

LATE IN THE DAY

I. The Ant and the Grasshopper

♩ = 72

f *officiously*

Voice

"Since you sing all sum-mer, you may

secco

Piano

f *mf*

3 *mf*

dance all win-ter," said the ant. And that was the end of the fa-ble.

6 *mf*

But in truth, the ant, so

p *mp*

Detailed description: This is a musical score for a voice and piano. The piece is in 4/4 time with a tempo of 72 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1-2) features a voice line starting with a rest, followed by the lyrics "Since you sing all sum-mer, you may". The piano accompaniment is marked *f* and *secco*. The second system (measures 3-5) continues the voice line with "dance all win-ter," said the ant. And that was the end of the fa-ble." The piano accompaniment is marked *mf*. The third system (measures 6-8) shows the voice line with "But in truth, the ant, so". The piano accompaniment is marked *p* and *mp*. The score concludes with a double bar line.

9 (,) *3* *3*

bus - y col - lect - ing and hoard - ing, so bus - y col - lect - ing and

11 *f*

hoard - ing, nev - er saw au - tumn's gift of

ped. II

13 *rit.* *a tempo* *mf*

gold and now

mp

15

in the long cold win - ter with his cup-board full, he

17

won - ders, — though he would nev er ad - mit it, he won - ders

19

why he still hun - gers.

21

Musical score for measures 21-22. The score consists of three staves. The top staff is a single treble clef staff with a whole rest in measure 21 and another whole rest in measure 22. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff begins with a piano (*ppp*) dynamic marking. It features a rapid sixteenth-note ascending scale in measure 21, followed by a quarter rest and a whole rest in measure 22. The bottom staff contains a bass line with eighth notes and quarter notes in measure 21, and a quarter note followed by a quarter rest in measure 22.

II. Clinging

slowly, quietly

warmly, legato

Piano

mp

gently

ped. throughout, add ped. II where indicated

6 *wqfting*

f

pp

ppp

9

9

8 **poco animato**

legato

mp

poco (,)

The first one sailed a - way long a - go dis-ap-

ped. II

ped. II

13 *rubato* **a tempo**

peared when I was young, un - ab - le to say good - bye.

lightly *espr.* *mf* NOTE CHECK

17 *push ahead slightly through m. 20*

The first one sailed a - way in a mist

mp *mf* *ped. II*

20 **a tempo** *relaxed*

long a - go dis - ap - peared when I was young, un - ab - le to say good - bye.

mp *ped. II*

23

very freely

The oth - er stayed in view_ half - way out to sea_____ lost with-out a

wafting
p

27

ritard

a tempo

mf

rud - der sank at last The

molto legato
mf \rightarrow **p**
ppp
ped. II *sim.*

31

one I feel push - ing a - way from shore to - day___ al - read - y re - mote, en -

3

subito agitato

34

f

vel-oped in a pri-vate fog I try to reach, to reach, _____

f *f*

Handwritten annotations: *f* (twice), *f* (twice)

Measure 34: Treble clef, key signature of two flats, 4/4 time. Melody starts with a half note G4, quarter notes A4, Bb4, C5, D5, E5, F5, G5. Piano accompaniment has chords in the left hand and a melodic line in the right hand. Measure 35: Treble clef, key signature of two flats, 4/4 time. Melody has a whole rest, then a quarter note G4. Piano accompaniment continues. Measure 36: Treble clef, key signature of two flats, 4/4 time. Melody has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano accompaniment has a final chord.

37

not e - ven a - ware that I cling _____ 'till I feel raw pain in my

Handwritten annotations: *v* (twice), *v* (twice)

Measure 37: Treble clef, key signature of two flats, 6/4 time. Melody has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Piano accompaniment has chords in the left hand and a melodic line in the right hand. Measure 38: Treble clef, key signature of two flats, 4/4 time. Melody has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano accompaniment has a final chord.

tempo primo

39

// long

gently

hand The first one sailed a - way _____

Handwritten annotations: *WEIRD SLUR*, *// long*, *gently*, *mf*

Measure 39: Treble clef, key signature of one sharp, 4/4 time. Melody has a whole rest. Piano accompaniment has chords in the left hand and a melodic line in the right hand. Measure 40: Treble clef, key signature of one sharp, 4/4 time. Melody has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano accompaniment continues. Measure 41: Treble clef, key signature of one sharp, 4/4 time. Melody has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano accompaniment continues. Measure 42: Treble clef, key signature of one sharp, 4/4 time. Melody has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano accompaniment has a final chord.

43

a tempo

freely

in a mist long a - go

mf *ppp*

sva
wafting

The musical score consists of two systems. The first system features a vocal line in a treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics "in a mist long a - go" are positioned below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The second system continues the vocal line with a half note G4 and a quarter note A4. The piano accompaniment includes dynamic markings *mf* and *ppp*, and the instruction *sva wafting* with a dashed line above the notes.

III. Travelling

♩. = 52

Voice *mf*
This is a road much

Piano *very lightly*
mp

4
trav - elled — yet I seem to walk a - lone. No

8
al - ter-nate route, — no de - tour, no — turn - ing back —

12

(,)

I feel the dread and pleasure not

p

15

(,)

know - ing wheth - er I'll find a peace - ful, lei - sure - ly lane _____ or

18

steep _____ crags of pain _____ and frus - tra - tion. _____

decresc.

21

Musical score for measures 21-23. The vocal line (treble clef) begins with a whole rest in measure 21, followed by the lyrics "Rid - ing the out - bound track" in measures 22 and 23. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present in measure 22.

24

Musical score for measures 24-25. The vocal line (treble clef) contains the lyrics "I nev - er thought the train head - ing for the ter - mi - nal would be for" across measures 24 and 25. The piano accompaniment (grand staff) continues with the established rhythmic and harmonic patterns.

26

Musical score for measures 26-28. The vocal line (treble clef) has the lyrics "me. Now I know it is." in measures 26 and 27. Measure 28 is a whole rest. The piano accompaniment (grand staff) includes a double bar line with the instruction *// freely* in measure 26. The tempo marking **a tempo** is placed above the vocal line in measure 27. A dynamic marking of *p* (piano) is present in measure 28.

30

mf

Vocal line for measures 30-33. The melody starts with a whole rest, followed by a quarter rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A slur covers the last four notes.

It trav-els north._____ The sun has set and

Piano accompaniment for measures 30-33. The right hand plays a steady eighth-note accompaniment. The left hand plays a bass line with chords. A *mf* dynamic marking is present in measure 31.

34

Vocal line for measures 34-36. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests in measures 35 and 36.

twi - light spreads a-cross the land. Tree shad-ows stretch on

Piano accompaniment for measures 34-36. The right hand continues with eighth-note accompaniment. The left hand has a bass line. A *p* dynamic marking is present in measure 35.

37

f

Vocal line for measures 37-40. The melody starts with a whole note G4, followed by a quarter rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A slur covers the last four notes. A fermata is placed over the final G4. A circled 9 is written above the final note.

moon - white grass. I en-joy_____ the ride_____ and

Piano accompaniment for measures 37-40. The right hand plays a steady eighth-note accompaniment. The left hand plays a bass line. A *f* dynamic marking is present in measure 37. The final measure (40) features a complex chordal texture with many notes.

41

(,)

hope the train is run-ning late, the fi-nal stop still far a-way,

pp *mp* *mf*

44

and when we ar-rive in

pp *sub. f*

47

new morn-ing light we'll have no lug-gage, and a

mp *poco a poco crescendo* *p* *poco a poco crescendo*

50

musical score for measures 50-52. The vocal line is in treble clef with lyrics: "wel - come such as we have nev-er known will a-wait us there." The piano accompaniment is in grand staff with a forte (*ff*) dynamic marking. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

53

musical score for measures 53-56. The vocal line is in treble clef and contains rests. The piano accompaniment is in grand staff. Measures 53-56 show a continuation of the piano accompaniment with some melodic movement in the bass line. The piece concludes with a final chord in the right hand and a bass line ending on a half note.

Libby Larsen
Denver, Colorado
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