

Songs for Seven Days

1. *I met a man under the moon on Sunday*
2. *Hiroshima: a Monday*
3. *A child suggested on a Tuesday*
4. *Bright Wednesday afternoons*
5. *On Thursday he leaves*
6. *a fly and a mirror: this is Friday*
7. *Each Saturday evening*

for SATB, a cappella

Texts by

E. E. Cummings, Robert W. Ressler, Emily Dickinson,
Shane Bartell, and Paul Laurence Dunbar

Music by

Joshua Shank

B&F Music

Joshua Shank

Notes from the composer

When Dr. Kevin Coker approached me about collaborating on a choral song cycle, we talked through many different themes that we felt might tie a set of pieces together. In a previous work, *Color Madrigals*, I had used the color wheel and texts by John Keats as a jumping-off point so, for this new cycle, we entertained various ways to do the same. The idea we hit upon that we thought might yield something interesting was a song cycle based around something entirely quotidian (literally): the days of the week. We sometimes see the week as a thing to make it through, but momentous events like the first atomic bomb being dropped on Hiroshima and man's first steps on the surface of the moon happened, boringly enough, on a Monday. But more personal stories—falling in love, having a child, losing a parent—can also happen to us no matter what day of the week it is. Thus, *Songs for Seven Days* was born.

To that end, I searched for texts that mentioned each day of the week and came up with some beautifully diverse offerings. Reading through E. E. Cummings's collected works yielded poems crafted into grammatical puzzles for both Sunday and Friday. The first is a goofy text about an encounter with a man in Rome; the second a meditation about a fly walking across the glass that separates it from the reflective surface of a mirror. Robert W. Ressler offered up a contemplation about the dropping of the atomic bomb on Hiroshima in 1945—including the haunting phenomenon of the “Hiroshima shadows”—as well as a sweet, little poem he based on an observation about friendship made on a Tuesday by a kindergartener he knew. The Wednesday song features an exquisite text by Emily Dickinson musing in her trademark voice and, for Thursday, I asked Austin, Texas-based singer/songwriter Shane Bartell if he might come up with something. He responded with a beautiful text about taking a chance and changing your surroundings in order to earnestly chase happiness. From Rome to Japan to a kindergarten classroom, *Songs for Seven Days* ends in a humble, American farmstead with a jaunty tune based on a text by 19th-century, African-American poet, Paul Laurence Dunbar, which details the story of a smitten farm boy going against the wishes of his father on a Saturday night.

About the composer

Joshua Shank's works have been widely performed by educational and professional ensembles alike. His music has been called “jubilant...ethereal” (*Santa Barbara News-Press*) and “evocative and atmospheric” (*Gramophone*). The *Boston Classical Review* called his *Magnificat for the Mothers of the Plaza de Mayo* “powerful” and “emotionally charged.” He has been commissioned by ensembles such as Conspirare, the Young New Yorkers' Chorus, the Cincinnati Conservatory of Music, the American Choral Directors Association, The Esoterics, and the Lorelei Ensemble. From 2004-2014, he served as Composer-In-Residence for the Minneapolis-based professional choir, The Singers.

In 2002, he became the youngest recipient ever of the Raymond W. Brock Composition Award by the American Choral Directors Association. The winning piece, “Musica animam tangens,” was premiered in Avery Fisher Hall at the Lincoln Center, and has since been performed and recorded from Los Angeles to South Africa. His music was recently featured in a documentary about the extensive choral tradition in the upper Midwest, *Never Stop Singing*, and his published works have sold over 100,000 copies worldwide.

Joshua received his undergraduate degree in Vocal Music Education from Luther College in Decorah, Iowa, and master's and doctoral degrees in musicology and composition at the University of Texas at Austin. He is an Artistic Founding Partner for Graphite Publishing's online distribution arm, Graphite Marketplace.

For more information visit www.joshuashank.com

The texts

XLVI

by E. E. Cummings (1894-1962)

i met a man under the moon
on Sunday.
by way of saying
nothing he
smiled (but
just by the dirty collar of his

jacket were two glued uncarefully ears
in
that face a box of
skin lay eyes like
new tools)

whence i guessed that he also had climbed the pincian
to appreciate rome at nightfall; and because against this
wall his white sincere small,
hands with their guessing fingers

did-not-move exquisitely
,like dead children
(if he had been playing a fiddle i had

been dancing; which is
why something about me reminded him of ourselves)

as Nobody came slowly over the town

The Earth was dropped on a Monday

by Robert W. Ressler (b. 1988)

The Earth was dropped
on a Monday
and a wound opened

Power betrayed slippery fingers
to let loose their stranglehold
to let fall a wailing ball.

Science possessed humanity
to split history, hearts, and homes
while we forget what it felt like
to be a child.

A peace, a paradise
that may never have existed
was lost; tossed
out the window of a plane
and what remains
are the delicate shadows
of flowers etched in white walls, and the
question.



A Child Suggested on a Tuesday

by Robert W. Ressler

A child suggested
on a Tuesday
that we help old ladies
by singing to them
that we help orphans
by giving them food
that we help our friends
by picking them up
when they fall down.

“This illegal copy will self destruct in 5...4...3...”

On Thursday he leaves
by Shane Bartell (b. 1973)

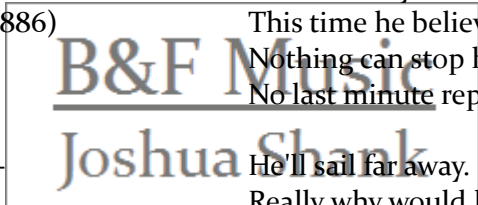
I never felt at Home—Below
by Emily Dickinson (1830-1886)

I never felt at Home—Below—
And in the Handsome Skies
I shall not feel at Home—I know—
I don't like Paradise—

Because it's Sunday—all the time—
And Recess—never comes—
And Eden'll be so lonesome
Bright Wednesday Afternoons—

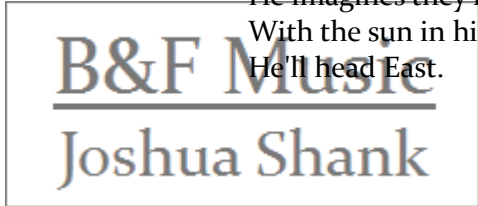
If God could make a visit—
Or ever took a Nap—
So not to see us—but they say
Himself—a Telescope

Perennial beholds us—
Myself would run away
From Him—and Holy Ghost—and All—
But there's the “Judgement Day”!



On Thursday he leaves,
This time he believes.
Nothing can stop him,
No last minute reprieve.
He'll sail far away.
Really why would he stay?
Point the ship at the sun
And follow the wake.

“Next Thursday, I'll go.”
As he readies the boat,
Hoisting the sails,
Pull the anchor and float.
Check the air, watch the weather,
“Son, pull it together...
“If the wind should go flat,
Just row.”



On Thursday he leaves.
He imagines they'll grieve.
With the sun in his eyes
He'll head East.

“This illegal copy will self destruct in 5...4...3...”

XXVI
by E. E. Cummings

ohld song

you Know
a fly and
his reflection walking upon

a mirror this is
friday 1

what

3 a fly
&

her his Its image
strutting(very
jerkily)not touch-

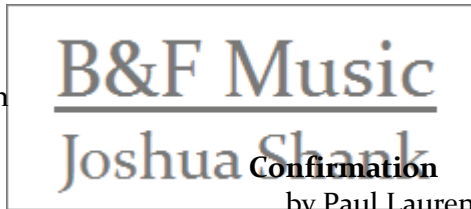
ing because separated by an impregnable

Because(amount of inter
-vening)anyway You
know Separated what
i Mean

(oweld song by
;neither you nor i and

by the way)

,which is not fly

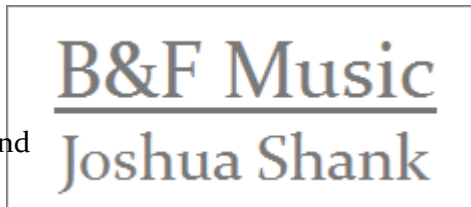


Confirmation

by Paul Laurence Dunbar (1872-1906)

He was a poet who wrote clever verses,
And folks said he had a fine poetical taste; ”
But his father, a practical farmer, accused him • •
Of letting the strength of his arm go to waste.

He called on his sweetheart each Saturday evening,
As pretty a maiden as ever man faced,
And there he confirmed the old man's accusation
By letting the strength of his arm go to waist.



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Commissioned by the Blue Valley Northwest High School Chamber Singers
for their 2014 performance at the Kansas Music Educators Convention,
Dr. Kevin Coker, Conductor

Songs for Seven Days

1. I met a man under the moon on Sunday

Text by
E. E. Cummings

Music by
Joshua Shank

Joyfully (♩ = 72)

Soprano
Alto
Tenor
Bass

f legato
I met a man, _____

f legato
I met a man, I met a man, I met a man, I met a man, I met a

f legato
I met a man, _____

f legato
I met a man, I met a man, I met a man, I met a man, I met a

f
I met a man, I met a man, I met a man, I met a man, I met a

f
man, I met a man, I met a man, I met a man, _____ I met a

f
I met a man, I met a man, I met a

man, I met a man, I met a man, I met a man, _____

“I met a man under the moon”. Copyright 1931, © 1959, 1991
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Copyright © 1979 by George James Firmage, from COMPLETE POEMS: 1904-1962

by E. E. Cummings, edited by George J. Firmage.

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14

f col - lar of his jack - et _____ *p* oh _____ *mf*

f col - lar of his jack - et _____ *mf* were two glued un - care - ful - ly ears _____

f col - lar of his jack - et _____ *mf* were two glued - un - care - ful - ly ears _____

f col - lar of his jack - et _____ *p* oh _____ *mf*

20 Slower (♩. = 56)

mp in that face lay eyes like new tools) *mf*

mf in that face a box of skin _____ lay eyes like new tools)

mp in that face lay eyes like new tools) *mf*

mf in that face a box of skin lay eyes like new tools)

25 Back to fast tempo

mf (3+2+2) whence I guessed that he al so had _____ climbed the _____

mf whence I guessed that he al - so had _____ climbed the *pin - _____

mf whence I guessed that he al - so had _____ climbed the *pin - cian _____

mf whence I guessed that he al - so had _____ climbed the *pin - cian

* A hill in Rome. It's pronounced "PIN-chyuhn".

(3+2)

(3+2+2)

smoothly, no vibrato

*pin - cian to ap - pre - ci - ate rome at night - fall;

cian to ap pre - ci - ate rome at night - fall;

to ap - pre - ci - ate rome at night - fall;

to ap - pre - ci - ate rome at night - fall;

32 Slower (♩ = 52)

mf

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(3+2)

and be - cause a - gainst this wall his white sin - cere small,

and be - cause a - gainst this wall his white sin - cere small

and be - cause a - gainst this wall his white sin - cere small

and be - cause a - gainst this wall his white sin - cere small

no vib.

poco rit.

A little slower, relaxing

hands with their guess - ing fin - gers did not move ex - qui - site -

hands with their guess - ing fin - gers did not move ex - qui - site -

hands with their guess - ing fin - gers did not move ex - qui - site - ly,

hands with their guess - ing fin - gers did not move ex - qui - site - ly,

40 Back to fast tempo (♩ = 160)

39 *mf* (3+2) (2+3+2)

ly, (if he had been play - ing a fid - dle i had been

ly, (if he had been play - ing a fid - dle i had been

8 (if he had been play - ing a fid - dle i had been

(if he had been play - ing a fid - dle i had been

44 *f* *sub. mp hushed, but still intense*

danc - ing: _____ which is why some - thing a - bout me re - mind - ed him

f *sub. mp hushed, but still intense*

danc - ing: _____ which is why some - thing a - bout me re - mind - ed him

f *sub. mp hushed, but still intense*

danc - ing: _____ which is why some - thing a - bout me re - mind - ed him

f *sub. mp hushed, but still intense*

danc - ing: _____ which is why some - thing a - bout me re - mind - ed him

51 Joyfully (♩ = 72)

49 *mf*

of our - selves) as No - bo - dy came slow - ly

of our - selves)

of our - selves) as No -

of our - selves)

53

o-ver the town, as No-bo-dy came slow-ly o-ver the town, as No-bo-dy came slow-ly

mf

as No-bo-dy came slow-ly o-ver the town, as No-bo-dy came slow-ly

bo-dy came slow-ly o-ver the town, as No-bo-dy came slow-ly o-ver the town, as No-

mf

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Senza rit. to the end

57

o-ver the town, as No-bo-dy came slow-ly o-ver the town

mp (no fermata)

o-ver the town, as No-bo-dy came slow-ly o-ver the town

mp (no fermata)

bo-dy came slow-ly o-ver the town, slow-ly o-ver the town

mp (no fermata)

bo-dy came slow-ly o-ver the town, slow-ly o-ver the town

mp (no fermata)

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Austin, October 2013

"This illegal copy will self destruct in 5...4...3..."

2. Hiroshima: a Monday

Text by
Robert W. Ressler

Music by
Joshua Shank

Shaking (♩ = 80)

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. The tempo is marked 'Shaking' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'The Earth, Earth, Earth, Earth, Earth was dropped, dropped, dropped, Earth was dropped, dropped, dropped, Earth was dropped, dropped, dropped, Earth was dropped, dropped, dropped.' The score includes dynamic markings such as *f* and articulations like slurs and triplets. A large watermark is overlaid on the score.

“The Earth was dropped on a Monday”.
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7

dropped on a Mon-day and a wound o - pened, and a wound

on a Mon-day and a wound o - pened, a wound

dropped on a Mon-day and a wound o - pened,

dropped on a Mon-day and a wound o - pened, a

10

o - pened, a wound o - pened.

o - pened, a wound o - pened, a wound o - pened.

a wound o - pened, a wound o - pened.

wound o - pened, a wound o - pened.

G.P.

G.P.

G.P.

G.P.

14 A bit slower (♩ = 72)

mf po - wer be - trayed slip - 'ry, slip -

mf po - wer, po - wer be - trayed slip - 'ry, slip - 'ry,

mf po - wer be - trayed slip - 'ry, slip -

mf po - wer be - trayed slip - 'ry,

17

This illegal copy will self destruct in 5...4...3...

'ry, slip - 'ry fin - gers, slip - 'ry fin - gers to let

slip - 'ry fin - gers, slip - 'ry fin - gers to let

'ry, slip - 'ry fin - gers, slip - 'ry fin - gers to let

slip - 'ry fin - gers to let

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20

22 **Tempo 1**

This illegal copy will self destruct in 5...4...3...

loose their stan - gle - hold, hold,

loose their stan - gle - hold,

loose their stan - gle - hold, hold,

loose their stan - gle - hold, hold,

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This illegal copy will self destruct in 5...4...3...

23

hold, hold, to let *fall, fall

hold, hold, to let *fall, fall,

hold, hold, to let

hold, hold, to let *fall, fall,

* Hold the notated pitch for a split second and then *gliss.* immediately to the bottom of your range.

26

fff extreme upper range, molto vibrato G.P.

**a wail - ing ball.

fff extreme upper range, molto vibrato G.P.

fall **a wail - ing ball.

fff extreme upper range, molto vibrato G.P.

*fall, fall **a wail - ing ball.

fff extreme upper range, molto vibrato G.P.

fall, **a wail - ing ball.

** Non-pitched. First note (on the word "a") should be at the extreme bottom of your range and the final one (on the word "ball") should be at the extreme top.

30 Mysteriously (♩ = 63)

whispered *mp* 3

Hah... sci - ence pos - sessed hu -

whispered *mp* 3

Hah... sci - ence pos - sessed hu -

p

*woh...
p

*woh...

* Slowly scoop up to the note from the bottom of your range. Hold the pitch for a bit and then slowly *gliss.* down into the bottom of your range. Never *gliss.* at the same time as your neighbor and make sure to hold the 'F-sharp' long enough so there is a perceived pitch droning beneath the sopranos and altos.

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35

f *mf* *mp*

man - it - ty to split (t) hi - st'ry hearts and homes.

f *mf* *mp*

man - it - ty to split (t) hi - st'ry hearts and homes.

45 Slowly, calm (♩ = 66)

mp 3

while we for - get what it felt like to be a child. a peace, _____

mp 3

while we for - get what it felt like to be a child. a peace, _____

mp

glissandi end

mp

glissandi end

mp

47

poco *poco rit.* **mf**

a pa - ra - dise, that may ne-ver have ex - ist - ed was lost;

a pa - ra - dise, that may ne-ver have ex - ist - ed was lost;

a pa - ra - dise, that may ne-ver have ex - ist - ed was lost;

a pa - ra - dise, that may ne-ver have ex - ist - ed was lost;

53 A little slower

54

poco rit. **mp**

tossed out the win - dow of a plane. And what re - mains are the

tossed out the win - dow of a plane. And what re - mains are the

tossed out the win - dow of a plane. (m)

tossed out the win - dow of a plane. (m)

56 Softly (♩ = 66)

poco rit. **mp** *mp* gradually open to "oh"

58 *mf* *poco rit.*
 de - li - cate sha - dows of flo - wers etched - in white walls.
mf *poco rit.*
 de - li - cate sha - dows of flo - wers etched in white walls.
mf *poco rit.*
 oh sha - dows of flo - wers etched in white walls.
mf *poco rit.*
 oh sha - dows of flo - wers etched in white walls.

62 Senza rit. to the end (♩ = 68)

mp no vibrato abrupt cutoff
 and the ques - tion...
mp no vibrato abrupt cutoff
 and the, and the ques - tion... and the ques - tion...
mp no vibrato abrupt cutoff
 and the ques - tion, and the ques - tion, and the...
mp no vibrato abrupt cutoff
 and the ques - tion...
mp no vibrato abrupt cutoff
 and the ques - tion...

"This illegal copy will self destruct in 5...4...3..."

Austin, October 2013

3. A child suggested on a Tuesday

Text by
Robert W. Ressler

Music by
Joshua Shank

Simply (♩ = 60)

Soprano
mf warmly A *mf* *chi-ld on a Tues-day

Alto
mf warmly A *mf* *chi-ld sug-gest-ed on a Tues-day

Tenor
mf warmly A *mf* *chi-ld sug-gest-ed on a Tues-day

Bass
mf warmly A *chi-ld sug-gest-ed on a Tues-day

6

Soprano
mp that we help

Alto
mf that we help old la-dies by sing-ing to them, *mp* that we help

Tenor
mp that we help *mf* that we help

Bass
mp that we help old la-dies by sing-ing to them, *mf* that we help old la-dies by sing-ing to them, by

* This word should be pronounced in two syllables (the second vowel is a schwa). But don't, like, OVER-pronounce it, though.

"A Child Suggested on a Tuesday".
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A bit faster

15

(♩ = 66)

10

by sing-ing, sing-ing

we help by sing-ing, sing-ing

sing-ing to them, sing-ing that we

sing-ing, sing-ing

20 Tempo 1

16

by giv-ing them food that we

help the or-phans by giv-ing them food that we

help the or-phans by giv-ing them food that we

help the or-phans by giv-ing them food and that we

help our friends _____ when they fall down

help our friends _____ when they _____ fall down

help our friends _____ when they _____ fall down

help our friends _____ when they fall down

poco rit.

poco rit.

poco rit.

poco rit.

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25 Slower, a reflection (♩ = 56)

29 As the beginning

ooh _____ ooh _____ A _____ *chi - ld

ooh _____ ooh _____ A _____ *chi - ld

ooh _____ ooh _____ A _____ *chi - ld

ooh _____ ooh _____ A _____ *chi - ld sug -

mp

mp

mp

mp

rit.

lunga

mp warmly

mp warmly

mp warmly

mp warmly

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* Same as in the beginning.

31

poco, *mp*
 on a Tues - day that we help,

poco, *mp*
 sug - gest - ed on a Tues - day that we help,

poco, *mp*
 sug - gest - ed on a Tues - day that we help,

poco, *mp*
 gest - - - ed on a Tues - day that we help,

37

mp *rit.* *lunga*
 that we help.

mp *rit.* *lunga*
 that we help.

mp *rit.* *lunga*
 that we help.

mp *rit.* *lunga*
 that we help.

“This illegal copy will self destruct in 5...4...3...”

Austin, August 2013

4. Bright Wednesday afternoons

Text by
Emily Dickinson

Music by
Joshua Shank

Gently (♩ = 76)

Soprano *mf* *mp* *simile*
I ne-ver felt at home be-low, — I ne-ver

Alto *mf* *mp* *simile* *mp*
I ne-ver felt at home be-low, — I ne-ver felt at home be-low, —

Tenor

Bass

5 (background)

felt at home be-low, I ne-ver felt at home be-low, I ne-ver felt at

(background)

I ne-ver felt at home be-low, — I ne-ver felt at home be-low, — I ne-ver

mf cantabile

I ne-ver felt at home be-low, And in the hand-some skies,

mf cantabile

I ne-ver felt at home be-low, And in the hand-some skies,

10

home be-low, I ne-ver felt at home be - low I ne-ver felt at home be-

felt at home be - low, I ne-ver felt at home be-low, I ne-ver felt at

mf I shall not feel at home, I know.

mf I shall not feel at home, I know.

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15

low, I ne-ver felt at home be - low, Be-cause it's Sun-day all the

home be-low, I ne-ver felt at home Be-cause it's Sun-day all the

I don't like pa - ra-dise. Be-cause it's Sun-day all the

I don't like pa - ra-dise. Be-cause it's Sun-day all the

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19

20

time, and re-cess ne-ver comes, and E-den-'ll be so

time, and re-cess ne-ver comes, and E-den-'ll be so

time, and re-cess ne-ver comes, and E-den-'ll be so

time, and re-cess ne-ver comes, and E-den-'ll be so

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25 A bit slower (♩ = 70)

poco rit.

lone - some; bright *Wednes - day af - ter - noons.

poco rit.

lone - some; bright *Wednes - day af - ter - noons.

poco rit.

lone - some; bright *Wednes - day af - ter - noons.

poco rit.

lone - some; bright *Wednes - day af - ter - noons.

31 Tempo 1

mf (background) *mf* (background)

If God could make a vi - sit, If God could make a vi -

If God could make a vi - sit, If God could make a vi - sit,

mf cantabile If God could make a vi - sit or

mf cantabile If God could make a vi - sit or

(pattern change) (pattern change)

sit, If God could make a vi - sit, if God could make a vi - sit,

If God could make a vi - sit, if God could make a vi - sit, if

e - ver took a nap. So not to see us but they

e - ver took a nap. So not to see us but they

mf cantabile *mf cantabile*

* Pronounced "Wertz-day."

40

if God Him - self a te - le - scope.

God Him - self a te - le - scope.

say Him - self a te - le - scope.

say Him - self a te - le - scope.

f

f

f

f

44 Tempo 1

mf cantabile

a te - le - scope

mf cantabile

a te - le - scope

mf *simile* *mp* (background)

I ne-ver felt at home be-low, I ne-ver felt at home be-low, I ne-ver felt at

mf *mp* *simile* (background)

I ne-ver felt at home be-low, I ne-ver felt at home be-

49

per - re - ni - al be - holds me.

per - re - ni - al be - holds me.

home be - low, I ne - ver felt at home be - low, I ne - ver felt at

low, I ne - ver felt at home be - low, I ne - ver felt at home be -

53 *mp* *f*

My - self would run a - way From Him and Ho - ly Ghost and

mp *f*

My - self would run a - way From Him and Ho - ly Ghost and

f undulating

home be - low, I ne - ver felt, I ne - ver felt Him and Ho - ly Ghost and

f

low, I ne - ver felt, I ne - ver felt Him and Ho - ly Ghost and

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61 Slowing (♩ = 63)

58 *rit.* *mp no vibrato* *rit.* *lunga*

all. But there's the "Judg - ment Day"!

rit. *mp no vibrato* *rit.* *lunga*

all. But there's the Judg - ment Day"!

rit. *mp no vibrato* *rit.* *lunga*

all. But there's the "Judg - ment Day"!

rit. *mp no vibrato* *rit.* *lunga*

all. But there's the "Judg - ment Day"!

B&F Music
Joshua Shank

Austin, November 2013

"This illegal copy will self destruct in 5...4...3..."

5. On Thursday he leaves

Text by
Shane Bartell

Music by
Joshua Shank

Slowly (♩ = 66)

p with subtle stresses on the proper words

Soprano
On Thurs-day he leaves, This time he be-lieves. No-thing can

p with subtle stresses on the proper words

Alto
On Thurs-day he leaves, This time he be-lieves. No-thing can

p with subtle stresses on the proper words

Tenor
On Thurs-day he leaves, This time he be-lieves. No-thing can

p with subtle stresses on the proper words

Bass
On Thurs-day he leaves, This time he be-lieves. No-thing can

A little faster

11

(♩ = 76)

mp

7
stop him, — No last mi-nute re-trieve. He'll sail far a-

mp

stop him, — No last mi-nute re-trieve. He'll sail far a-

mp

stop him, — No last mi-nute re-trieve. He'll sail far a-

mp

stop him, — No last mi-nute re-trieve. He'll sail far a-

“On Thursday he leaves”.

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12

way. Real-ly why would he stay? Point the ship at the

way. Real-ly why would he stay? Point the ship at the

way. Real-ly why would he stay? Point the ship at the

way. Real-ly why would he stay? Point the ship at the

16

19 With a feeling of renewed motion

sun and fol - low the wake. "Next Thurs - day, I'll go." As he

sun and fol - low the wake. "Next Thurs - day, I'll go." As he

sun and fol - low the wake. "Next Thurs - day, I'll go." As he

sun and fol - low the wake. "Next Thurs - day, I'll go." As he

21

read-ies the boat, Hoist-ing the sails, pull the an - chor and float.

read-ies the boat, Hoist-ing the sails, pull the an chor and float.

read-ies the boat, Hoist-ing the sails pull the an chor and float.

read-ies the boat, Hoist-ing the sails, pull the an chor and float.

25 Moving forward (♩ = 76)

mf
 Check the air, watch the weath-er, — "Son, pull it to geth-er... — If the
no vibrato *mf*
 air, watch the weath-er, — "Son, pull it to - geth-er... If the
mf
 Check the air, watch the weath-er, — "Son, pull it to - geth - er... — If the
mf
 Check the air, watch the weath-er, — "Son, pull it to - geth - er... If the

30 *rit.* *mf* 32 A little slower
 wind should go flat, just row." On Thurs-day he leaves. He i -
rit. *mf*
 wind should go flat, just row." On Thurs-day he leaves. He i -
rit. *mf*
 wind should go flat, just row." On Thurs-day he leaves. He i -
rit. *mf*
 wind should go flat, just row." On Thurs-day he leaves. He i -

34 *rit.* *mp* *rit.*
 mag - ines they'll grieve. With the sun in his eyes he'll head East.
rit. *mp* *rit.*
 mag - ines they'll grieve. With the sun in his eyes he'll head East.
rit. *mp* *rit.*
 mag - ines they'll grieve. With the sun in his eyes he'll head East.
rit. *mp* *rit.*
 mag - ines they'll grieve. With the sun in his eyes he'll head East.

"This illegal copy will self destruct in 5...4...3..."

6. a fly and a mirror: this is Friday

Text by
E.E. Cummings



Music by
Joshua Shank

Gliding (♩ = ca. 72)

Soprano
mf lightly
strut - ting, — strut - ting, — strut - ting, — strut - ting, —

Alto
mf lightly
strut - ting, — strut - ting, —

Tenor
mf lightly
strut - ting, —

Bass

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3 *mp* strut - ting, strut - ting, strut - ting, strut - ting, strut - ting, strut - ting,

— strut - ting, — strut - ting, — strut - ting,

mp strut - ting, strut - ting, strut - ting,

mp ting, strut - ting, strut -

mf foreground you know a fly and his re -

mf foreground you know a fly and his re -

5...4...3..."

6 strut - ting, strut - ting, strut - ting, strut - ting, strut - ting, strut - ting,

— strut - ting, — strut - ting, — strut - ting,

strut - ting, strut - ting, strut - ting,

ting, strut - ting, — strut -

sfz flec - tion

sfz flec - tion

5...4...3..."

9

strut - ting, strut - ting, strut - ting, strut - ting, strut - ting, strut - ting,

strut - ting, — strut - ting, — strut - ting,

strut - ting, strut - ting, strut - ting,

ting, strut ting, strut

mf walk - ing — u - pon a mir - ror

mf walk - ing — u - pon a mir - ror

12

strut - ting, strut - ting, strut - ting, strut - ting, strut - ting, strut - ting,

strut - ting, — strut - ting, — strut - ting,

strut - ting, strut - ting, strut - ting,

ting, strut ting, strut

f this is fri - day

this is fri - day

15

strut-ting, strut-ting, strut-ting, strut-ting, strut-ting, strut-ting,

strut-ting, — strut-ting, — strut-ting,

strut-ting, strut-ting, strut-ting,

ting, (pattern change) strut ting, strut

p *sub. mf*

what a

what a

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18

strut-ting, strut-ting, strut-ting, strut-ting, strut-ting, strut-ting,

strut-ting, — strut-ting, — strut-ting,

strut-ting, strut-ting, strut-ting,

ting, strut ting, strut

fly and her his Its i - mage

fly and her his Its i - mage

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close slowly to "ng"

poco rit.

ven - ing - - - (ng)

ble a - mount of in - ter ven - ing - (ng)

touch-ing, not touch-ing, not touch-ing, not touch - ing, (ng)

not touch-ing, not touch-ing, not touch - ing, not touch - ing, (ng)

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32 Tempo 1

mf a - ny, a - ny, a - ny, a - ny, a - ny, a - ny,

mf a - ny, a - ny, a - ny,

mf way, way, way,

mf a - ny way,

mf foreground a - ny way

mf foreground a - ny way

a - ny way

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a - ny, — a - ny, — a - ny, — a - ny, — a - ny, — a - ny, — a - ny, — a - ny, —

a - ny, — a - ny, — a - ny, — a - ny, —

way, — way, — way, — way, —

a - ny — way, — a - ny —

f you know what i mean

f you know what i mean

a - ny, — a - ny, — a - ny, — a - ny, — a - ny, — se - pa - rat - ed — *f* G. P.

— a - ny, — a - ny, — se - pa - rat - ed — *f* G. P.

way, — way, — se - pa - rat - ed — *f* G. P.

way, — se - pa - rat - ed — *f* G. P.

mf se - pa - rat - ed — *f* G. P.

mf se - pa - rat - ed — *f* G. P.

44 Chorale (♩ = 58)

mp warmly "old" song by nei - ther you nor i *poco rit.*

mp warmly "old" song by nei - ther you nor i *poco rit.*

mp warmly "old" song by nei - ther you nor i *poco rit.*

mp warmly "old" song by nei - ther you nor i *poco rit.*

47 *a tempo* and by the way which is not fly *poco rit.* G. P.

a tempo and by the way which is not fly *poco rit.* G. P.

a tempo and by the way which is not fly *poco rit.* G. P.

a tempo and by the way which is not fly *poco rit.* G. P.

51 Tempo 1

senza rit.

mf (m) pp

mf (m) (m) (m) (m) (m) pp

mf (m) (m) (m) pp

mf (m) pp

B&F Music
Joshua Shank

Austin, December 2013

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Joshua Shank

7. Each Saturday evening

Text by
Paul Laurence Dunbar

Music by
Joshua Shank

Jaunty (♩ = 96)

Soprano *mf* *simile*
*He was a po - et

Alto *mf* *simile*
He was a po - et

Tenor *mf* *simile*
*He was a po - et who wrote cle - ver - ver - ses, _____

Bass *mf* *simile*
He was a po - et who wrote cle - ver - ver - ses, _____

9 *mf*
who wrote cle - ver - ver - ses, And folks said he had a fine po - e - ti - cal

mf
who wrote cle - ver - ver - ses, And folks said he had a fine po - e - ti - cal

mf
_____ And folks said he had a fine po - e - ti - cal

mf
_____ And folks said _____ he had a fine po - e - ti - cal

* Only sing if you have the 'A-flat' solid. If not leave it off and come in on the next word here and in similar passages later in the piece.

17 *mf* smoothly

taste; But his fa-ther, a prac-ti-cal farm-er, ac-cused him of let-ting the strength of his

mf smoothly

taste; But his fa-ther, a prac-ti-cal farm-er, ac-cused him of let-ting the strength of his

mf smoothly

taste; But his fa-ther, a prac-ti-cal farm-er, ac-cused him of let-ting the strength of his

mf smoothly

taste; But his fa-ther, a prac-ti-cal farm-er, ac-cused him of let-ting the strength of his

29 Jaunty again

26 *poco rit.*

arm go to waste. He called on his sweet-heart each Sa-tur-day eve-

poco rit.

arm go to waste. He called on his sweet-heart each Sa-tur day eve-

poco rit.

arm go to waste. He called on his sweet-heart each Sa-tur day eve-

poco rit.

arm go to waste. He called on his sweet-heart each Sa-tur day eve-

34 *f* smoothly

ning, As pret-ty a mai-den as e-ver man faced,

f smoothly

ning, As pret-ty a mai-den as e-ver man faced,

f smoothly

ning, As pret-ty a mai-den as e-ver man faced,

f smoothly

ning, As pret-ty a mai-den as e-ver man faced,

43 Jaunty again

42 *mf*

And there he con - firmed the old man's ac - cu - sa - tion _____ by —

mf

And there he con - firmed the old man's ac - cu - sa - tion _____ by

mf

And there he con - firmed the old man's ac - cu - sa - tion by _____

mf

And there he con - firmed the old man's ac - cu - sa - tion by,,

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49 *smoothly* *f*

let - ting the strength of his arm, by let - ting the strength of his arm _____

smoothly *f*

let - ting the strength of his arm, by let - ting the strength of his arm _____

smoothly *f*

let - ting the strength of his arm, by let - ting the strength of his arm _____

smoothly *f*

let - ting the strength of his arm, by let - ting the strength of his arm _____

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57

mp go to waist. *sfz* *f*

mp go to waist. *sfz* *f*

mp go to waist. *sfz* *f*

mp go to waist. *sfz* *f*

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64

poco rit.

poco rit.

poco rit.

poco rit.

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Joshua Shank

Minneapolis, December 2013

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