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For Wynne

# Stepping Westward

for SAA Chorus, Oboe, Handbells and Marimba

Denise Levertov\*

Libby Larsen

$\text{♩} = 120, \text{ with flexibility}$

*mp*

S

Hum *mp* change to

A

Hum *mp* change to

A

Hum *mp* change to

Oboe

$\text{♩} = 120, \text{ with flexibility}$

*dolce*

*p* *f*

Handbells

*soft mallets*

Marimba

*mf*

6

Ah

Ah

Ah

Ah

*pp*

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9

1

*pp* \*

*pp* \* Ah

1

Ah!

*ff*

*pp*

*f*

*mf*

*p*

do not articulate downbeats

*pp*

14

2

*mf*

What is green in me dark - ens, —

Ah

Ah

Ah

Ah

Ah

Ah

2

*pp*

3

\* very softly, as a fluid, shimmering stream; stagger breathing.

20 *ff* *p* *mf*

mus - ca - dine. -dark - ens, If wo - man is in -

*mf*

Ah Ah If wo - man is in -

*mf*

Ah Ah If wo - man is in -

3

25 *f* *mf* *pp* *f* *pp*

con - stant, good, good, I am faith - ful to

*f* *pp* *f* *pp*

con - stant, good, good, Ah

con - stant, good, good, Ah

3

*p* *p*

do not articulate downbeats

*p*

30

*mf* *f*

ebb and flow, I fall in sea-son and now is the

Ah Ah Ah

Ah Ah Ah



36

(non decresc.)

time of rip - ning. Now is the time of rip - 'ning.

Ah Ah Ah

Ah Ah Ah





42 [4]

Musical score for measures 42-46. The score is written for five staves. The first three staves are empty. The fourth staff begins with a measure rest, followed by a melodic line starting on a half note G4, moving to A4, B4, and then a sixteenth-note run: C5, D5, E5, F5, G5, A5, B5, C6. The dynamics are marked *mp*, *f*, and *p*. The fifth staff has a melodic line starting on a half note G4, moving to A4, B4, and then a sixteenth-note run: C5, D5, E5, F5, G5, A5, B5, C6. The dynamics are marked *f*. The sixth staff has a melodic line starting on a half note G4, moving to A4, B4, and then a sixteenth-note run: C5, D5, E5, F5, G5, A5, B5, C6. The dynamics are marked *f*. The key signature has one sharp (F#).

47

[5]

Musical score for measures 47-51. The score is written for five staves. The first three staves are empty. The fourth staff begins with a measure rest, followed by a melodic line starting on a half note G4, moving to A4, B4, and then a sixteenth-note run: C5, D5, E5, F5, G5, A5, B5, C6. The dynamics are marked *mf*. The fifth staff has a melodic line starting on a half note G4, moving to A4, B4, and then a sixteenth-note run: C5, D5, E5, F5, G5, A5, B5, C6. The dynamics are marked *mf*. The sixth staff has a melodic line starting on a half note G4, moving to A4, B4, and then a sixteenth-note run: C5, D5, E5, F5, G5, A5, B5, C6. The dynamics are marked *fp*. The key signature has one sharp (F#).

If her part is

53

*Solo mf dolce*

a north star,

to be true, \_\_\_\_\_

If her part is

*mf*

If her part is

*fp*

59

*tutti f*

good, I hold stead - y in the

to be true, \_\_\_\_\_ good, I hold stead - y in the

to be true, \_\_\_\_\_ good, I hold stead - y in the

*f*

*f*

*f*

*fp*

65

6

*p* *mf*

black sky and van - ish by day, yet

*p* *mf*

black sky and van - ish by day, yet

*p* *mf*

black sky and van - ish by day, yet

6

*fp* *fp* *fp* *fp* *fp* *fp*

71

*f* *fp* *mp*

burn there yet burn in blue,

*f* *fp* *mp*

burn there burn in blue,

*f* *fp* *mp*

burn there burn in

lightly *tr* *p*

*p*

*p* *f* *pp*

*p*

do not articulate downbeats



77

*mf*

in blue, \_\_\_\_\_ in blue or a - bove quilts of

(*non cresc.*) *mf*

\_\_\_\_\_ in blue, \_\_\_\_\_ quilts of

(*non cresc.*)

blue, \_\_\_\_\_ in blue, \_\_\_\_\_



83 [7]

*p* cloud. yet burn there, \_\_\_\_\_ yet burn \_\_\_\_\_ in blue, \_\_\_\_\_

*p* cloud. yet burn there, \_\_\_\_\_ burn \_\_\_\_\_ in

*p* yet burn there, \_\_\_\_\_ burn \_\_\_\_\_

[7]

*fp* *p* *fp* *p*

*p* *sim.* *pp*

