

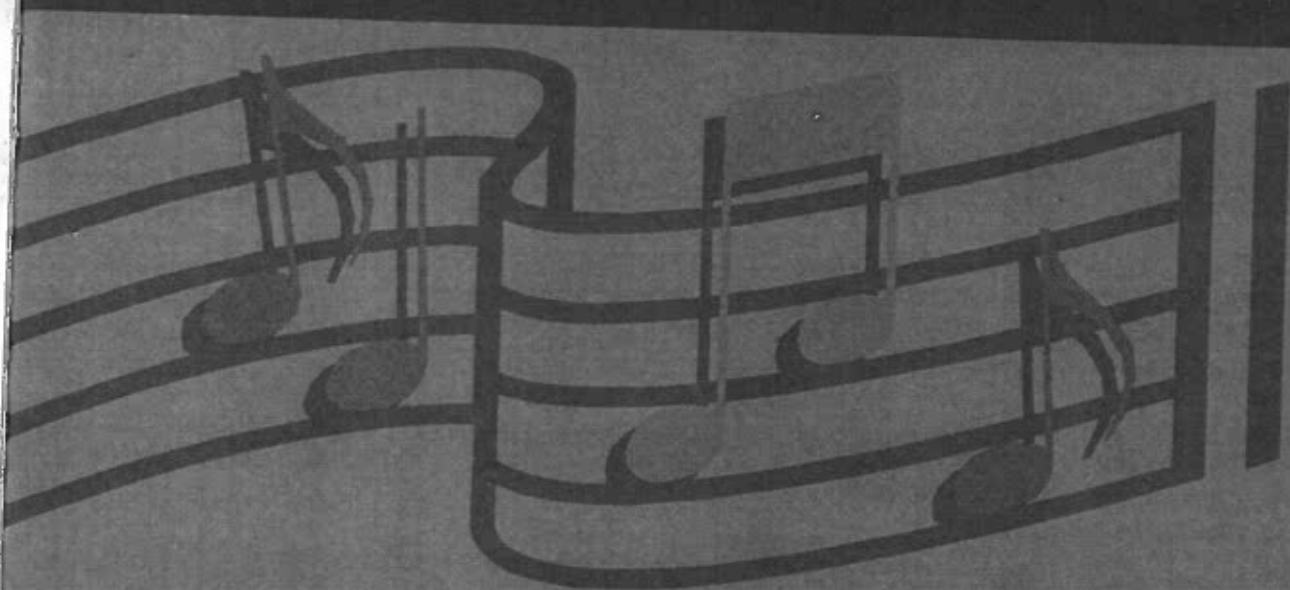
WINTERTIDE
Gjeilo

SSAATTBB, unaccompanied

WW1609

WINTERTIDE

SSAATTBB



Arranged by
Ola Gjeilo

Lyrics by
Charles Anthony Silvestri



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About the Work

Wintertide is an arrangement of one of my favorite Norwegian folk melodies, with new English lyrics written by Charles Anthony Silvestri:

Wintertide

*Stillness comes when snow is falling,
Covering all in solemn white;
Lines of grey from hearth-fires rising,
Gathering all in restful night.*

*Spirit dwells in deep reflection,
Autumn cares to lay aside,
Finding signs of new direction
In the still of Wintertide.*

*While outside the cold wind blowing,
Swirling, restless raw and rime,
Here inside a wave is growing,
Biding, silent, all in time.*

*After Winter's meditation
Gates of nature burst apart;
Comes the Springtime's inspiration,
Flowing from the ready heart.*

About the Composer

Ola Gjeilo was born in Norway in 1978 and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City.

His albums include *Ola Gjeilo* on the Decca Classics label, a collection of choral and piano works featuring Tenebrae and Voces8. Ola's debut recording as a composer and pianist, the lyrical crossover album *Stone Rose*, was followed by its 2012 sequel *Piano Improvisations*, both on the 2L label. Phoenix Chorale's *Northern Lights* collection of Ola's choral music on Chandos was named iTunes Best Classical Vocal Album of 2012. All four recordings are available on iTunes, Amazon, Google Play, and Spotify.

A full-time composer based in New York City, Gjeilo (pronounced yay-lo) is also very interested in film, and his music often draws inspiration from movies and cinematic music.

Ola's choral works are published by Walton Music, wind band works by Boosey & Hawkes, and piano pieces by Edition Peters.

For more information, visit olagjeilo.com or find Ola on Facebook, Twitter, Instagram, and at his YouTube channel.

Duration: Approx. 3:00

Commissioned by and dedicated to Uranienborg Vokalensemble; Elisabeth Holte, conductor

Wintertide

SSAATTBB

Lyrics by
CHARLES ANTHONY SILVESTRI

Norwegian folk song
Arranged by OLA GJEILO

♩ = 98 (in two)

Soprano 1
Still - ness comes when snow is fall-ing, *mp*

Soprano 2
Still - ness comes when snow is fall-ing, *mp*

Alto 1
Still - ness comes when *p*

Alto 2
Mm, Still - ness comes when *mp* *p*

Tenor 1
Mm, mm, mm, mm, Still - ness comes when *mp* *p*

Tenor 2
Mm, mm, mm, mm, Still - ness comes when *mp* *p*

Bass 1
Mm, mm, mm, mm, Still - ness comes when *mp* *p*

Bass 2
Mm, mm, mm, mm, Still - ness comes when *mp* *p*

Piano (for rehearsal only)
♩ = 98 (in two)

5

S1 Cov' - ring all in sol - emn white; Lines of grey_ from

S2 Cov' - ring all in sol - emn white; Gath' *p*

A1 snow is fall-ing, is fall-ing, Lines of grey_ from *mp*

A2 snow is fall-ing, is fall-ing, Lines of

T1 snow is fall-ing, is fall-ing, Lines of

T2 snow is fall-ing, is fall-ing, Lines of

B1 snow is fall-ing, is fall-ing, Lines of

B2 snow is fall - ing, Lines of

5

9

S1
 hearth-fires ris - ing, Gath' - ring all in rest - ful night.

S2
 - ring all in rest - - ful night.

A1
 hearth-fires ris - ing, Gath' - ring all in rest - ful night.

A2
 grey from hearth - fires ris-ing, ris - ing,

T1
 grey from hearth - fires ris - ing, ris - ing,

T2
 grey from hearth - fires ris-ing, ris - ing,

B1
 grey from hearth - fires ris-ing, ris - ing,

B2
 grey from hearth - - fires ris - ing,

9

13 *mf*
 S1 Spir - it dwells in deep re - flec - tion, Au - tumn cares to lay a - side,

mp
 S2 Spir - it dwells in deep re - flec - tion,

mf
 A1 Spir - it dwells in deep re - flec - tion, Au - tumn cares to lay a - side,

mp
 A2 Spir - it dwells in deep re - flec - tion,

mp
 T1 Spir - it dwells in deep re - flec - tion,

mp
 T2 Spir - it dwells in deep re - flec - tion,

mp
 B1 Spir - it dwells in deep re - flec - tion,

mp
 B2 Spir - it dwells in deep re - flec - tion,

13

17

S1 Find - ing signs of new di - rec - tion In the still of Win - ter -

S2 *mf* Find - ing signs of new di - rec - tion In the still of Win - ter,

A1 *mp* Find - ing signs of new di - rec - tion

A2 Find - ing signs of new di - rec - tion,

T1 Find - ing signs of new di - rec - tion,

T2 Find - ing signs of new di - rec - tion

B1 Find - ing signs of new di - - rec - tion,

B2 Find - ing signs of new di - rec - tion, of

17

21

mp

S1
 tide. While out - side the

P

S2
 new di - rec - tion, While out - side the

P

A1
 In the still of Win - ter - tide. While out -

P

A2
 new di - rec - tion, While out -

P

T1
 new di - rec - tion, While out -

P

T2
 In the still of Win - ter - tide. While out - side the

P

B1
 new di - rec - tion, While out -

P

B2
 new di - rec - tion, While out - side the

21

24

S1
cold_ wind blow-ing, Swirl - ing, rest - less raw_ and rime,___

S2
cold_ wind blow-ing, Swirl - ing, rest - less raw_ and rime,___

A1
side the cold wind___ blow - ing,

A2
side the cold___ wind blow - ing,___

T1
side the cold___ wind___ blow - ing,

T2
cold_ wind blow-ing, Swirl - ing, rest - less raw_ and rime,___

B1
side the cold___ wind blow - ing,

B2
cold_ wind blow-ing, Swirl - ing, rest - less raw_ and rime,___

24

28

S1
Here in - side_ a wave is grow - ing, Bid - ing, si - lent, all_ in

S2
Here in - side_ a wave is grow - ing, Bid - ing, si - lent, all_ in

A1
Here in - side_ a wave is

A2
Here in - side a wave_____ is

T1
Here in - side a wave_____ is_____

T2
Here in - side_ a wave is grow - ing, Bid - ing, si - lent, all_ in

B1
Here in - side a_____ wave_____ is

B2
Here in - side_ a wave is grow - ing, Bid - ing, si - lent, all_ in

28

32

S1 *f*
time. _____ Af - ter Win - ter's med - i - ta - tion Gates of na - ture

S2 *mf*
time. _____ Af - ter Win - ter's med - i -

A1 *mf*
grow - ing, Af - ter Win - ter's med - i -

A2 *mf*
grow - ing, Af - ter Win - ter's med - i -

T1 *f*
grow - ing, Af - ter Win - ter's med - i - ta - tion Gates of na - ture

T2 *mf*
time. _____ Af - ter Win - ter's med - i -

B1 *mf*
grow - ing, Af - ter Win - ter's med - i -

B2 *mf*
time. _____ Af - ter Win - ter's med - i - ta - tion,

32

36

mf

S1 burst a - part; Comes the Spring - time's in - spi -

f

S2 ta - tion, Comes the Spring-time's in - spi-ra - tion, Flow-ing from the

A1 ta - tion, Comes the Spring - time's in - spi -

A2 ta - tion, Comes the Spring - time's in - spi -

mf

T1 burst a - part; Comes the Spring-time's in - spi -

f

T2 ta - tion, Comes the Spring-time's in - spi-ra - tion, Flow-ing from the

B1 ta - tion, Comes the Spring-time's in - spi -

B2 Gates of na - - - - - ture burst a - part;

36

40

S1 *f*
- ra - tion, rea - - - - dy heart, _____

S2 *ff*
rea - dy, Comes the Spring - time's in - spi - ra - tion,

A1 *f*
ra - tion, Comes the Spring - time's _____

A2 *f*
ra - tion, rea - - - - dy heart, _____

T1 *f*
ra - tion, Comes the Spring - time's

T2 *ff*
rea - dy, Comes the Spring - time's in - spi - ra - tion,

B1 *f*
ra - tion, Comes the Spring - time's

B2 *f*
_____ Comes the Spring - time's _____

40

43

S1 Flow - ing from the

S2 Flow - ing from the rea - dy heart, Flow - ing

A1 in - spi - - ra - tion, Flow - ing from the

A2 Flow - ing from the

T1 in - spi - - ra - tion, Flow - ing from the

T2 Flow - ing from the rea - dy heart, Flow - ing

B1 in - spi - - ra - tion, Flow - ing from the rea - dy

B2 in - spi - ra - tion, Flow - ing

43

rit.

47

S1 *mf* *mp*
rea - dy heart.

S2 *f* *mf* *mp*
from the rea - dy heart.

A1 *mf* *mp*
rea - dy heart.

A2 *mf* *mp*
rea - dy heart.

T1 *mf* *mp*
rea - dy heart.

T2 *f* *mf* *mp*
from the rea - dy heart.

B1 *mf* *mp*
heart, rea - dy heart.

B2 *mf* *mp*
from the rea - dy heart.

47 rit.

The musical score consists of nine staves. The first eight staves are for voices: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The ninth staff is for the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The score begins at measure 47 with a 'rit.' (ritardando) marking. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The lyrics are: 'rea - dy heart.' for S1, T1, and B1; 'from the rea - dy heart.' for S2, A1, A2, T2, and B2; and 'heart, rea - dy heart.' for B1. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

