

University of Adelaide

Faculty of Humanities and Social Sciences

Elder Conservatorium of Music

Portfolio of Compositions and Exegesis:

Composing for a Choral Spectrum

Submitted in fulfillment of the requirements
for the degree of

Master of Music (MMus)

by

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Part A

Portfolio of Compositions

A.1 Choral Music for Children

A.2 Choral Music for Adults

A.1 Choral Music For Children

1.1: Choral Music for Children: 1 Part

1.2: Choral Music for Children: 2 Parts

1.3: Choral Music for Children: 3 Parts

1.4: Choral Music for Boys with Changing Voices

1.5: Choral Music for Teenage Treble Voices

1.1 Choral Music for Children's Voices: 1 Part

1.11: *12 Bars of Chocolate Cake*

1.12: *The Shortcut*

1.13: *Misty Morning*

1.14: *Jumping Warm-Up Tune*

1.11 *12 Bars of Chocolate Cake*

For Unison Treble Voices and Guitar

Duration: 1 minute, 20 seconds

Words and Music by Callie Wood

2007

Composer's Notes

12 Bars of Chocolate Cake was composed in 2007 for a composition workshop called Recipe for a Song, for eight to ten year old children from Sydney Children's Choir.

Lyrics

By Callie Wood, 2007

Chocolate cake is very nice.

I wish I could eat it twice,

But Mama says it's very bad for me,

Cause it'll rot my teeth and it'll give me a cavity.

But me 'n my friends made cake at school,

And we ate it by the swimming pool,

And we were all happy as could be,

Till we ate the whole thing and I got a sore tummy.

Cause chocolate cake it very nice,

And I wish I could eat it twice.

And even though Mama says it's very bad for me

I don't care. Cause I'm a chocolate cake fiend!

12 Bars of Chocolate Cake: Score

12 Bars of Chocolate Cake

Callie Wood

Allegretto ♩=112

Treble Voices

Acoustic Guitar

(light swing)

mf

Tr.

mf

Choc' - late cake is ve - ry nice I wish I could

A. Gtr.

Tr.

eat it twice but Ma - ma says it's ve - ry bad for

A. Gtr.

Tr.

me cause it' - ll rot my teeth and it' - ll

A. Gtr.

Tr.

(almost whisper)p

give me a ca - vi - ty But

A. Gtr.

15

Tr.
me 'n my friends made cake at school and we ate it by the

A. Gtr.
p

18

Tr.
swim ming pool and we were all hap - py as could

A. Gtr.
mf

21

Tr.
be Till we ate the whole thing and I

A. Gtr.
f

24

Tr.
got a sore tum-my Cause

A. Gtr.
mp

27

Tr.
choc' - late cake is ve - ry nice and I wish I could

A. Gtr.
p *mp*

30 *mf*

Tr. eat it twice and e-venthough Mama says it's ve - ry bad for

A. Gtr. *mf*

33

Tr. me

A. Gtr.

35 *f* **rall.**

Tr. I don't care cause I'm a choc' late cake fiend!

A. Gtr. *mp*

1.12 *The Shortcut*

For Unison Treble Voices and Guitar

Duration: 1 minute, 50 seconds

Words and Music by Callie Wood

2008

Composer's Notes

A walk with my niece and nephew, and their grandparents, through some wetlands provided the inspiration for this piece. The poem is written from the point of view of my nephew.

Lyrics

By Callie Wood, 2008

Once we went walking with Mahri and Bill
Round the dam at the base of the hill
Then halfway round my young sister said,
"I'm so very tired I might fall down dead."

Then Mahri said, "Should we all turn back,
Or should we keep going round the track?"
My sister said, with a weary sigh,
"I'll probably make it, if I try."

So we kept on walking, and what did we see?
Some stepping stones making a shortcut. "Yippee!
It's saved our bacon!" Old Bill cried.
"It's save our bacon." I replied.

Then my little sister, with the wobbly legs, piped
"It's saved our bacon, and our eggs!"
It saved our bacon (and our eggs).
It saved my sister's wobbly legs.

The Shortcut: Score

The Shortcut

Words and Music by Callie Wood

Allegro

Treble Voices

Acoustic Guitar

mf

Amaj Cmaj Dmaj Amaj

Once, we went walk-ing with

7

Tr.

A. Gtr.

Dmaj Amaj Cmaj Dmaj Amaj

Mah-ri and Bill 'round the dam at the base of the hill, when haf-way

14

Tr.

A. Gtr.

Cmaj Dmaj Amaj Dmaj Cmaj Emin⁷

'round my young sis-ter said, "I'm so ve-ry tired I might fall down

20

Tr.

A. Gtr.

Amaj

mp f

dead!" Then Mah-ri said, "Should we

26

Tr.

A. Gtr.

Dmaj Amaj Dmaj Cmaj Emaj

mp

all turn back? Or should we keep go-ing round the track?" My

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mp

32 mp

Tr. 
 sis-ter said, with a wea-ry sigh, "I can pro-ba-bly make it if I

A. Gtr. 
 Amaj Cmaj Dmaj Amaj Dmaj Cmaj Emin⁷

39 mf p mf

Tr. 
 try". So we kept on walk-ing, and what did we see? Some

A. Gtr. 
 Amaj Dmaj Amaj
 mf p mf

45 f

Tr. 
 step-ping stones mak-ing a short-cut. "Yip-pee! It's saved our ba-con!"

A. Gtr. 
 Dmaj Cmaj Emaj Amaj Dmaj
 f mf

51 mf f mf

Tr. 
 Old Bill cried. "It's saved our ba-con," I re-plied. Then

A. Gtr. 
 Cmaj Amaj Dmaj Cmaj Emin⁷ Amaj
 f mf

58 f

Tr. 
 my lit-tle sis-ter with the wob-bly legs, piped, "Its saved our ba-con

A. Gtr. 
 Dmaj Amaj Cmaj Dmaj
 f

64 *mf*

Tr. and our eggs!" It saved our ba-con (and our

A. Gtr. Cmaj Amaj Cmaj Dmaj

70

Tr. eggs). It saved my sis-ter's wob-bly (legs)!

A. Gtr. Amaj Dmaj Cmaj Emin⁷ Amaj

1.13 *Misty Morning*

For Unison Treble Voices and Piano

Duration: 1 minute, 12 seconds

Words and Music by Callie Wood

2007

Composer's Notes

Misty Morning was originally 'made up' one summer morning when I was about eleven years old. I finally wrote down or 'composed' the piece in 2008.

Lyrics

By Callie Wood, 1992

Misty, misty morning sky
Lit by the early summer's light.
Sun now rises above the hill,
The way that it looks it the way I feel.

Golden rays spreading out,
Melting the mists of gloom.
Clouds now rise to the heav'n above.
Flowers are in bloom.

Misty Morning: Score

MISTY MORNING WORDS AND MUSIC BY CALLIE WOOD

$\text{♩} = 80$

TREBLE VOICES *MF*

MIS - TY_ MI - STY_ MOR - NING SKY LIT BY THE

PIANO *LEGATO* *p*

6

Tr. EAR - LY SUM - MER'S LIGHT SUN NOW RISE - ES A -

PNO.

11

Tr. *MF*

SOVE THE_ HILL THE WAY THAT IT LOOKS IS THE WAY I

PNO.

16

Tr. *MF*

FEEL GOL - DEN_ RAYS_ SPREAD - ING OUT

PNO. *p*

21

Tr. *p* MEL - TING THE MISTS OF GLOOM *MF* THE CLOUDS NOW

PNO. *pp* *p*

26

Tr. RISE TO THE HEAV'N A - BOVE FLOW - ERS ARE IN BLOOM

PNO.

32

Tr. *MF* MI - STY - MI - STY - MOR - NING SKY LIT BY THE

PNO. *p* LEGATO

38

Tr. EAR - LY SUM - MERS LIGHT SUN NOW RIS - ES A -

PNO.

43 MF

Tr. SOVE THE HILL THE WAY THAT IT

PNO.

46 RIT. . . .

Tr. LOOKS IS THE WAY I FEEL

PNO. RIT. . . .

1.14 *Jumping Warm-Up Tune*

A Warm-Up for A Cappella Unison Treble Voices

Duration: 10 seconds

Words and Music by Callie Wood

2008

Composer's Notes

Jumping Warm-up Tune was composed as a simple warm-up piece for young children. Rhythmic movements could accompany this piece to help warm up the children's bodies for singing and to encourage them to embody the rhythm.

Lyrics

By Callie Wood, 2007

Jumping up and down

On a trampoline.

Twisting all around,

I am turning green!

Jumping Warm-Up Tune: Score

Jumping Warm-Up Words and Music by Callie Wood

Andante Moderato
mf

Treble Voices  Jump - ing up and down on a tramp - o - line,

Tr.  twist - ing all a - round, I am turn - ing green!

Detailed description: The score is for a piece titled 'Jumping Warm-Up' by Callie Wood. It is marked 'Andante Moderato' with a dynamic of 'mf'. The music is in 4/4 time. The first part is for 'Treble Voices' and consists of two measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half). The lyrics are 'Jump - ing up and down on a tramp - o - line,'. The second part is for 'Tr.' (Trumpet) and also consists of two measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half). The lyrics are 'twist - ing all a - round, I am turn - ing green!'. The first measure of the trumpet part has a triplet of three eighth notes (G4, A4, B4) over the first three notes of the measure.

1.2 Choral Music For Children's Voices: 2 Parts

1.21: *The Gliders*

1.22: *Orange Kite*

1.23: *Gifts From the Sea*

1.24: *Kangaroo Warm-Up Round*

1.25: *River Flowing Warm-Up*

1.21 *The Gliders*

For Treble Voices in Two Parts and Piano.

Duration: 1 minute

Words and Music by Callie Wood

2008

Composer's Notes

The words for *The Gliders* were inspired by a trip to the Austrian Alps. In the Alps at certain times, para-gliders can be seen jumping off the tops of mountains and floating down on the thermals. From a distance they look like large birds.

Lyrics

By Callie Wood, 2007

I saw them floating there, like birds
High above the mountain peak
One was blue with silver stars
And a golden streak.

They floated there like butterflies
Slowly drifting by
Surfing currents in the sky
Para-gliders fly.

One day when I'm strong and tall
I will climb a mountain too
With my wings I will not fall
I'll just fly into the blue.

The Gliders: Score

The Gliders Words and Music by Callie Wood

Allegretto

Treble Voices *mf*

I saw them float ing_ there like birds_ high a - bove the_

Piano **Allegretto**
legato
p *mp*

9

Tr. *p* *mp*

moun-tain peak One was blue with sil-ver stars_ and a gold en-streak

Pno.

18

Tr. *p* *mp*

They float-ed there like but-ter-flies slow-ly drift ing_ by

Pno. *pp* *p*

27 *mf* *f* *mf*

surf-ing cur-rents in the sky_ pa-ra-gli-ders fly One day

Pno. *mp* *mf* *mp*

mf

36

Tr.

when I'm strong and tall I will climb those moun-tains too With my

Pno.

44

Tr.

wings I will not fall I'll just fly in - to the blue.

Pno.

1.22 *Orange Kite*

For Treble Voices in Two Parts and Guitar

Duration: 1 minute, 21 seconds

Words and Music by Callie Wood

2007

Composer's Notes

Orange Kite was inspired by a childhood memory of kite flying. There was a big hill outside our house and I would launch my kite there on windy days. Then I'd run down the hill, feeling as though I was flying too.

Lyrics

By Callie Wood, 2007

I have a kite, an orange kite,
Its tail is made of bows.
I fly it on the hilltop
On days when a strong wind blows.

I run down the hill, my kite far above
And laugh with sheer delight
As the wind ruffles the tail
Of my orange kite.

Orange Kite: Score

Orange Kite Words and Music by Callie Wood

Allegretto *mf*

Treble Voices 1

Treble Voices 2

Acoustic Guitar

p *mf*

3

Tr. 1

Tr. 2

A. Gtr.

kite an o - range

kite an o - range

5

Tr. 1

Tr. 2

A. Gtr.

kite its tail is made of

kite its tail is made of

7

Tr. 1

Tr. 2

A. Gtr.

bows fly on the

bows I fly it on the

9

Tr. 1
hill top when a strong wind

Tr. 2
hill - - top On days when a strong wind

A. Gtr.

11

Tr. 1
blows I run down the hill

Tr. 2
blows I run down the hill my kite far a -

A. Gtr.

13

Tr. 1
kite far a-bove and laugh

Tr. 2
bove and laugh with

A. Gtr.

15

Tr. 1
sheer de - light as the wind

Tr. 2
sheer de - light as the wind

A. Gtr.
8

17

Tr. 1
ruf-fles the tail of my

Tr. 2
ruf-fles the tail of my

A. Gtr.
8

19

Tr. 1
or - - - ange kite

Tr. 2
or - - - ange kite

A. Gtr.
8

21

Tr. 1

Tr. 2

A. Gtr.
8

1.23 *Gifts from the Sea*

For Treble Voices in Two Parts and Piano

Duration: 2 minutes, 19 seconds

Words and Music by Callie Wood

2005

Composer's Notes

Gifts from the Sea was inspired by a Christmas spent quietly at the beach, enjoying the treasures washed up by the waves.

Lyrics

By Callie Wood, 2005

On Christmas morning, early

I go down to the sea

I walk along the water's edge

The waves have gifts for me

Seashells and cloudy glass

Smoothed round by the sand

Pebbles of many colours

Lie glistening on the strand

Necklaces of seaweed

And mermaid's hair, I've found

Sea-gull feathers and cuttlefish shells

Half-buried in the ground

In soft sand by the dunes

Camouflaged and small

Plover's eggs lie sheltered

The most precious gift of all

On Christmas morning early

The waves sing soft with me

As we celebrate the gift of life

Like a treasure from the sea

Gifts from the Sea: Score

Gifts From The Sea

Words and Music by Callie Wood

Allegretto

Treble Voices 1 *mf*
On Christ-mas morn- ing

Treble Voices 2 *mf*
On Christ-mas morn - ing

Allegretto
Legato

Piano *mf* *mp*

Tr. 1
ear - ly I go down to the sea I walk a long the

Tr. 2
ear - ly I go down to the sea I walk a long the

Pno.

Tr. 1
wa-ter's edge the waves have gifts for me

Tr. 2
wa-ter's edge the waves have gifts for me

Pno.

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11

Tr. 1
Sea - shells and clou - dy glasssmoothed round by the

Tr. 2
Sea - shells and clou - dy glasssmoothed round by the

Pno.

14

Tr. 1
sand Ma - ny co - loured peb - bles lie

Tr. 2
sand Ma - ny co - loured peb - bles lie

Pno.

17

Tr. 1
glist' ning on the strand Neck - la - ces of sea - weed and

Tr. 2
glist' ning on the strand neck - la ces of sea - weed and

Pno.

mp

p

p^{sc.}

21

Tr. 1 *mf*
mer-maid's hair I've found sea - gull feathers and

Tr. 2 *mf*
mer - maids hair I've found sea - gull feathers and

Pno. *mp*

24

Tr. 1 *p*
cut-tle-fish shells half bu - ried in the ground In

Tr. 2 *p*
cut-tle-fish shells half bu - ried in the ground In

Pno.

27

Tr. 1 *mp*
soft sand by the dunes So

Tr. 2 *mp*
soft sand by the dunes ca - mou-flaged and

Pno. *pp* *p*

30

Tr. 1 *mf*
small plo - ver's eggs lie shel - tered the most

Tr. 2 *mf*
small plo - vers eggs lie shel - tered the most

Pno.

33

Tr. 1
pre - cious gifts of all

Tr. 2
pre - cious gifts of all

Pno. *mp* *mf*

36

Pno. *f*

40 mp

Tr. 1 mp

Tr. 2 mp

Pno. p

On

43 mf

Tr. 1 mf

Tr. 2 mf

Pno.

Christ mas morn - ing ear - ly the waves sing soft with me As we

Christ mas morn - ing ear - ly the waves sing soft with me As we

47

Tr. 1

Tr. 2

Pno.

ce - le brate the gift of life like a

ce - le brate the gift of life like a

50

Tr. 1

Tr. 2

Pno.

trea - sure from the sea

trea - sure from the sea

Detailed description: This system covers measures 50, 51, and 52. Tr. 1 and Tr. 2 are vocal parts with lyrics. Tr. 1 has a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, and a whole note on C5. Tr. 2 has a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a quarter note on C5, and a whole note on C5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

53

Tr. 1

Tr. 2

Pno.

Detailed description: This system covers measures 53, 54, and 55. Tr. 1 and Tr. 2 are silent. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

56

Pno.

Detailed description: This system covers measures 56, 57, and 58. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a double bar line.

1.24 *Kangaroo Warm-Up Round*

A Warm-Up Round for A Cappella Treble Voices

Duration: 10 seconds

Words and Music by Callie Wood

2008

Composer's Notes

Kangaroo Warm-Up Round was composed as a choral warm-up to practise singing arpeggios, and to develop independent part-singing.

Lyrics

By Callie Wood, 2008

Kangaroo
Hopping along
Won't you stop
And hear my song?

Kangaroo Warm-Up Round: Score

Kangaroo Warm-Up Round

Allegretto

Words and Music by Callie Wood

Treble Voices



The musical notation is for Treble Voices in 2/4 time. It consists of a single line of music with a treble clef. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. There are two asterisks above the first and second notes. The piece ends with a double bar line.

mf * *

Kan-ga - roo hop-ping a - long Won't you stop and hear my song?

1.25 River Flowing Warm-Up

A Warm-Up Song for A Cappella Treble Voices in Two Parts

Duration: 19 Seconds

Words and Music by Callie Wood

2008

Composer's Notes

River Flowing Warm-Up is for practising staying in tune on a repetitive line in harmony, legato singing, and independent part-singing.

Lyrics

By Callie Wood, 2008

River flowing slowly
to the sea.
Drifting on your current.
River, carry me.

River Flowing Warm-Up: Score

River Flowing Warm-Up

Words and music by Callie Wood

Allegretto
(melody)
mf

Treble Voices 1

Ri - ver flow-ing slow-ly to the sea.

(ostinato)
mp

Treble Voices 2

Ooh Ooh

5

Tr. 1

Drif - ting on the cur-rent, Ri - ver car-ries me.

Tr. 2

Ooh Ooh

1.3 Choral Music for Children's Voices: 3 Parts

1.31: *Admiral's Arch*

1.32: *Moonrise*

1.33: *Spooky Warm-Up*

1.31 *Admiral's Arch*

For Treble Voices in Three Parts and Piano

Duration: 3 minutes, 1 second

Words and Music by Callie Wood

2005

Composer's Notes

The poem for *Admiral's Arch* was written during a camping trip to Kangaroo Island in South Australia. The poem describes a colony of New Zealand fur seals that lives and plays in a tiny portion of the Southern Ocean framed by a spectacular rock archway called Admiral's Arch.

Lyrics

By Callie Wood, 1999

Sleek and dark
As black mercury
Seals sliding
Over rocks

Dancing in water
Flowing duets
Of silver
And green

Twining and spiraling
Swift as sunlight
Changelings
Of Lethe

Under an archway
Of wind-carved teeth
Sadness
Of a selkie's song

Admiral's Arch: Score

ADMIRAL'S ARCH

WORDS AND MUSIC BY CALLIE WOOD

ALLEQRETTO

MP

TREBLE VOICES 1

TREBLE VOICES 2

TREBLE VOICES 3

PIANO

6

Tr. 1

Tr. 2

Tr. 3

PNO.

DARK AS BLACK MER - CU - RY SEALS SLI - DING

DARK AS BLACK MER - CU - RY SEALS SLI - DING

DARK AS BLACK MER - CU - RY SEALS SLI - DING

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11

MF

Tr. 1
O - VER ROCKS AH DARK AS AH

Tr. 2
O - VER ROCKS AH AH AH

Tr. 3
O - VER ROCKS SLEEK AND DARK AS SLACK

PNO.

16

Tr. 1
AH SEALS SLI - DING O - VER ROCKS

Tr. 2
AH SEALS AH O - VER ROCKS

Tr. 3
MER - CU - RY SEALS SLI - DING O - VER ROCKS

PNO.

21

Tr. 1

Tr. 2

Tr. 3

PNO.

p

MP

SLEEK AND DARK SLEEK AND

SLEEK AND DARK SLEEK AND

SLEEK AND DARK SLEEK AND

p

MP

MP

26

Tr. 1

Tr. 2

Tr. 3

PNO.

MF

p

DARK AS BLACK MER - CU - RY SEALS

DARK AS BLACK MER - CU - RY SEALS

DARK AS BLACK MER - CU - RY SEALS

MF

MF

p

p

4

30

Tr. 1

Tr. 2

Tr. 3

PNO.

F

SEALS SLI - DING O - VER

F

SEALS SLI - DING O - VER

F

SEALS SLI - DING O - VER

MF

MF

33

Tr. 1

Tr. 2

Tr. 3

PNO.

MF

ROCKS DAN - CING IN WA - TER

MF

ROCKS WA - TER

MF

ROCKS DAN - CING

p

39

Tr. 1
Tr. 2
Tr. 3
PNO.

FLOW-ING DU - ETS OF SIL - VER AND GREEN DAN - CING_
FLOW-ING DU - ETS OF SIL - VER AND GREEN DAN - CING_
DAN - CING_
DAN - CING_

44

Tr. 1
Tr. 2
Tr. 3
PNO.

FLOW ING_ DU - ETS OF IN WA - TER FLOW ING_ DU - ETS OF
IN WA - TER FLOW ING_ DU - ETS OF IN WA - TER FLOW ING_ DU - ETS OF
IN WA - TER FLOW ING_ DU - ETS OF
MP
MP

49

Tr. 1
SIL - VER AND GREEN *mp* *mf*

Tr. 2
SIL - VER AND GREEN TWIN - ING *mf* SPI - RAL - LING

Tr. 3
SIL - VER AND GREEN AND SPI - RAL - LING

PNO.
p *MP*

55

Tr. 1
f TWIN - ING AND SPI - RAL LING *MF* SWIFT AS

Tr. 2
f TWIN ING AND SPI - RAL LING *MF* SWIFT AS

Tr. 3
f TWIN ING AND SPI - RAL - LING *MF* SWIFT AS

PNO.
MF

59

Tr. 1
SUN - LIGHT CHANGE-LINGS CHANGE-LINGS OF LETHE

Tr. 2
SUN - LIGHT CHANGE-LINGS OF LETHE UN- DER AN

Tr. 3
SUN - LIGHT CHANGE-LINGS OF LETHE

PNO.
pp pp MF

64

Tr. 1
UN- DER AN ARCH- WAY UN- DER AN ARCH- WAY OF

Tr. 2
ARCH- WAY UN- DER AN ARCH- WAY OF

Tr. 3
UN- DER AN ARCH- WAY UN- DER AN ARCH- WAY OF

PNO.
MF

69

Tr. 1
WIND CARVED TEETH SAD-NESS OF A SEL-KIE'S SONG

Tr. 2
WIND CARVED TEETH SAD-NESS OF A SEL-KIE'S

Tr. 3
WIND - CARVED TEETH SAD-NESS OF A SEL - KIE'S

PNO.
p MP

75

Tr. 1
A SEL - KIE'S SONG... SLEEK AND DARK AS

Tr. 2
SONG... SLEEK AND DARK AS

Tr. 3
SONG... SLEEK AND DARK AS

PNO.
pp

81

Tr. 1
BLACK MER - CU - RY SEALS SLI - DING O - VER

Tr. 2
BLACK MER - CU - RY SEALS SLI - DING O - VER

Tr. 3
BLACK MER - CU - RY SEALS SLI - DING O - VER

PNO.

86

Tr. 1
ROCKS SLEEK AND DARK AS BLACK MER - CU - RY

Tr. 2
ROCKS SLEEK AND DARK AS BLACK MER - CU - RY

Tr. 3
ROCKS SLEEK AND DARK AS BLACK MER - CU - RY

PNO.

10

91

Tr. 1
SEALS SLI DING O - VER ROCKS

Tr. 2
SEALS SLI DING O - VER ROCKS

Tr. 3
SEALS SLI DING O - VER ROCKS

PNO.

95

PNO.

mf

98

PNO.

1.32 *Moonrise*

For Treble Voices in Three Parts and Guitar

Duration: 1 minute, 42 seconds

Music and Lyrics by Callie Wood

2008

Composer's Notes

Moonrise was inspired by a landscape painting of a summer evening, by concern about the drought, and by concern about the erosion and loss of topsoil seen in some of the big winds in Melbourne in early 2008.

Lyrics

By Callie Wood, 2007

I watch the moon rise
Across salt-lakes
And sand dunes.

I watch the moonrise.
It's dry.

Trees are ink-drops
After-sunset colours
Blur with sky-dust.

One star shines
Above the hill,
Illuminating strike-lines.

It's dry.
I watch the moonrise.

Moonrise: Score

Moonrise

Words and Music by Callie Wood

Andante

Musical notation for Treble Voices 1, Treble Voices 2, Treble Voices 3, and Acoustic Guitar. Treble Voices 1 and 3 are silent. Treble Voice 2 has a single note on the third staff with a dynamic marking of *mf* and a first ending bracket. The Acoustic Guitar part starts with a dynamic marking of *mf* and features a rhythmic accompaniment of eighth notes.

Musical notation for Tr. 1, Tr. 2, Tr. 3, and A. Gtr. with lyrics. Tr. 1: *mf* I watch the moon - rise. Tr. 2: watch the moon - rise a -. Tr. 3: *mf* I watch the moon - rise. The Acoustic Guitar part continues with the same rhythmic accompaniment.

Musical notation for Tr. 1, Tr. 2, Tr. 3, and A. Gtr. with lyrics. Tr. 1: a - cross salt - lakes. Tr. 2: cross salt - lakes and. Tr. 3: a - cross salt - lakes. The Acoustic Guitar part continues with the same rhythmic accompaniment.

10

Tr. 1
and sand - dunes

Tr. 2
sand - dunes I watch

Tr. 3
and sand - dunes the moon

A. Gtr.

13

Tr. 1
the moon

Tr. 2
moon - rise It's

Tr. 3
rise It's dry.

A. Gtr.

16

Tr. 1
It's dry Trees are ink drops, af - ter

Tr. 2
dry. Trees are ink drops, af - ter sun - set

Tr. 3
It's dry. Trees are ink drops, af - ter sun - set

A. Gtr.

19

Tr. 1
sun - set co - lours blur with sky - dust mp

Tr. 2
co - lours blur with sky dust mp

Tr. 3
co - lours blur with sky dust mp

A. Gtr.
mp

22

Tr. 1
p one star mf shines

Tr. 2
one star shines a - mf

Tr. 3
one star shines a - mf

A. Gtr.
p mp mf

25

Tr. 1
a - bove the hill i - lu - mi - na - ting

Tr. 2
bove the hill il - lu - mi - na - ting

Tr. 3
bove the hill il - lu - mi - na - ting

A. Gtr.
f

28 mp

Tr. 1
strike - lines mp It's

Tr. 2
strike lines It's dry. mp I

Tr. 3
strike - lines It's dry.

A. Gtr. mp

31 mf

Tr. 1
dry. I watch the

Tr. 2
watch the moon

Tr. 3
I watch the moon

A. Gtr. mf

33 rit. p

Tr. 1
moon rise

Tr. 2
rise moon - rise

Tr. 3
rise

A. Gtr. p

1.33 *Spooky Warm-Up*

A Warm-Up for A Cappella Treble Voices in Three Parts

Duration: 19 seconds

By Callie Wood

2008

Composer's Notes

Spooky Warm-Up is a singing technique and vowel-matching warm-up in three parts, which would be suitable for a children's choir.

Opportunities to practise vowel matching are provided with *legato* lines sung on the same vowel sound as the other two parts.

It was intended that the singers using this warm-up could swap parts to practise producing the vowels in different parts of their range.

Spooky Warm-Up: Score

Spooky Warm-Up By Callie Wood

♩=100 (Allegretto)

p

Treble Voices 1
Ooh _____ Ah _____

Treble Voices 2
Ooh _____ Ah _____

Treble Voices 3
Ooh _____ Ah _____

5

Tr. 1
Eee _____ Eh _____ Oh Ooh

Tr. 2
Eee _____ Eh _____ Oh Ooh

Tr. 3
Eee _____ Eh _____ Oh Ooh

1.4 Choral Music for Boys with Changing Voices

1.41: *Tram*

1.41 *Tram*

For Changing and Unchanging Treble Voices in Seven Parts
and Typhoon bell, with Multimedia.

Duration: 5 minutes

By Callie Wood

2005

Composer's Notes

Tram is a versatile piece with a range of performance options. For example, it has been performed with live movement, live voice and moving image, and also with recorded voice, moving image and sculpture. *Tram* is ideal for boys with changing voices, because there are plenty of unvoiced parts and there is no 'right' pitch. *Tram* was originally composed to accompany a five-minute film, and has therefore been composed to occur over a five-minute period. However, the form of this piece could easily be extended or abbreviated as required. For example, *Tram* could be used effectively as a warm-up piece in an abbreviated form. The marked durations in the *Tram* time-score are based on an actual tram ride, and as such are not very flexible. However, the rhythms in *Tram* could be taken at varying tempos, decided by each individual performer, while keeping the original rhythmic motif, and the marked durations, intact. This would produce interesting episodes of phasing which are appropriate in this piece, while maintaining accurate durations. The marked pitches in *Tram* should be taken as relative. Pitch clusters work well in this piece. All 'hairpins' <> should be treated like electronic fades (fading in or out from nothing).

| Notated Sound: | Sound Portrays: | Key Performance Notes: |
|-----------------------|--|---|
| Kssshhhhhh | The hiss (release of brake?) which the tram makes when it is about to start moving. | This is an unvoiced sound (whispered). This sound starts with a loud attack on the "K" and "Sh" and then glissandos down slowly to nothing >. |
| Prr Prr | One of the rhythmical sounds of the tram wheels on the track. | This is an unvoiced sound. The "P" is quite soft. The emphasis of this sound is on the flipped/rolled "rr." The hairpins indicate where this sound fades in from nothing < and fades out > to nothing. |
| Mmmmmm | The sound of the tram's engine either increasing in speed (rising glissando) or decreasing in speed (descending glissando) | This sound is voiced. It is a nasal hum that should glissando very slowly either up or down (as indicated). The rising hum starts from nothing and increases in volume as it ascends <. The hum decreases in volume as it descends >. |
| Trrtsika | One of the rhythmical sounds of the tram wheels on the track. | This is an unvoiced sound. The "T" attack leads into a rolled "rr" with secondary attacks on the "tsi" and "ka." The most sustained part of this sound is the rolled "rr." This sound may be faded in or out <>. |
| Hrr Hrr | One of the rhythmical sounds of the tram wheels on the track. | This is an unvoiced sound. This sound has a breathy "H" attack leading to a rolled "rr" and may be faded in or out <>. |
| KHheeeeee | The sound of the wind going past the tram as it goes along. | This is an unvoiced sound. This sound has a very smooth attack and is produced by expelling air steadily and noisily through the back teeth or over |

| | | |
|--|---|--|
| Nnng | The whine of the tram's engine when it reaches a steady speed. | the tongue. It helps to spread the mouth open sideways in a kind of 'smile.' |
| Pfieehou | The sound of the tram's engine as it comes to a full stop at a station. | This sound is voiced. This sound is a hum produced in the back of the throat. The mouth should remain open. This is an unvoiced sound. There is a strong attack on the "Pf" at the beginning of this sound, and quite a bit of air should be expelled in this attack, before the slow and breathy glissando which smoothly progresses through the different vowel sounds and dies away to nothing >. |
| Ooo | The sound of an ambulance siren as it approaches and recedes from the tram. | This sound is voiced. This is a smooth, undulating glissando. The peak of the glissando should first increase and then decrease in pitch, to give the impression of the Doppler effect. |
| Gzhhh | A low electronic noise as the tram goes up a hill. | This sound is voiced. The attack is an unvoiced "G" but the zhhh (or "jjj" as in "genre") sound should be sung at quite a low pitch. |
| Ffa Ffa | One of the rhythmical sounds of the tram wheels on the track in reverse. | This is an unvoiced sound. Expel plenty of air around the "Ff" sound. |
| Tsika | One of the rhythmical sounds of the tram wheels on the track in reverse. | This is an unvoiced sound. This is a shortened version of Trrtsika. |
| Oowhid | The sound of the tram coming to a full stop at the station in reverse. | This is an unvoiced sound. This is an upward glissando produced by sucking in air and varying the shape of the mouth to produce the appropriate vowel. It should end suddenly on a soft (unvoiced) "d." |
| Typhoon Bell (Or any bell that can be made to change pitch by varying the intensity at which it is struck). | Level tram crossing warning sound. | This is the only sound in the piece made by an instrument other than the human voice. The bell should increase and decrease in pitch to give the impression of the Doppler effect. Increasing and decreasing the force with which the bell is hit can achieve this. |

Tram: Score

Tram
Music by Callie Wood

00:00:00:00 00:00:01:00 00:00:02:00 00:00:03:00 00:00:04:00 00:00:05:00 00:00:06:00

$\text{♩} = 60$

Voice 1: Prr prr prr prr Prr prr
Voice 2: Trr - tsi - ka
Voice 3: Mmmmmmmmm *gliss.*
Voice 4: *f* Kshhhhhhhhhhhhhhh *gliss.*
Voice 5: -
Voice 6: -
Voice 7: -
Small Typhoon Bell: -



00:00:07:00 00:00:08:00 00:00:09:00 00:00:10:00 00:00:11:00 00:00:12:00 00:00:13:00 00:00:14:00

V. 1: prr prr Prr prr prr prr Prr prr prr prr
V. 2: Trr - tsi - ka Trr - tsi - ka Trr - tsi - ka
V. 3: *gliss.* Mmmmmmmmm *gliss.*
V. 4: -
V. 5: Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr
V. 6: -
V. 7: -
T. Bell: -

00:00:15:00 00:00:16:00 00:00:17:00 00:00:18:00 00:00:19:00 00:00:20:00 00:00:21:00

V.1 Prr prr prr prr prr Hrr hrr Hrr hrr Hrr hrr

V.2 KHheeeeee

V.3 *gliss.*
gliss.

V.4 KHheeeeee

V.5 Hrr hrr Prr prr prr Hrr hrr Hrr hrr Hrr hrr Hrr hrr



00:00:22:00 00:00:23:00 00:00:24:00 00:00:25:00 00:00:26:00 00:00:27:00 00:00:28:00 00:00:29:00

V.1 Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V.2

V.3 *gliss.*
gliss.
Nngg

V.4

V.5 Hrr hrr Hrr hrr Hrr hrr Hrr hrr Prr prr prr prr Hrr hrr



00:00:30:00 00:00:31:00 00:00:32:00 00:00:33:00 00:00:34:00 00:00:35:00 00:00:36:00 00:00:37:00 00:00:38:00

V.1 Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka

V.2

V.3

V.4

V.5 Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

00:00:39:00 00:00:40:00 00:00:41:00 00:00:42:00 00:00:43:00 00:00:44:00 00:00:45:00 00:00:46:00:00:47:00 00:00:48:00

V.1 Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr -

V.2

V.3 Mmmmm *gliss.*

V.4

V.5 Hrr hrr

00:00:49:00 00:00:50:00 00:00:51:00 00:00:52:00 00:00:53:00 00:00:54:00 00:00:55:00 00:00:56:00 00:00:57:00 00:00:58:00

V.1 tsi - ka

V.3 *gliss.*

V.4 Pffieehou

00:00:59:00 00:01:00:00 00:01:01:00 00:01:02:00 00:01:03:00 00:01:04:00 00:01:05:00 00:01:06:00

V.1 Pr r pr r pr r pr r Pr r pr r

V.3 Mmmmmmmmm *gliss.* *gliss.*

V.4 *f* Kshhhhhhhhhhhhh *gliss.*

V.5 Trr - tsi-ka Trr - tsi-ka

V.6 Mmmmmmmmm *gliss.* *gliss.*

00:01:07:00 00:01:08:00 00:01:09:00 00:01:10:00 00:01:11:00 00:01:12:00 00:01:13:00 00:01:14:00

V.1 pr r pr r Pr r pr r pr r pr r Pr r pr r pr r pr r

V.3 *gliss.* *gliss.*

V.4

V.5 Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka

V.6 *gliss.* *gliss.* Nngg

00:01:15:00 00:01:16:00 00:01:17:00 00:01:18:00 00:01:19:00 00:01:20:00 00:01:21:00 00:01:22:00

V. 1 Prr prr prr prr Prr Trr - tsi - ka Trr - tsi - ka Trr - tsi - ka Trr - tsi - ka

V. 2

V. 3 KHheeeeee *gliss.* *gliss.*

V. 4 Mmmmmmmmm Nng Mmmmm KHheeeeee

V. 5 Hrr hrr Hrr hrr Hrr hrr

V. 6

V. 7

00:01:23:00 00:01:24:00 00:01:25:00 00:01:26:00 00:01:27:00 00:01:28:00 00:01:29:00 00:01:30:00 00:01:31:00 00:01:32:00 00:01:33:00

V. 1 Trr - tsi - ka Prr prr

V. 2

V. 3 *gliss.*

V. 4 Pficeehou *f* Kshhhhhhhhhhhhh *gliss.*

V. 5 *f* Kshhhhhhhhhhhhh *gliss.*

V. 6

V. 7 Ooo

00:01:34:00 00:01:35:00 00:01:36:00 00:01:37:00 00:01:38:00 00:01:39:00 00:01:40:00 00:01:41:00 00:01:42:00

V. 1 prr prr Prr prr prr prr Prr prr prr prr Prr prr

V. 3 Mmmmmmmmm *gliss.* *gliss.*

V. 4 Trr - tsi - ka Trr - tsi - ka Trr - tsi - ka

V. 5

V. 6 *gliss.*

V. 7 Mmmmmmmmm

00:01:43:00 00:01:44:00 00:01:45:00 00:01:46:00 00:01:47:00 00:01:48:00 00:01:49:00 00:01:50:00

V. 1 prr prr Prr prr prr prr Prr prr Hrr hrr Hrr hrr

V. 2

V. 3 Mmmmmmmmm gliss.

V. 4 prr Prr prr prr prr

V. 5 Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V. 6 gliss. Mmmmmmmmm gliss.

V. 7 KHheeeeee



00:01:51:00 00:01:52:00 00:01:53:00 00:01:54:00 00:01:55:00 00:01:56:00 00:01:57:00 00:01:58:00 00:01:59:00

V. 1 Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V. 2 KHheeeeee

V. 3 gliss.

V. 4

V. 5

V. 6 gliss.

V. 7

00:02:00:00 00:02:01:00 00:02:02:00 00:02:03:00 00:02:04:00 00:02:05:00 00:02:06:00 00:02:07:00 00:02:08:00

V.1 Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka

V.2

V.3

V.5

V.6 Hrr hrr Hrr hrr Hrr hrr

V.7

00:02:09:00 00:02:10:00 00:02:11:00 00:02:12:00 00:02:13:00 00:02:14:00 00:02:15:00 00:02:16:00 00:02:17:00 00:02:18:00 00:02:19:00

V.1 Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka

V.2

V.3 Mmmmm gliss. gliss.

V.5

V.6 Hrr hrr Hrr hrr Hrr hrr

V.7

00:02:20:00 00:02:21:00 00:02:22:00 00:02:23:00 00:02:24:00 00:02:25:00 00:02:26:00 00:02:27:00 00:02:28:00 00:02:29:00

V.1

V.2

V.3 gliss. gliss.

V.4 Pffieehou

V.5

V.6

V.7

00:02:30:00 00:02:31:00 00:02:32:00 00:02:33:00 00:02:34:00 00:02:35:00 00:02:36:00 00:02:37:00

V. 1 Prr prr prr Prr Prr prr prr

V. 3 Mmmmmmmmm *gliss.*

V. 4 *f* Kshhhhhhhhhhhhhhh *gliss.*

V. 5 *f* Kshhhhhhhhhhhhhhh *gliss.* Trr - tsi - ka Trr - tsi - ka Trr - tsi - ka

V. 6 Mmmmmmmmm *gliss.*

V. 7 Gzhhh Gzhhh

00:02:38:00 00:02:39:00 00:02:40:00 00:02:41:00 00:02:42:00 00:02:43:00 00:02:44:00 00:02:45:00 00:02:46:00

V. 1 Prr Prr prr prr Prr Prr prr prr Prr Prr prr prr

V. 3 *gliss.* Mmmmmmmmm *gliss.*

V. 5 KHheeeeee

V. 6 *gliss.*

V. 7 Gzhhh Gzhhh Gzhhh

00:02:47:00 00:02:48:00 00:02:49:00 00:02:50:00 00:02:51:00 00:02:52:00 00:02:53:00 00:02:54:00

V. 1 Prr Prr prr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V. 2 KHheeeeee

V. 3 *gliss.*

V. 5 Mmmmmmmmm

V. 6 *gliss.* Mmmmmmmmm *gliss.*

V. 7

T. Bell

00:02:55:00 00:02:56:00 00:02:57:00 00:02:58:00 00:02:59:00 00:03:00:00 00:03:01:00 00:03:02:00 00:03:03:00

V. 1
Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V. 2

V. 3
gliss
Nng

V. 4

V. 5

V. 6
gliss
Nng

V. 7

T. Bell



00:03:04:00 00:03:05:00 00:03:06:00 00:03:07:00 00:03:08:00 00:03:09:00 00:03:10:00 00:03:11:00 00:03:12:00

V. 1
Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V. 2

V. 3

V. 4
Prr prr

V. 5

V. 6

V. 7
Hrr hrr Hrr hrr Hrr Prrr prr prr

00:03:13:00 00:03:14:00 00:03:15:00 00:03:16:00 00:03:17:00 00:03:18:00 00:03:19:00 00:03:20:00 00:03:21:00

V.1
Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V.2

V.3

V.4
pr

V.5

V.6

V.7
Prr prr prr Prr prr prr Prr prr prr Prr prr prr Prr prr



00:03:22:00 00:03:23:00 00:03:24:00 00:03:25:00 00:03:26:00 00:03:27:00 00:03:28:00 00:03:29:00 00:03:30:00

V.1
Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V.2

V.3

V.5

V.6

V.7
pr Prr prr prr Prr prr prr Prr prr prr Prr prr prr

00:03:31:00 00:03:32:00 00:03:33:00 00:03:34:00 00:03:35:00 00:03:36:00 00:03:37:00 00:03:38:00 00:03:39:00

V. 1
Hrr hrr Hrr hrr Hrr hrr Hrr hrr Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka Trr - tsi-ka

V. 2

V. 3

V. 4
Prr prr

V. 5

V. 6

V. 7
Prr prr prr Pr

00:03:40:00 00:03:41:00 00:03:42:00 00:03:43:00 00:03:44:00 00:03:45:00 00:03:46:00 00:03:47:00 00:03:48:00 00:03:49:00

V. 1
Trr - tsi-ka Trr - tsi-ka

V. 2

V. 3
Mmmmm

V. 4

V. 5

V. 6
Mmmmm

V. 7

T. Bell

00:03:50:00 00:03:51:00 00:03:52:00 00:03:53:00 00:03:54:00 00:03:55:00 00:03:56:00 00:03:57:00 00:03:58:00

V. 3
gliss.
griss.

V. 4

V. 6
gliss.
griss.

Pfficeohou

T. Bell

00:03:59:00 00:04:00:00 00:04:01:00 00:04:02:00 00:04:03:00 00:04:04:00 00:04:05:00 00:04:06:00

V.1
Ffa Ffa Ffa Ffa Ffa Ffa

V.2
tsi-ka

V.3
gliss.
Mmmmmmmmm

V.4
gliss.
f Kshhhhhhhhhhhhhhh

V.6
gliss.
Mmmmmmmmm

V.7
Hrr hrr



00:04:07:00 00:04:08:00 00:04:09:00 00:04:10:00 00:04:11:00 00:04:12:00 00:04:13:00 00:04:14:00

V.1
Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa

V.2
tsi ka tsi-ka tsi ka tsi-ka tsi ka tsi-ka tsi ka tsi-ka tsi ka tsi-ka tsi ka tsi-ka Ffa Ffa tsi-ka

V.3
gliss.
Mmm

V.6
gliss.
Mmm

V.7
Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

T. Bell

00:04:15:00 00:04:16:00 00:04:17:00 00:04:18:00 00:04:19:00 00:04:20:00 00:04:21:00 00:04:22:00 00:04:23:00

V.1 Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Hrr hrr

V.2 Ffa Ffa tsi-ka KHheeeeee

V.3

V.4 Ffa Ffa tsi-ka Ffa Ffa tsi-ka Ffa Ffa tsi-ka Ffa Ffa

V.5 KHheeeeee

V.6

V.7 Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

T. Bell



00:04:24:00 00:04:25:00 00:04:26:00 00:04:27:00 00:04:28:00 00:04:29:00 00:04:30:00 00:04:31:00 00:04:32:00

V.1 Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

V.2

V.3 Mmm Mmm

V.4 tsi-ka hrr Hrr hrr

V.5

V.6 gliss. Mmmm

V.7 Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr Hrr hrr

00:04:33:00 00:04:34:00 00:04:35:00 00:04:36:00 00:04:37:00 00:04:38:00 00:04:39:00 00:04:40:00 00:04:41:00

V.1
Hrr hrr Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa

V.2

V.3
gliss.

V.4
Mmmm
Hrr hrr Hrr hrr Hrr Hrr Hrr Hrr Hrr

V.5

V.6
gliss.

V.7
Hrr hrr Hrr hrr Hrr hrr Hrr hrr

00:04:42:00 00:04:43:00 00:04:44:00 00:04:45:00 00:04:46:00 00:04:47:00 00:04:48:00 00:04:49:00

V.1
Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa Ffa

V.2

V.3
gliss.

V.4
Hrr Hrr Hrr Hrr Hrr Hrr Hrr Hrr

V.5

V.6
gliss.

V.7

00:04:50:00 00:04:51:00 00:04:52:00 00:04:53:00 00:04:54:00 00:04:55:00 00:04:56:00 00:04:57:00 00:04:58:00 00:04:59:00

V.1

V.3
Mmmm
gliss.

V.4
gliss.
Oowhid

V.5

V.6
gliss.
Mmmm

1.5 Choral Music for Teenage Treble Voices

1.51: *Adagio for Snow*

1.51 *Adagio for Snow*

For Treble Voices in Two Parts and Strings

Duration: 2 minutes, 58 seconds

By Callie Wood

2008

Composer's Notes

The general theme of the poem arose from a sense of sadness about some of the tragedies of global warming. This emotion was brought on by a documentary about the Arctic and Antarctic ice sheets, which showed how they have been melting sooner and sooner each year, and how this affects the fauna that relies on it, like the polar bears. According to the documentary polar bears are now severely endangered as a result of the retreating ice due to global warming.

Lyrics

By Callie Wood, 2008

The sea-ice melts early
Polar bear hunting
Stranded on melting ice
Far away from land

Starving he swims for days
Reaching land his only hope
Losing strength he must eat soon
Or he will surely die

I dream of snow
I dream of wild snow
White and glowing
On the peaks

Finally he reaches land
Only walrus there to eat
Walrus are fierce warriors
But now the bear is desperate

I dream of snow
I dream of wild snow
White and glowing on the peaks

Will there be snow for my children
Will the ice caps melt away?
Will there always be ice bears
Or will they just fade away

Wild bear attacks
Walrus fights back
Mortally wounded
Bear will die

Adagio for Snow: Score

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Words and music by Callie Wood

Adagio

Treble Voices 1 *mf*

Treble Voices 2 *mf*

The sea ice melts ear - ly

The sea ice melts ear - ly

Adagio

Violin I *mf* *p*

Violin II *mf* *mp*

Viola *mf* *mp*

Violoncello *mp* *p*

Double Bass *p*

5

Tr. 1

po - lar bear hun - ting stran - ded on mel - ting ice

Tr. 2

po - lar bear hun - ting stran - ded on mel - ting ice

Vln. I *mp*

Vln. II

Vla. *p* *mp* *p*

Vc.

Db.

9

Tr. 1 *mp*
far a way from land — Star - ving he swims for days rea-ching land his

Tr. 2 *mp*
far a way from land — Star - ving he swims for days rea-ching land his

Vln. I *pp*

Vln. II *p*

Vla. *p*

Vc. *pp*

Db. *pp*

14

Tr. 1 *p*
on - ly hope lo-sing strength he must eat soon or he — will — sure-ly die

Tr. 2 *p*
on - ly hope lo-sing strength he must eat soon or he — will — sure-ly die

Vln. I *p* *pp*

Vln. II

Vla. *pp*

Vc.

Db.

19 *pp* *p*

Tr. 1
I _____ dream of snow I _____ dream of wild snow

Vln. I
ppp *pp*

Vln. II
pp *p*

Vla.
ppp *pp*

Vc.
ppp *pp*

Db.

23 *mp* *mf*

Tr. 1
white and glow-ing on the peaks fi-nal-ly he _____

Tr. 2
fi-nal-ly he _____

Vln. I
mp *mf* *mp*

Vln. II
p *mf* *mf*

Vla.
p *mf* *mp*

Vc.
p *mf* *mp*

Db.
p *mf* *mp*

28

Tr. 1
rea-ches land on - ly wal - rus there to eat wal-rus are fierce war - ri - ors but

Tr. 2
rea-ches land on - ly wal - rus there to eat wal-rus are fierce war - ri - ors but

Vln. I
mp

Vln. II
mp

Vla.
p

Vc.
p

Db.
p

33

Tr. 1
now the bear is des - p'rate I dream of snow

Tr. 2
now the bear is des - p'rate I dream of snow

Vln. I
mf

Vln. II
mf

Vla.
p, *mf*

Vc.
mf, *mp*

Db.

37 *mf* *mp*

Tr. 1
I ___ dream of wild snow White and glow ing on the peaks

Tr. 2
I ___ dream of wild snow White and glow ing on the peaks

Vln. I
mp *p* *mf*

Vln. II
mf *p* *mf*

Vla.
mp *p* *mf*

Vc.
p *mf*

Db.
mp *p* *mf*

42

Tr. 1

Tr. 2
p *mf*
Will there be snow ___ for my child - ren? Will the ice caps ___ melt a - way?

Vln. I
pp *mp*

Vln. II
pp *mp*

Vla.
p *mp*

Vc.
pp *mp*

Db.

47 *mf*

Tr. 1
Will there al - ways be ice-bears or will they just fade a - way?

Tr. 2
Will there al - ways be ice-bears or will they just fade a - way?

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

51 *f*

Tr. 1
Wild - bear at - tacks! Wal - rus fights back

Tr. 2
Wild - bear at - tacks! Wal - rus fights back

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Db.
mf

55 **rit.**

Tr. 1
mor-tal-ly woun-ded bear will die

Tr. 2
mor-tal-ly woun-ded bear will die

Vln. I *mp* **rit.**

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*