

Commissioned by the Ankeny High School Concert Choir
 Brandon Dean, Conductor

From Where I Stood

Edna St. Vincent Millay

Joshua Shank

Maestoso ♩ = c. 60

S
 All I could see from where I stood ___ Was

A
 All I could see from where I stood ___ Was

T
 All I could see from where I stood ___ Was

B
 All I could see from where I stood ___ Was

6

Con moto ♩ = c. 80

S
 three long moun-tains ___ and a wood; ___

A
 three long moun-tains ___ and a wood; ___

T
 three long moun-tains ___ and a wood; ___

B
 three long moun-tains ___ and a wood; ___

Con moto ♩ = c. 80

mf

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8

mf

All I could see from where

mf

All I could see from where

mf

All I could see from where

mf

All I could see from where

All I could see from where

For Perusal Only

mf

I stood _____ Was three long moun-tains and

mf

I stood _____ Was three long moun-tains and

mf

I stood _____ Was three long moun-tains and

mf

I stood _____ Was three long moun-tains and

mf

I stood _____ Was three long moun-tains and

mf

I stood _____ Was three long moun-tains and

12

a wood; I turned and looked the

a wood; I turned and looked the

a wood; I turned and looked the

a wood; I turned and looked the

For Perusal Only

oth - er way, And saw three is - lands

oth - er way, And saw three is - lands

oth - er way, And saw three is - lands

oth - er way, And saw three is - lands

16 *sub. mf*

in a bay. So with my eyes I

in a bay. So with my eyes I

in a bay. So with my eyes I

in a bay. So with my eyes I

mp

For Perusal Only

mf

traced a line Of the ho-ri-zon,

traced a line Of the ho-ri-zon,

traced a line Of the ho-ri-zon,

traced a line Of the ho-ri-zon,

p

Sea

21

mf

thin and fine, _____ Straight 'round till _____ Back where I'd _____

thin and fine, _____

thin and fine, _____ *mf* I was come _____ start - ed from;

thin and fine, _____

mp

For Perusal Only

sub. mp

Straight 'round till _____ Back where I'd _____ Straight 'round till _____ Back where I'd _____

mf

Straight a - round till I was come Back to where I'd start - ed from;

sub. mp

_____ I was come start - ed from; _____ I was come _____ start - ed from;

mf

Straight a - round till I was come Back to where I'd start - ed from;

Straight 'round till ___ Back where I'd ___ Straight 'round till ___ Back where I'd ___

Straight a-round till I was ___ come Back to where I'd start - ed ___ from; ___

___ I was come _ start-ed from; ___ I was come _ start-ed from;

Straight a-round till I was come Back to where I'd start-ed from; _____

For Perusal Only

Straight 'round till ___ And all I saw from where ² I

___ And all I saw from where I

___ start - ed And all I saw from where ² I

___ And all I saw from where I

stood _____ Was three long moun - tains and ² a

stood _____ Was three long moun - tains and ² a

stood _____ Was three long moun - tains and ² a

stood _____ Was three long moun - tains and ² a

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wood. _____ O - ver these things I

wood. _____ O - ver these things I

wood. _____ O - ver these things I

wood. _____ O - ver these things I

wood. _____ O - ver these things I

Heavy-hearted (♩ = ♩)

senza rit. mp

Teo

37

could not see: These were the things that

could not see: These were the things that

could not see: These were the things that

could not see: These were the things that

For Perusal Only

41

bound - ed me; And I could touch them

bound - ed me; And I could touch them

bound - ed me; And I could touch them

bound - ed me; And I could touch them

mf

mp

with my hand, Al-most, I thought, from where I stand.

with my hand, Al-most, I thought, from where I stand.

with my hand, Al-most, I thought, from where I stand.

with my hand, Al-most, I thought, from where I stand.

For Perusal Only

45

And all at once things seemed so small _____ My

And all at once things seemed so small _____ My

And all at once things seemed so small _____ My

And all at once things seemed so small _____ My

breath came short, and scarce at all. But,

breath came short, and scarce at all. But,

breath came short, and scarce at all. But,

breath came short, and scarce at all. But,

For Perusal Only

53

sure, the sky is big, I said;

sure, the sky is big, I said;

sure, the sky is big, I said;

sure, the sky is big, I said;

mp thin, crystalline

Lead. until m. 64

Miles and miles a-bove_ my_ head; So

Miles and miles a-bove_ my_ head; So

Miles and miles a-bove_ my_ head; So

Miles and miles a-bove_ my_ head; So

mp

mp

mp

mp

p

61 **For Perusal Only**

here u - pon my back I'll lie

here u - pon my back I'll lie

here u - pon my back I'll lie

here u - pon my back I'll lie

here u - pon my back I'll lie

f

f

f

f

sub. mf

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Piano accompaniment for the first system of music, featuring a grand staff with treble and bass clefs. The music consists of sustained chords in both hands, with a 4/4 time signature and a key signature of two sharps (F# and C#).

73 **Mischievously** ♩. = c. 80

Vocal and piano accompaniment for the second system of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts enter with the lyrics "Oh" and are marked *mf*. The piano accompaniment is marked *mf* and includes a double bar line. The time signature changes to 12/8.

Mischievously ♩. = c. 80

Piano accompaniment for the third system of music. It features a grand staff with treble and bass clefs. The music consists of sustained chords in both hands, with a 4/4 time signature and a key signature of two sharps (F# and C#). The piano part is marked *f*.

The first system consists of four staves. The top three staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. Each staff contains a single, long, sustained note that spans across the two measures of the system.

The second system features piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The music consists of eighth-note patterns in both hands, with some accidentals (flats) appearing in the bass line.

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The third system contains four staves. The top three staves are in treble clef and the bottom staff is in bass clef, all with a key signature of two sharps. The top three staves feature vocal lines with glissando markings and a forte (*f*) dynamic. The bottom staff provides a bass line with a glissando and forte dynamic.

The fourth system features piano accompaniment and vocal lines. The top two staves are in treble clef and the bottom two staves are in bass clef, all with a key signature of two sharps. The piano accompaniment continues with eighth-note patterns. The vocal lines (top and bottom staves) include notes with dynamic markings of *ff* and *pp*.

Burnsville, October 2007

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