 beats per minute. The score begins with a 'Tacet in first movement' instruction for most instruments. The string section enters with a 'p legato' marking and 'con sord.' (con sordina). The woodwinds and brass sections have various melodic lines, with some marked 'p' (piano). The Soprano Solo part is indicated by a large '1.' above the staff. The score concludes with an 'arco' marking for the strings.

Note setting and format by Gwyneth Walker Music Productions.

7 *rit.* **Slowly** **A** *a tempo* (♩ = 108)

Fls. 1 2 *mp* *p* *(p)*

Cls. 1 2 *mp* *p* *(p)*

Bsns. 1 2 *mp*

Sop. Solo *mp cantabile*

Ev - 'ry night when the sun goes down. ev - 'ry

Slowly **A** *a tempo* (♩ = 108)

rit. *div.* *unis. div.*

Vlns. 1 2 *mp* *p*

Vla. *mp* *p* *div.* *unis. div. unis. div.*

Vlc. *mp unis.* *p*

Cb. *mp* *p*

13

Fls. 1 2 *(p)*

Cls. 1 2 *(p)*

Bsns. 1 2

Sop. Solo *unis. div. unis.*

night when the sun goes down. ev - 'ry night when the sun goes

Solo *Tutti*

Vlns. 1 2

Vla. *unis.*

Vlc. *(p)*

Cb. *(p)*

19 *poco rit.* , *a tempo*

Fls. 1 2

Cls. 1 2

Bsns. 1 2

Sop. Solo

down, I hang my head and mourn-ful cry.

[ossia for higher voices]

Vlins. 1 2

Vla.

Vlc. *pizz.* *arco*

Cb. *pizz.* *arco*

24 *rit.* **B** *Slowly* *a tempo* (♩ = 108)

Fls. 1 2

Cls. 1 2

Bsns. 1 2

Sop. Solo

True love don't weep, true love don't

Vlins. 1 2

Vla.

Vlc. *div.* *pizz.*

Cb. *mp*

29 *a2*

Fls. 1 2

Cls. 1 2

Bsns. 1 2

Sop. Solo

mourn. True love don't weep. true love don't mourn.

Vlns. 1 2 *div.*

Vla. *unis. div. unis.*

Vlc.

Cb.

34 *poco rit.* , *a tempo*

Fls. 1 2

Cls. 1 2

Bsns. 1 2 *p*

Sop. Solo

True love don't weep or mourn for me. The Lord has

Vlns. 1 2 *poco rit. arco unis. , a tempo*

Vla. *arco*

Vlc. *unis. pizz. arco*

Cb. *pizz. arco*

C a tempo

39

Fls. 1 2

Cls. 1 2

Bsns. 1 2

Sop. Solo

[ossia]

come to set me free. And ev - 'ry night, and ev - 'ry night, and ev - 'ry

rit.

a2

(p)

a2

lightly

C a tempo

Vlns. 1 2

Vla.

Vlc.

Cb.



44

Fls. 1 2

Cls. 1 2

Bsns. 1 2

Sop. Solo

night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry night, I pray the

rit.

p

Slower, *accel.*

pizz.

rit.

Slower, *accel.*

Vlns. 1 2

Vla.

Vlc.

Cb.

2. The Morning Train

Start slowly and accel. [to A]

The musical score is arranged in systems. The first system includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), and Bassoons (1 and 2). The second system includes Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), and Tuba. The third system includes Glockenspiel, Percussion (1, 2, 3), and Solo Soprano. The fourth system includes Violins (1 and 2), Viola, Violoncello, and Contrabass. Dynamics include *p*, *cresc.*, *p cresc.*, *arco, lightly at the tip*, *(p) cresc.*, *div.*, and *p shaken unobtrusively*. Performance instructions include *pizz., unis.* and *arco, lightly at the tip*.

A Quickly ♩ = 144

6 (accel.)

Picc. (cresc.) *f*

Fls. 1 (cresc.) *f*

2 (cresc.) *f*

Obs. 1 (cresc.) *f*

2 (cresc.) *f*

Cls. 1

2

Bsns. 1

2

Hns. 1

2

3

4

Tpts. 1

2

3

Tbns. 1

2

3

Tuba

(Glock.)

1

(Maracas) (cresc.) *f*

Perc. 2 *f*

3 *f*

Hi and Low Bongos

Sop. Solo

(accel.)

1 (cresc.) *f*

Vlns. 1 (cresc.) *f*

2 (cresc.) *f*

Vla. *pizz.*

Vlc. *pizz. unis.*

Cb. *f*

A Quickly ♩ = 144

10

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. 2
3

Sop. Solo

Vlns. 1
2

Vla.

Vlc.

Cb.

Low and Med. Tom-Toms

Ratchet

Susp. Cym.

arco

pizz.

f

Mute

St. mute

p

f

div.

14

Picc. *p* *f* *p* *f*

Fls. 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Obs. 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Cls. 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Bsns. 1 *sfp* *f* *sfp* *f*

2 *sfp* *f* *sfp* *f*

Hns. 1 *sfp* *f* *sfp* *f*

2 *sfp* *f* *sfp* *f*

3 *sfp* *f* *sfp* *f*

4 *sfp* *f* *sfp* *f*

St. mute *f* *sfp* *f* *sfp* *f*

Tpts. 1 *f* *sfp* *f* *sfp* *f*

2 *f* *sfp* *f* *sfp* *f*

3 *f* *sfp* *f* *sfp* *f*

Tbns. 1 *sfp* *f* *sfp* *f*

2 *sfp* *f* *sfp* *f*

3 *sfp* *f* *sfp* *f*

Tuba *sfp* *f* *sfp* *f*

Glock. *tremolo glissando* *tremolo glissando*

Perc. *energetic descending tremolo ad lib.* *f* *Susp. Cym.* *p* *f*

Low Tom-Tom *f with energy*

Sop. Solo *tremolo glissando ad lib.* (starting very high on string, to portray the excitement and energy of a fast moving train) *I'm go - ing*

Vlns. 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Vla. *arco* *sfp* *f* *arco* *sfp* *f*

Vlc. *arco* *sfp* *f* *arco* *sfp* *f*

Cb. *arco* *sfp* *f* *arco* *sfp* *f*

17 **B**

Picc. *p* *f*

Fls. 1 *p* *f*

2 *p* *f*

Obs. 1 *p* *f*

2 *p* *f*

Cls. 1 *f* *sfz* *f*

2 *f* *sfz* *f*

Bsns. 1 *sfz*

2 *sfz*

Hns. 1 *f*

2 *f*

3 *f*

4 *f*

Tpts. 1

2

3

Tbns. 1 *f*

2 *f*

3 *f*

Tuba *f*

Perc. 1 *p* *f* *tremolo glissando*

3 *f*

Sop. Solo *home* *on the morn - ing train.*

B

Vlns. 1 *p* *f* *tremolo glissando*

2 *p* *f* *tremolo glissando*

Vla. *f* *pizz.* *arco* *sfz* *f* *pizz.*

Vlc. *f* *pizz.* *arco* *sfz* *f* *pizz.*

Cb. *f* *pizz.* *arco* *sfz* *f* *pizz.*

20

Picc. *p* *f* *p* *f*

Fls. 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Obs. 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Cls. 1 *sfp* *f* *sfp* *f*

2 *sfp* *f* *sfp* *f*

Bsns. 1 *sfp* *f* *sfp* *f*

2 *sfp* *f* *sfp* *f*

Hns. 1 *sfp* *f* *sfp* *f*

2 *sfp* *f* *sfp* *f*

3 *sfp* *f* *sfp* *f*

4 *sfp* *f* *sfp* *f*

Tpts. 1 *sfp* *f* *sfp* *f*

2 *sfp* *f* *sfp* *f*

3 *sfp* *f* *sfp* *f*

Tbns. 1 *sfp* *f* *sfp* *f*

2 *sfp* *f* *sfp* *f*

3 *sfp* *f* *sfp* *f*

Tuba *sfp* *f* *sfp* *f*

(Glock.) *p* *f* *p* *f*

Perc. (Susp. Cym. Bongos) *p* *f* *p* *f*

3 (Tom-Toms) *p* *f* *p* *f*

Sop. Solo I'm go-ing home on the morn-ing

Vlns. 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Vla. *sfp* *f* *sfp* *f*

Vlc. *arco* *sfp* *f* *arco* *sfp* *f*

Cb. *arco* *sfp* *f* *arco* *sfp* *f*

tremolo glissando *tremolo glissando* *tremolo glissando* *tremolo glissando*

pizz. *pizz.*

3. All My Trials

$\text{♩} = 100^*$

Fls. 1 *mp cantabile*

Fls. 2 *mp cantabile*

Ob. 1 *mp cantabile*

Bsn. 1

Hns. 1, 2, 3, 4

Perc.

Sop. Solo

$\text{♩} = 100$
con sord.

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *p*

Cb.

The musical score is for the third movement, 'All My Trials', in 4/4 time. It features a variety of instruments including Flutes (1 and 2), Oboe 1, Bassoon 1, Horns (1-4), Percussion, Soprano Solo, Violins (1 and 2), Viola, Violoncello, and Contrabass. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The score is divided into two systems. The first system includes Flutes, Oboe 1, Bassoon 1, Horns, Percussion, and Soprano Solo. The second system includes Violins, Viola, Violoncello, and Contrabass. A large watermark 'Copying is illegal only' is overlaid diagonally across the page.

*Tacet in this movement: Piccolo, Oboe 2, Clarinets, Bassoon 2, Trumpets, Trombones and Tuba

6

Fls. 1

Fls. 2

Ob. 1

Bsn. 1

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

div.

in a sorrowful manner, as if trembling

unis.

sost.
in a sorrowful manner, as if trembling

sost.
in a sorrowful manner, as if trembling

Solo

sost.
Tutti
rolled pizz.

11

in a sorrowful manner, as if trembling

Fls. 1

Fls. 2

Ob. 1

Bsn. 1

Sop. Solo

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

p legato

in a sorrowful manner, as if trembling

p legato

in a sorrowful manner, as if trembling

p legato

in a sorrowful manner, as if trembling

p legato

p with sorrow and heaviness

All _____ my_ tri - als,

arco

pizz.
con sord.

p

16

Sop. Solo

Lord, soon be o - ver.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

div.

unis.

V

21

(sneak a breath when needed)

1 Fls.

2 Fls.

Ob. 1

Bsn. 1

Sop. Solo

All my - tri - als, Lord, soon

legato

(sneak a breath when needed)

legato

legato

(p)

legato

gently, rolled pizz.

gently, rolled pizz.

gently, rolled pizz.

gently, rolled pizz.

26 *poco rit.*

Fls. 1
Fls. 2
Ob. 1
Bsn. 1

Sop. Solo
be o ver.

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

arco
poco rit.

31 **B** Freely

Fls. 1
Fls. 2
Ob. 1
Bsn. 1

Sop. Solo
mf
If liv - ing were a thing that mon - ey could buy, you know the rich would live,

B Freely

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

mf
p
mf
p
mf
p
mf
p
mf
p
mf
p
pizz.

poco accel.

C *a tempo* (♩ = 100)

35

Fls. 1 *p* *f*

Fls. 2 *p* *f*

Ob. 1 *p* *f*

Bsn. 1 *p* *f*

Sop. Solo
and the poor would die. All my

poco accel.

C *a tempo* (♩ = 100)

div. *unis.*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *unis.* *f*

Cb. *arco* *f*



40

Fls. 1

Fls. 2

Ob. 1

Bsn. 1

Sop. Solo
tri - als, Lord, soon be o - ver.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

45

1 Fls.

2 Fls.

Ob. 1

Bsn. 1

Sop. Solo

All my tri - als, Lord,

3

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

gentle trem.

gentle trem.

49

1 Fls.

2 Fls.

Ob. 1

Bsn. 1

Sop. Solo

soon be o - - - ver.

3

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

f

4. Walk On Up To Heaven

At a walking tempo ♩ = 88

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. 3

Med. Tom-Tom *f*

High Bongo

Susp. Cym.

f

f energetic

f energetic

f energetic

f energetic

f

f

f

f

f

At a walking tempo ♩ = 88

Vlns. 1
2

Vla.

Vlc.

Cb.

senza sord.

pizz., unis.

f

f

f

f

f

f

f

f

6 A

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbn. 1 2 3

Tuba

(Susp. Cym.
Hi Bongo)

Perc. 3

Sop. Solo

Vlns. 1 2

Vla.

Vlc.

Cb.

f

f playfully

Med. and Low Tom-Toms

I got shoes, _____

11

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc. 3

Sop. Solo

you got shoes, all of God's chil - dren got shoes.

Vlns. 1 2

Vla.

Vlc.

Cb.

16 Picc. 1 Fls. 1 2 Obs. 1 2 Cls. 1 2 Bsns. 1 2 Hns. 1 2 3 4 Tpts. 1 2 3 Tbns. 1 2 3 Tuba Perc. 2 (Susp. Cym.) 3

Sop. Solo

1 Vlns. 2 Vla. Vlc. Cb.

When the Judg - ment comes, gon - na put on my shoes, _____ and walk on up_ to

Tamb. f p mf

21

Picc. *f*

Fls. 1 *f*
2

Obs. 1 *f*
2

Cls. 1 *f*
2

Bsns. 1 *f*
2

Hns. 1
2
3
4

Tpts. 1 *f*
2
3

Tbns. 1
2
3

Tuba

Perc. 2
3

Sop. Solo
heav - en, heav - en, gon - na walk on up to hea - hea - hea - hea - hea - ven.

Vlns. 1 *div.*
2 *unis.*

Vla.

Vlc.

Cb.

27 **B**

Picc. Fls. 1 2 Obs. 1 2 Cls. 1 2 Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc. 3

Sop. Solo

Vlns. 1 2

Vla.

Vlc.

Cb.

Hi-Hat Cym.
tap on crown with S.D. stick (dry sound)

mf

f *mf* *f*

arco *pizz.* *arco*

f *arco* *pizz.* *arco*

f *arco* *rolled pizz.* *arco*

f *arco* *rolled pizz.* *arco*

f *arco* *pizz.* *arco*

hea - hea - hea - hea - hea - hea - hea - ven.