

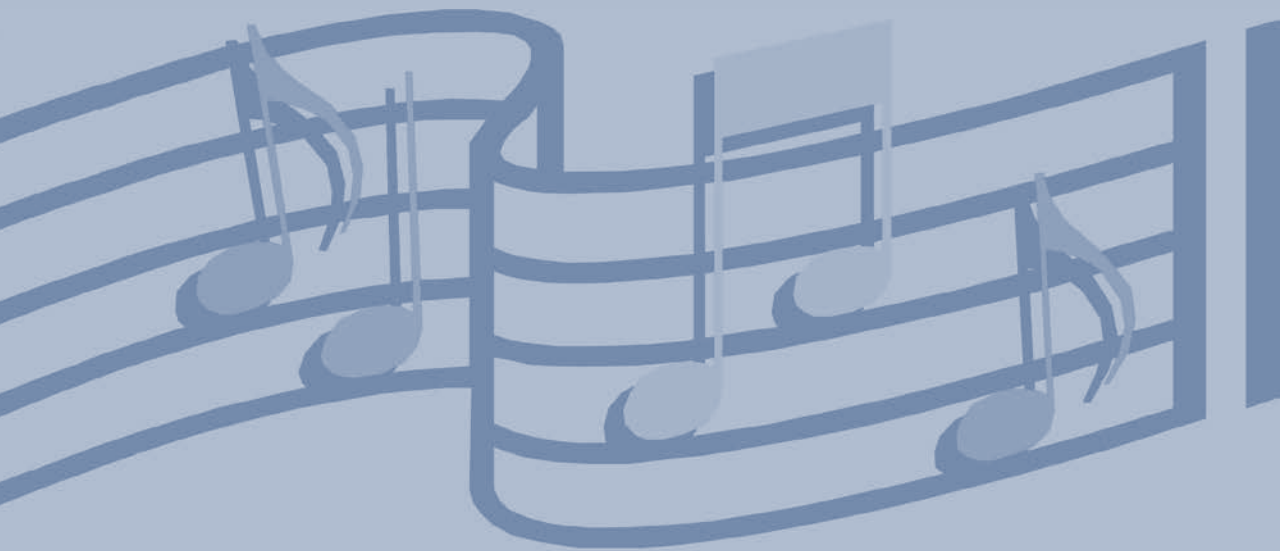
EACH MORNING SHE WALKS  
Silvestri

SATB divisi, unaccompanied

WW1639

# EACH MORNING SHE WALKS

SATB divisi



Music by  
Charles Anthony Silvestri

Text by  
Eric Whitacre



A DIVISION OF GIA PUBLICATIONS, INC.

[waltonmusic.com](http://waltonmusic.com)

## About the Work

In 2015 my friend and frequent collaborator, Eric Whitacre, and I decided to mix things up and switch our usual roles on a new piece, with a poem written by Eric and music written by me. We were both a little scared of that prospect, it being a first for both of us. Eventually Eric entrusted to me this beautiful, mystical poem--a gift for his wife--and I set about studying, internalizing, and discovering the music I heard imbedded in the text. It was challenging, fascinating, and deeply rewarding to sit in the composer's chair for a change, and I hope this is but the first of many new collaborations for me. This work was commissioned by a consortium of choirs. I express my deepest gratitude to the consortium directors and ensembles for their confidence in me, and to those from whom I sought invaluable advice during the composition process.

-Charles Anthony Silvestri

## Each Morning She Walks

*Each morning she walks,  
Rising in darkness, called by the sea,  
Circle upon circle upon circle,  
The tips of her wings softly polishing the stones.*

*Each morning she stalks,  
Breath in her quiver, bow of compassion,  
Step after step after step  
Hunting silence, solitude, peace.*

*And then she returns,  
Her eyes full of stars,  
Her heart full of daybreak,  
Her arms full of arrows and feathers and light,*

*Each morning,  
Silky and warm,  
She places her prey at my feet.*

-Eric Whitacre, 2016

## About the Composer

As an acclaimed lyricist, Charles Anthony Silvestri has collaborated with choral composers all over the world to create texts tailor-made for their commissions and specific artistic needs. He enjoys the challenge of solving creative problems and has provided custom choral texts, opera libretti, program notes, and other writing for composers including Eric Barnum, Dan Forrest, Ola Gjeilo, Susan LaBarr, Andrea Ramsay, Tim Takach, and Eric Whitacre, and for groups ranging from high schools to the Houston Grand Opera, from the Kings Singers to the San Francisco Gay Men's Chorus, and from Westminster Choir College to Westminster Abbey. As a clinician Silvestri speaks to choirs, classes, and concert audiences about his works, the creative process, the marriage of words and music, and about his collaborative relationships with composers. This is his first choral work as a composer in his own right. Silvestri lives in Lawrence, KS and teaches history at Washburn University in Topeka, KS. For more on Silvestri's work, kindly visit [www.charlesanthony-silvestri.com](http://www.charlesanthony-silvestri.com).

Duration: Approx. 4:30

# Each Morning She Walks

SATB divisi

*Lyrics by*  
ERIC WHITACRE (b. 1970)

*Music by*  
CHARLES ANTHONY SILVESTRI (b. 1965)

**Andante** (♩ = 80)

**Soprano**

**Alto**

**Tenor**

**Bass**

**Piano**  
(for rehearsal only)

*pp* like a distant calling

*sim.*

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

4

*p*

Each — morn-ing she walks, — Ris-ing in dark - ness,

Ah, — she walks, —

8 Ah, — she walks, —

*p*

Each — morn-ing she walks, — Ris-ing in dark - ness,

7

Called by the sea, \_\_\_\_\_ Each \_\_\_\_\_

the sea, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

8 Called \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Called by the sea, \_\_\_\_\_ Each \_\_\_\_\_

*mp*

10

morn-ing she walks, \_\_\_\_\_ Ah, \_\_\_\_\_ Called by the sea, \_\_\_\_\_

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Called by the sea, \_\_\_\_\_

8 Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Called by the sea, \_\_\_\_\_

morn - ing she walks, \_\_\_\_\_ Called by the sea, \_\_\_\_\_

*mp*

13

*mp*

the sea, cir - cle, the tips of her

*p*

Ah, Cir - cle on cir - cle on cir - cle, the tips of her

*p*

8 Ah, Cir - cle on cir - cle, cir - cle, the tips her

*p*

Cir - cle on cir - cle on cir - cle, the tips of her

(non rit.)

16

wings soft - ly pol - ish - ing the stones. —

wings soft - ly pol - ish - ing the stones.

wings soft - ly pol - ish - ing the stones. *pp* Oo, —

wings soft - ly pol - ish - ing the stones. *pp* Oo, —

20

*p*

Each — morn-ing she stalks, — Breath in her quiv - er,

*p*

Each — morn-ing she stalks, — Breath in her quiv - er,

Oo, — Breath —

Oo, — Breath —

23

Bow of com - pas - sion, — com - pas -

Bow of com - pas - sion, — com - pas -

Bow of com - pas - sion, Oh, — Oh, —

Bow of com - pas - sion, Oh, — Oh, —

[illegible]

29

Bow of com - pas - sion, \_\_\_\_\_ Each

Bow of com - pas - sion, \_\_\_\_\_ Each

Oh, \_\_\_\_\_ Bow of com - pas - sion, Ah, \_\_\_\_\_

Oh, \_\_\_\_\_ Bow of com - pas - sion, Ah, \_\_\_\_\_

The musical score is for a piece titled "Bow of Compassion". It features five staves. The first four staves are for vocal parts, and the fifth is for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal parts have lyrics: "Bow of com - pas - sion, \_\_\_\_\_ Each". The piano part provides harmonic support with chords and moving lines in both hands.

32

morn - ing, Breath in her quiv - er, Each morn - ing, Each

Each morn - ing, Each

Each morn - ing, Each

35

**allargando** **Broadly** ( $\text{♩} = 60$ )

*mp* *mf* *mf* *mf*

step af - ter step hunt-ing si - lence, step af - ter step af - ter step af - ter step hunt-ing si - lence, step af - ter step, each step, each step hunt-ing si - lence, step af - ter step af - ter step af - ter step hunt-ing si - lence,



39 *mp* *cresc. poco a poco*

sol - i - tude, peace. Ah, \_\_\_\_\_

*mp* *cresc. poco a poco*

sol - i - tude, peace. Ah, \_\_\_\_\_

*mp* *cresc. poco a poco*

8 sol - i - tude, peace, \_\_\_\_\_ peace,

*mp* *cresc. poco a poco*

sol - i - tude, peace, \_\_\_\_\_ peace,

43 *accel.*

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

\_\_\_\_\_ peace, \_\_\_\_\_ peace. \_\_\_\_\_ *f* And

\_\_\_\_\_ peace, \_\_\_\_\_ peace. \_\_\_\_\_ *f* And

46

Tempo I (♩ = 80)

*mf*

Each morn-ing, \_\_\_\_\_ eyes full,

*mf*

Each morn-ing, Her eyes full of stars, \_\_\_\_\_

8 then she re - turns, \_\_\_\_\_ Her eyes full of stars, \_\_\_\_\_

then she re - turns, \_\_\_\_\_ Her eyes full of stars, \_\_\_\_\_

49

Called by the sea, \_\_\_\_\_ heart full, Ah, \_\_\_\_\_

Her heart full of day - break, Ah, \_\_\_\_\_ *mp*

8 Her heart full of day - break, \_\_\_\_\_ Her *mp*

Her heart full of day - break, \_\_\_\_\_ Her *mp*

## allargando

52 *mf*

arms full, arms full of ar - rows, of ar - rows and feath - ers and

*mp*

Heart full of day - break, Her arms full of ar - rows, of ar - rows and feath - ers and

8 heart full of day - break, Her arms full of ar - rows, of ar - rows and feath - ers and

heart full of day - break, arms full of ar - rows, ar - rows, feath - ers and

## Take your time... (♩ = 60)

55 *ff*

light, full of light, arms full of light.

*ff*

light, full of light, arms full of light.

*ff*

8 light, full of light, arms full of light.

*ff*

light, full of light, arms full of light.

Tempo I (♩ = 80)

59 *mp*

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

*mp*

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

*mp*

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

*mp*

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

63 *mp*

Ah, \_\_\_\_\_ Each morn - ing, each morn - ing,

Ah, \_\_\_\_\_ morn - ing, \_\_\_\_\_

Ah, \_\_\_\_\_ morn - ing, \_\_\_\_\_

Ah, \_\_\_\_\_ Each morn - ing, Ah, \_\_\_\_\_

65

Ah, \_\_\_\_\_ Each morn - ing, \_\_\_\_\_

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ Silk - y and warm, \_\_\_\_\_

morn - ing, \_\_\_\_\_ Silk - y and warm, \_\_\_\_\_

\_\_\_\_\_ Ah, \_\_\_\_\_ Each morn - ing, Silk - y and warm, \_\_\_\_\_

68

Silk - y and warm, \_\_\_\_\_ Each morn - ing, — She

\_\_\_\_\_ warm, \_\_\_\_\_ Each morn - ing, — She

\_\_\_\_\_ Silk - y and warm \_\_\_\_\_ She

\_\_\_\_\_ warm, \_\_\_\_\_ Each morn - ing, — She

71

plac - es her prey at my feet.

plac - es her prey at my feet.

8  
pla - ces her prey at my feet.

plac - ces her prey at my feet.

Repeat four times:

1. Text, *p*
2. Text, *pp*
3. Ah, *pp*
4. Mm, *ppp*

Last time...al niente

75

Ah, called, Mm

Each morn - ing, she walks, Mm

Ah, called Mm

Each morn - ing, she walks, Mm



## Opus 1 Commissioning Consortium

Benedictine College  
Atchison, Kansas  
Timothy Tharaldsen, conductor

Capital University Chapel Choir  
Columbus, Ohio  
Lynda Hasseler, conductor

Drake University  
Drake Choir  
Des Moines, Iowa  
Aimee Beckmann-Collier, conductor

Eastern Kentucky University Singers  
Richmond, Kentucky  
Richard Waters, conductor

Emmaus High School Chorale  
Emmaus, Pennsylvania  
Rita Cortez, conductor

Free State High School  
Lawrence, Kansas  
Hilary Morton, conductor

Heritage High School Chamber Choir  
Rogers, Arkansas  
Chris Brown, conductor

Lee's Summit High School Concert Choir  
Lee's Summit, Missouri  
Chris Munce, conductor

Loyola Marymount University  
Consort Singers  
Los Angeles, California  
Mary Breden, conductor

Marist College  
Poughkeepsie, New York  
Sarah Williams, conductor

Masterworks Chorale  
San Carlos, California  
Bryan Baker, conductor

Rose Hill High School Rocketaires  
Rose Hill, Kansas  
Brian Stranghoner, conductor

Staley High School  
Kansas City, Missouri  
Tracy Resseguie, conductor

Stuttgart High School  
APO, AE  
J. Alan Landers, conductor

Washburn University  
Washburn Singers  
Topeka, Kansas  
Kevin Kellim, conductor

Una Vocis Choral Ensemble  
Mason City, Iowa  
Dennis Lee, conductor

University of Wisconsin-Platteville  
Chamber Choir  
Platteville, Wisconsin  
Bob Demaree, conductor



WALTON  
MUSIC

A DIVISION OF GIA PUBLICATIONS, INC.

WW1639 Code C16



7 85147 00386 1