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G W Y N E T H W A L K E R

THE PROMISED LAND

SOPRANO
and Orchestra or Piano

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→ **Piano/Vocal Score, No. 8247**

Study Score, No. 8245

Conductor's Score and Parts available on rental.

Premiered by Michelle Areyzaga, Soprano,
with the Evanston Symphony Orchestra - Lawrence Eckerling, Music Director
January 30, 2011 Evanston, Illinois

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 or Piano

Traditional
G. Walker, alt.

Gwyneth Walker

1. Every Night When the Sun Goes Down

Gently flowing ♩ = 108

Piano *p* tenderly *poco cresc.*

with pedal

6 *rit.* *slowly* **A** *a tempo* (♩ = 108) *mp cantabile*

Ev - 'ry night when the sun goes

rit. *slowly* **A** *a tempo* (♩ = 108) *p*

11 down, ev - 'ry night when the sun goes

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment and a soprano solo line. The piano part begins with a 'Gently flowing' tempo of 108 beats per minute, marked 'p tenderly' and 'poco cresc.'. The soprano line starts at measure 6 with the lyrics 'Ev - 'ry night when the sun goes'. The piano accompaniment includes a 'with pedal' instruction. The score includes dynamic markings such as 'rit.', 'mp cantabile', and 'p'. A repeat sign with first and second endings is used for the tempo change at measure 6. The soprano line ends with a triplet of eighth notes.

Note setting and format by Gwyneth Walker Music Productions.

15

rit.

down, _____ ev - 'ry night when the sun goes down, _____

rit.

20

a tempo

[ossia for higher voices]

rit.

— I hang my head _____ and mourn - ful cry.

a tempo

poco cresc.

24

rit.

slowly

B *a tempo* (♩ = 108)

True love don't weep, _____

slowly

B *a tempo* (♩ = 108)

rit.

(cresc.)

p

28

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

32

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

36

poco rit. , *a tempo*

[ossia]

mourn for me. The Lord has come to set me

poco rit. *a tempo*

41

rit.

C *a tempo*
lightly

free. And ev - 'ry night, and ev - 'ry night, and ev - 'ry

C *a tempo*

44

rit.

night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry

rit.

6

46 **Slower** *p*, *accel.* **D** *a tempo* (♩ = 108) *mf*

night, and ev-'ry night, I pray the Lord _____ my train would

Slower *mf*, *accel.* **D** *a tempo* (♩ = 108)

come. _____ I pray the Lord

49 *mf* *Red.* *simile*

52 _____ my train would come. _____ I pray the Lord my

56 train would _____ come _____ to take me back _____ where I come

8va *loco*

2. The Morning Train

Start slowly and accel. [to A]

The musical score is written for piano in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-3) begins with a piano (*p*) dynamic and a *cresc. poco a poco* instruction leading to section A. The second system (measures 4-6) is marked with *(accel.)* and *(cresc.)*. The third system (measures 7-9) also features *(accel.)* and *(cresc.)*, and includes a boxed section A marked **Quickly** with a tempo of $\text{♩} = 144$. The fourth system (measures 10-12) continues the *loco* section with a forte (*f*) dynamic. The fifth system (measures 13-15) includes a glissando instruction: ** [pitches approx.] black-note gliss.*. The score is marked with *8va* in the treble clef and *Red.* in the bass clef throughout.

*The pianist may substitute white-note glissandi if it is more comfortable throughout this song.

28

hear me sing - ing. All my sins been ta - ken a - way,

32

ta - ken a - way.

poco **D**

poco **D** *mf*

36

mf (as a train whistle)

Oo,

40

oo, Sis - ter Mar - y wore

f

f

14

43 **E**

three links of chain. Sis-ter

[pitches approx.]

black-note gliss.

47

Mar - y wore three links of chain.

white-note gliss.

50

Sis-ter Mar-y wore three links of chain,

F

53

on each link was Free - dom's name. All my sins been

3. All My Trials

$\text{♩} = 100$

p very gently, cantabile

poco cresc.

played in a sorrowful manner, as if trembling or sobbing

pp *loco*

with pedal

13 **A** *p* with sorrow and heaviness

All my tri - als, Lord,

17 soon be o - ver.

The musical score is written for piano in G major and 4/4 time. It consists of five systems of music. The first system (measures 1-4) features a melody in the right hand with a tempo of quarter note = 100 and a dynamic of piano (p), marked 'very gently, cantabile'. The bass line is simple. The second system (measures 5-8) continues the melody, marked 'poco cresc.'. The third system (measures 9-12) is a dense chordal texture in the right hand, marked 'pp' and 'loco', with a 'with pedal' instruction. The fourth system (measures 13-16) includes a vocal line with lyrics: 'All my tri - als, Lord,'. The fifth system (measures 17-20) continues the vocal line with lyrics: 'soon be o - ver.' and features a more active piano accompaniment.

21

All my trials, Lord,

25

soon be o - ver.

29

poco rit. **B** Freely *mf*
If liv - ing were a thing that

poco rit. **B** Freely *mf*

32

mon - ey could buy, you know the rich would live,

24

35

poco accel.

poco accel.

and the poor would die.

(with pedal)

38 **C** *a tempo* (♩ = 100)

All my trials, Lord,

C *a tempo* (♩ = 100)

leg. *simile*

42

soon be over.

46

All my trials, Lord,

49

soon be

52

o - - - ver.

55 *poco rit.* **D Freely** *p*

poco rit. **D Freely** *p*

Hush, lit-tle ba-by, don't you cry. Hush, lit-tle ba-by,

59

don't you cry, you know your ma - - - ma was born to

4. Walk On Up to Heaven

At a walking tempo ♩ = 88

5

9 **A** *f playfully*

I got shoes, _____ you got shoes, _____

13

all of God's chil - dren got _____ shoes. _____ When the

32

17



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

This system contains measures 32 through 20. It features a vocal line and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. A large watermark 'Copying is illegal only' is visible across the page.

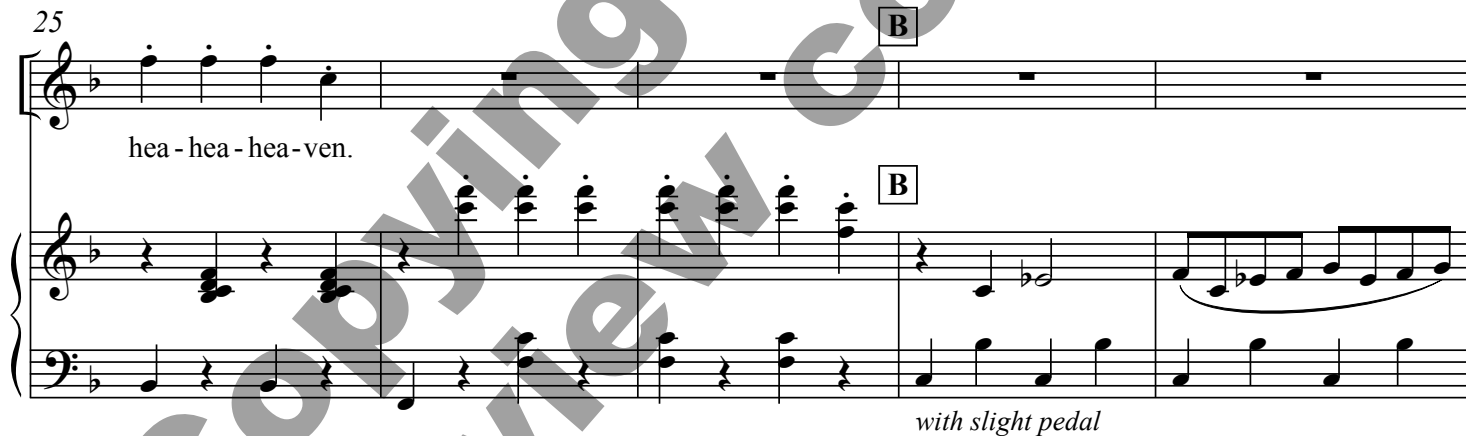
21



heav - en, _____ heav - en, _____ gon - na walk on up to hea - hea - hea -

This system contains measures 21 through 24. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous system.

25



hea - hea - hea - ven. B

hea - hea - hea - ven. B

with slight pedal

This system contains measures 25 through 29. Measure 25 has a box labeled 'B' above it. Measure 26 has a box labeled 'B' above it. The piano part includes a fermata over measure 28 and the instruction 'with slight pedal' at the end of the system.

30



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

This system contains measures 30 through 33. The piano part features a more active accompaniment with eighth notes in the right hand and a steady bass line in the left hand.

35 C

I got a voice, _____ and you got a voice, _____

39

_____ all of God's chil-dren got a voice. _____ When the

44

Judg-ment comes, gon-na shout the glo-ry, gon-na put on my shoes and

48

walk on up to heav-en, _____ heav-en, _____ gon-na walk on up to

34

52

he - a - hea - hea - hea - ven.

D

57

Hea - - - - - ven...

61

rit.
[connect vowel "ah" to "I"]

Ah - - - - - I got hope, —

E *a tempo*

rit. *rit.* R.H. L.H.

65

— and you got hope, —