

Joy

Peter Knell (1999)
text by Thomas Gardner

Freely

Contralto

Violin

muted

pp (sempre)

2

3

1) All feathered beams in this piece are to be loosely interpreted. The exact number of notes is not important--it is the gesture that matters. Changes in speed should always be gradual.

5 $\bullet = 80$

If with my two hands I

8

could hold the fine sigh of your breath

pp 3 7

11

Now when it's caught now, when it comes back in sleep

n

15

if with my

p *pp*

17

hands I could cup the last of our dis-tance

19

warm.

(loco)

p *pp*

23

How hard it is to step o-ver in-to

remove mute *espressivo*

p

27

joy,

mp

30

Not like that o - ther which,

p *fp*

34

un - bid - den, comes whisper - ing:

pizz. *pp*

37

The first drops, wet ropes through the

39

leaves, a month of rain op - en - ing to the hea - vi - ness

rit.

42 ----- Freely

of win - ter.

arco
mf

Measures 42-45: The vocal line begins with a half note G4, followed by quarter notes A4 and B4. The piano accompaniment starts with a half note G3, followed by quarter notes A3 and B3. A triplet of eighth notes (G4, A4, B4) appears in the piano part at measure 45. Dynamics include *mf* and *arco*.

46 *a tempo*

I was this close once, climb - ing with my

p *fp*

Measures 46-48: The vocal line has a half rest in measure 46, then quarter notes G4, A4, B4, and C5. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in measure 46. Dynamics include *p* and *fp*.

49 Growing increasingly agitated

fa - ther where the trails run out in the pines.

mp *pp*

sul pont.

Measures 49-51: The vocal line has quarter notes G4, A4, B4, and C5. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in measure 49. Dynamics include *mp* and *pp*. The instruction *sul pont.* is present in measure 51.

52 Here at rest we stand backed to the

Measures 52-54: The vocal line has quarter notes G4, A4, B4, and C5. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in measure 52. Dynamics include *mp* and *pp*.

54

wind. When his col - or turned I

ord. sul pont.

p *f* *pp*

56

went on a - lone, one last slope, then an -

mf *p*

58

o - ther, an - o - ther, an -

61

ossia o - - - - - ther, un - til all grass

o - - - - - ther, un - til all grass - - -

ff

f *cresc.*

63

seemed matt - ed to grass and there was no eas - y

65

step through.

67 Freely

muted

p

70

Tempo I (♩ = ca. 80)

All the way down, I in -

pp (sempre)

74

ven - fed, in - ven - ted, in - ven - ted the tale of the

77

on-ly eag-le we would see that sum - mer, hang-ing a-lone at the top where I said I knelt,

81

83

un - til this night when all words are a tale sent wan-der-ing,

86

wan - der -

88

ing, an im-age worked up in the low-er mea-dows

mp *pp*

91

of a place - I had ne-ver seen.

Freely

pp

94

96 $\text{♩} = \text{ca. } 66$

I'll be si-lent now, I'll wait drift-ing here a-bove the high tent of

101 *Freely* $\text{♩} = \text{ca. } 60$

your sleep. high tent of your

pp

104 *Freely*

sleep.

pp *mf* *ppp*