

EW0008

Ethan Watts

# GRACE

SATB Choir (divisi), acapella

## **Text**

The woods is shining this morning  
Red, gold and green, the leaves  
lie on the ground, or fall,  
or hang full of light in the air still.  
Perfect in its rise and in its fall, it takes  
the place it has been coming to forever.  
It has not hastened here, or lagged.  
See how surely it has sought itself,  
its roots passing lordly through the earth.  
See how without confusion it is  
all that it is, and how flawless  
its grace is. Running or walking, the way  
is the same. Be still. Be still.  
'He moves your bones, and the way is clear.'

- Wendell Berry

## **Notes**

- A breath mark within a slur (such as at m.20 in A2) denotes a lift, not a full breath.
- At m. 24 in the B staff, the lift applies only to the top voice (B1) and not the bottom voice (B2).
- From mm. 77-88 two sopranos from within the ensemble should read the top line and fade in and out with each other to produce one continuous, shimmering sound.

# Grace

Wendell Berry (b. 1934)

Ethan Watts (b. 2003)

Shimmering  $\text{♩} = 62$

SOPRANO *f* *pp* *mp*  
The woods is shin - ing this morn - ing. Red, gold and green, the leaves

ALTO *f* *pp* *mp*  
The woods is shin - ing this morn - ing. Red, gold and green, the

TENOR *f* *pp* *mp*  
The woods is shin - ing this morn - ing. Red, gold and green, the

BASS *f* *mp*  
The woods is shin - ing this morn - ing. Red, gold and green, the

Piano  
*Shimmering*  $\text{♩} = 62$   
(for rehearsal only)

S *f* *sub. p*  
lie on the ground, or fall, or hang full of light in the air still.

A *f* *sub. p*  
leaves lie on the ground, or hang full of light in the air still.

T *f* *sub. p*  
leaves lie on the ground, or hang full of light in the air still.

B *f* *sub. p*  
leaves lie on the ground, or hang full of light in the air still.

Pno.

7 *p* *mp* *mp*

S Per - fect in its rise and in its fall, the place it has been com - ing to for -

A Per - fect in its rise and in its fall, it takes \_\_\_\_\_ the place it's com - ing to \_\_\_\_\_

T Per - fect in its rise and in its fall, the place it has been com - ing to \_\_\_\_\_

B Per - fect in its rise and in its fall, the place it has been com - ing to \_\_\_\_\_

Pno.

11 *mf*

S e - ver. \_\_\_\_\_

A for - e - ver. for - e - ver. for - e - ver, \_\_\_\_\_

I e - ver. \_\_\_\_\_ for - e - ver. \_\_\_\_\_

T e - ver. \_\_\_\_\_ for - e - ver. \_\_\_\_\_

B e - ver. \_\_\_\_\_ for - e - ver. for - e - ver, \_\_\_\_\_

Pno.

Not For Performance

16

S *mf* Oh! <sub>3</sub>

I *mf cresc.* Run - ning or walk - ing, the way is the same. Be still. Be still.

A *mp cresc.* for - e - - - ver. for - e - ver.

II *mf* Oh! <sub>3</sub>

I *mp cresc.* for - e - ver for - e - ver

T *mp cresc.* for - e - ver for - e - ver

II *mp cresc.* for - e - ver for - e - ver

B *mp cresc.* for - e - ver for - e - ver

Pno. 16 <sub>3</sub>

Not For Performance

*p cresc.* (gradually opening to 'ah')

20

S

I

A

II

I

T

II

B

Pno.

Run - ning or walk - ing, the way is the same. Be still. Be still.

for e - - - ver.

Oh!

for e - - - ver

for e - - - ver



29

S *mp* shin - ing this morn - ing, this morn - ing, *mf* shin - ing this

A *mp* ing, shin - ing this morn - ing, morn - ing, this morn -

T *mp* - ing this morn, morn - ing, this morn - ing,

B *p* leaves lie on the ground, this morn - ing, this morn - ing, this morn -

Pno.

32

S *pp* morn - ing. It *p*

A *mf* ing. shin - ing this morn - ing. (ng). It *pp* *p*

T *mf* shin - ing this morn - ing. It *pp* *p*

B *mp* ing this morn - ing. (ng). It *pp* *p*

Pno.

36

S *mp* *f*  
has not hast-ened here, See how sure-ly it has sought it-self, Sought it-

A *mp* *f*  
has not hast-ened here, or lagged, it has sought it-self, Sought it-

T *mp* *f*  
has not hast-ened here, See how sure-ly it has sought it-self, Sought

B *mp* *f*  
has not hast-ened here, See how sure-ly it has sought it-self, Sought it-

Pno.

40

S *mp* *pp*  
self, sought it self Mm

A *mp* *p*  
self, sought it-self, its roots pas-sing lord-ly through the earth.

T *mp* *p*  
sought it-self self, its roots pas-sing lord-ly through the earth.

B *mp* *p*  
self sought it-self, it-self, its roots pas-sing lord-ly through the earth. its

Pno.

This page has been removed from the perusal score.  
To purchase this score, please go to [www.ethanwattsmusic.com](http://www.ethanwattsmusic.com)

Slower

53 *mf* *sub. p* *mf* *sub. p*

S The woods is shin - ing The woods is shin - ing

A The woods is shin - ing The woods is shin - ing

T The woods is shin - ing The woods is shin - ing

B The woods is shin - ing The woods is shin - ing

Pno.

Slower

57 *f* *p* *mp cresc.* **Tempo 1** *mp cresc.*

S The woods is shin - ing this morn - ing. how with - out con - fu - sion it is

A The woods is shin - ing this morn - ing. See how with - out con - fu - sion

T The woods is shin - ing this morn - ing. See how with - out con - fu - sion

B The woods is shin - ing this morn - ing. See how with - out con - fu - sion

Pno.

61 *poco rit.* *allarg.* *f* *rubato* *f*

S all that it is, and how flaw - less its grace is. its

A it is, all that it is, its grace is. its

T it is, all that it is, how flaw - less its grace is. its grace is. its

B it is all that it is, how flaw - less its grace is. its grace is.

Pno.

65 *f* *più f* *p*

S grace is. its grace is. its

A grace is. its grace is. its

T grace is. its grace is. its

B grace is. its grace is. its

Pno.

69 *a tempo* *p*

S grace is. \_\_\_\_\_ its

I *mp*  
grace is. Run - ning or walk - ing, the way is the same. Be still. Be still.

II *mp*  
grace is. \_\_\_\_\_ Run - ning or walk - ing, the way is the same. Be

T *p*  
grace is. \_\_\_\_\_ its

B *p*  
grace is. \_\_\_\_\_ its

Pno.

73 *mp* *p* *cresc.*

S grace is. \_\_\_\_\_ its grace is. \_\_\_\_\_

I Run - ning or walk - ing, the way is the same. Be still. Be still. Run - ning or walk - ing, the

II still. Be still. Run - ning or walk - ing, the way is the same. Be still. Be still.

T *mp* *p*  
grace is. \_\_\_\_\_ its grace is. \_\_\_\_\_

B *mp* *p*  
grace is. \_\_\_\_\_ its grace is. \_\_\_\_\_

Pno.

The woods is shin - (ah) (fade in and out)

77 (two soprano soloists) *f*

Solo *f* ah!

S *mf* *mp* its grace is.

I way is the same. Be still. Be still. Run - ning or walk - ing the way is the same. Be

A *cresc.* Run - ning or walk - ing, the way is the same. Be still. Be still. Run - ning or walk - ing, the

II *mf* *mp* its grace is.

T *mf* *mp* its grace is.

B *mf* *mp* its grace is.

Pno.

Not For Performance

The musical score is for the piece "Grace" and is page 15. It features the following parts and markings:

- Solo:** Treble clef, key signature of three sharps (F#, C#, G#). Measure 81 is marked. The part consists of a series of chords and melodic lines.
- S (Soprano):** Treble clef. Dynamics *f* and *mf*. Lyrics: "its grace is." with a long note.
- I (Soprano):** Treble clef. Lyrics: "still. Be still. Run - ning or walk - ing, the way is the same. Be".
- A (Soprano):** Treble clef. Lyrics: "way is the same. Be still. Be still. Run - ning or walk - ing, the".
- II (Soprano):** Treble clef. Lyrics: "way is the same. Be still. Be still. Run - ning or walk - ing, the".
- T (Tenor):** Treble clef. Dynamics *f* and *mf*. Lyrics: "its grace is." with a long note.
- B (Bass):** Bass clef. Dynamics *f* and *mf*. Lyrics: "its grace is." with a long note.
- Pno. (Piano):** Grand staff (treble and bass clefs). Measure 81 is marked. The part features complex chordal textures.

Performance markings include a large slur over the Solo part and various dynamic markings (*f*, *mf*) and phrasing slurs for the vocal parts.

Not For Performance

*dim.* ah! ah!

Solo

S *mp* *p*  
its grace is. Oo

I *dim.*  
still. Be still. Run-ning or walk-ing, the way is the same. Be still. Be still. The way is the same. Be

A way is the same. Be still. Be still. Run-ning or walk-ing, the way is the same. Be still. Be still. The

II *dim.*

T *mp* *p*  
its grace is. Oo

B *mp*  
its grace is. Oo

Pno.

84

Not For Performance

89

S *pp rit.*

I *p*

A still. Be still. The way is the same. Be still. Be still. *pp* Be

II *p*

way is the same. Be still. Be still. Be still. Be still.

T *pp*

B *pp*

Pno.

89

S

I *almost a whisper*

A still. Be still. Be still. *pp* Be still. Be still. *almost a whisper*

II *pp*

Be still. Be still. Be still. Be still.

T

B

Pno.

93

93

97 *sempre p*

S 'He moves your bones \_\_\_\_\_ and the

A 'He moves your bones \_\_\_\_\_ and the

T 'He moves your bones \_\_\_\_\_ and the

B 'He moves your bones \_\_\_\_\_ and the

Pno.

*rit.* 2

Gentle ♩ = 44

102

S way is clear.' \_\_\_\_\_ the same Be still. \_\_\_\_\_

A way is Run - ning or walk - ing, the way is the same. Be still. \_\_\_\_\_

T way is clear.' Run - ning or walk - ing, the same. Be still. \_\_\_\_\_

B way is clear.' the way is the same. Be still. \_\_\_\_\_

Pno.

Gentle ♩ = 44