

## Performance Notes

*Winter Eve* takes its text from the poem “Good Hours” by Robert Frost (1874-1963), published in the 1915 collection *North of Boston*. The phrase “winter eve” comes from the last stanza of the poem for use as the title of this musical setting.

In the poem, Frost describes a solitary evening walk through a small village in winter. There is a clear contrast between the narrator’s isolation and the company of those within the cottages along the way. When the narrator reaches the edge of the village, they turn to come back, but the cottages are dark, and the village is sleeping.

This musical setting reflects the expository nature of the text, with mostly homophonic texture. Choirs should strive for expressive legato singing throughout, with clear diction and natural word stress.

This is the second setting for treble voices I have composed using a Robert Frost poem, the other being “Fire and Ice” (2022, Hal Leonard). The two might be paired in performance, or with a setting from another composer to create a mini-Frost suite. Or, perform this piece alone, to set a particular mood in a winter concert.

—Emily Crocker  
[www.ecspublishing.com](http://www.ecspublishing.com)

## Good Hours

I had for my winter evening walk—  
No one at all with whom to talk,  
But I had the cottages in a row  
Up to their shining eyes in snow.

And I thought I had the folk within:  
I had the sound of a violin;  
I had a glimpse through curtain laces  
Of youthful forms and youthful faces.

I had such company outward bound.  
I went till there were no cottages found.  
I turned and repented, but coming back  
I saw no window but that was black.

Over the snow my creaking feet  
Disturbed the slumbering village street  
Like profanation, by your leave,  
At ten o’clock of a winter eve.

—Robert Frost (1874–1963)

Catalog No. 1.3722

# Winter Eve

for SSA Chorus and Piano

Robert Frost  
(1874 –1963)

Emily Crocker

Tranquillo ♩ = ca. 76

Piano

The piano introduction is in 4/4 time, marked *mf* (mezzo-forte). It features a melody in the right hand and a bass line in the left hand. The melody consists of quarter and eighth notes, while the bass line uses half notes and whole notes. The key signature has three flats (B-flat, E-flat, A-flat).

5

Solo or Unison *mf*

I had for my win-ter eve-ning walk—

Measures 5-8 show the vocal entry. The vocal line (treble clef) begins with a whole rest in measure 5, followed by a half note in measure 6, and then a melody of quarter and eighth notes in measures 7 and 8. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

9

No one at all with whom to talk, But I had the cot-ta-ges

Measures 9-12 continue the vocal melody. The vocal line has a half note in measure 9, followed by a melody of quarter and eighth notes in measures 10, 11, and 12. The piano accompaniment continues with chords and moving lines in both hands.

Text: “Good Hours” from *North of Boston* (1914) (PD).

12 *poco rit.*

in a row Up to their shin - ing eyes in snow.

*poco rit.*

15 *a tempo*

S1 *mf* And I thought I had the folk with-

S2 *mf* And I thought I \_\_\_\_ had the

A

*a tempo*

*mf*

*mf*

*a tempo*

18

in:  
folk with - in: I had the sound of a vi - o -  
I had the sound of a

This block contains the musical notation for measures 18 and 19. It features three vocal staves and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature changes from 3/4 to 4/4 between measures. The lyrics are: 'in: folk with - in: I had the sound of a vi - o - I had the sound of a'.

20

*mp* I had a glimpse through cur - tain  
lin; *mp* I had a glimpse through  
vi - o - lin; *mp* I had a glimpse through

This block contains the musical notation for measures 20 through 23. It features three vocal staves and a piano accompaniment. The key signature remains three flats, and the time signature is 4/4. The lyrics are: 'I had a glimpse through cur - tain lin; I had a glimpse through vi - o - lin; I had a glimpse through'. The piano part includes a double bar line and repeat sign in measure 23.

22

lac - es Of youth - ful forms and youth - ful

cur - tain lac - es Of youth - ful forms and youth - ful

cur - tain lac - es Of youth - ful

24

fac - es. Oh,

fac - es. Oh,

fac - es. Oh,

**Espressivo, più mosso**

27

*f*

I had such com - pa - ny out-ward bound. I

*f*

I had such com - pa - ny out-ward bound. I

*f*

I had such com - pa - ny out-ward bound. — I

**Espressivo, più mosso**

*f*

30

went till there were no cot - ta - ges found.

went till there were no cot - ta - ges found.

went till there were no cot - ta - ges found.

33 **Tempo I**

*mp* I turned and re -

*mp* I turned and re -

*mp* I turned and re -

**Tempo I**

36

pent - ed, but com - ing back I saw no

pent - ed, but com - ing back I saw no

pent - ed, but com - ing back I saw no

39

win - dow but that was black. \_\_\_\_\_

win - dow but that was black.

win - dow but that was black.

This block contains the musical notation for measures 39, 40, and 41. It features three vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are 'win - dow but that was black.' with a blank line for a continuation in measure 39. The piano part provides harmonic support with chords and a moving bass line.

42

*mf* O - ver the snow my creak - ing feet Dis - turbed the slumb-'ring

*mf* O - ver the snow my creak - ing feet Dis - turbed the slumb-'ring

*mf* O - ver the snow my creak - ing feet Dis - turbed the slumb-'ring

*mf*

This block contains the musical notation for measures 42, 43, 44, and 45. It features three vocal staves and a piano accompaniment. The key signature has three flats and the time signature is 4/4. The lyrics are 'O - ver the snow my creak - ing feet Dis - turbed the slumb-'ring'. The piano part includes a dynamic marking of *mf* (mezzo-forte) and provides a steady accompaniment for the vocal lines.



45

vil - lage street. \_\_\_\_\_ Like pro - fa - na - tion, by your

vil - lage street. \_\_\_\_\_ Like pro - fa - na - tion,

vil - lage street. \_\_\_\_\_ Like pro - fa - na - tion,

The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the vocal lines.

48

*f* leave, *mf* At ten o' clock on a

*f* by — your leave, — *mf* At ten o' clock on a

*f* by your leave, — *mf* At ten o' clock on a

The piano accompaniment features sustained chords in the right hand and moving lines in the left hand, with a crescendo leading into measure 49.

51

*dim. poco a poco al fine*

win - ter eve, \_\_\_\_\_

win - ter eve, \_\_\_\_\_

win - ter eve, \_\_\_\_\_

*dim. poco a poco al fine*

*dim. poco a poco al fine*

*dim. poco a poco al fine*

*dim. poco a poco al fine*

54

*rit.*

on a win - ter eve. \_\_\_\_\_

on a win - ter eve. \_\_\_\_\_

on a win - ter eve. \_\_\_\_\_

*rit.*