

The Whitewashed Wall

Miniatures in 3 Movements for Solo Soprano

Commissioned by Stephanie Lamprea

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I - Why does she turn...?

♩ = 100 - 115

senza rubato

very articulated

as little vibrato as possible

mf ————— *f* *sub p* < *mf* *sub p* —————

audible inhalation air → norm. 5

(wh) Why does she turn in that

f ————— [*pp*] *mf*

4 shy soft way when - ev - er she stirs the fire and

7 *f* indeterminate pitches, almost spoken *mf* ————— *f* lowest sound, breaking/unclean

kiss_ to_ the_ chim - ney cor - ner wall_ as_ if en - tra -

12 *mp* *mp*

- - (a)nced to ad - mire its white-washed bare - ness

15 *p* < *f* *sub mp*

more_ than the sight_ of_ a rose in ri - chest green?_

Detailed description: This is a musical score for a solo soprano. It is written in 2/4 time and consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *mf*, *f*, *sub p*, and *mf*. Performance instructions include 'audible inhalation' and 'air → norm.'. The lyrics are: '(wh) Why does she turn in that'. The second staff continues with dynamics *f*, [*pp*], and *mf*. It features triplets and a fermata. Lyrics: 'shy soft way when - ev - er she stirs the fire and'. The third staff starts at measure 7 with dynamics *f*, *mf*, and *f*. It includes the instruction 'indeterminate pitches, almost spoken' and 'lowest sound, breaking/unclean'. Lyrics: 'kiss_ to_ the_ chim - ney cor - ner wall_ as_ if en - tra -'. The fourth staff starts at measure 12 with dynamics *mp* and *mp*. Lyrics: '- - (a)nced to ad - mire its white-washed bare - ness'. The fifth staff starts at measure 15 with dynamics *p*, *f*, and *sub mp*. Lyrics: 'more_ than the sight_ of_ a rose in ri - chest green?_'. The score uses various musical notations including slurs, ties, and fermatas.

19 *mf*

I have known_ her long_____ but this

22 *ff*

hold until breathless
and pitch disintegrates

senza rit

rap - tured right_____ I ne - ver be - fore have seen

II - Well, once...

♩ = 120

1 *mf*

Well, once when her son cast his sha-dow there, A 3

5 *mf* *mp*

friend took a pen - cil and drew him U - pon this flame lit wall.

11 *mf* *subito mf* *subito mf* *subito mf*

And the lines Had a life - like sem - blance to him.

15 *mp* *f* *p*

And there long stayed his fa - mi-liar look; But one day, ere she

19 *mf* *f* *subito mp* *mf*

knew, The white-ner came to cleanse the nook,

24 *subito p* *f* *senza fermata*

And cov - ered the face from view.

III - My brush goes on with a rush...

♩ = ca. 130

Frantic and traumatic throughout

♩ = as fast as possible

indeterminate pitches half-spoken/sung
breath markings very audible and staccatissimo

f

1 *spoken, nasal* **ppp** **mp** ,

'Yes', he said: My brush goes on with a rush,

3 **pp** **mf** **p** **f**

And the draught is buried un-der, When you have to whi-ten old cots and brigh-ten,

5 **mf** **ff**

What else can you do, I won-der?' 2 seconds

♩ = as fast as possible

f

fff

[**fff** until end]

♩ = ca. 130

shouted

longer breath

7

But she knows he's there. And when she yearns for him, deep in the lab-ou-ring night,

♩ = as fast as possible
expression as bar 2

senza rubato/fermata

10

she sees him as close at hand, and turns. To him un-der his sheet of white.