

Malcolm Dedman

Time Passes By

for Soprano, Violoncello and Piano

A setting of four poems by Duane L. Herrmann

2016

Duration: 12 mins 15 secs

Poetry used for 'Time Passes By'

1. FLINT HILLS FARM

Ghosts of daughters
and sons,
bringing pails from the barn
with stalls and loft,
to the milk house
cool, of dressed stone.
And near the back door, eggs,
from the chicken house.
The farm was laid out well
and the parlor windows
provided views of all.
But calamity occurred
and the farm was left alone,
weeds and grass grew rank
and cedars over grown.
A way of life has vanished
deer return once more
to graze and sleep
and - the wind...

Duane L. Herrmann, Little Balkans Review
Spring 2011

2. ON THE CENTRAL PLAIN

Peek afternoon heat,
not the smartest time,
for a summer hike,
but homage I paid
and reverence
to the ancient ones.
Ignorant of ceremonies
and the language,
yet I come with respect
this is a holy place:
this mound, rising
from the vast, open plain,
a remnant city
of once vast and
mighty civilization
with secrets unknown
hundreds of years now
vanished.

Duane L. Herrmann, Ad Astra Poetry Project -
Winner

3. LIGHTED WINDOW

The lighted window is to appear
as if someone is home,
even if alone;
but no one lives here anymore.

The lighted window is to deceive
the unknowing to believe
that someone's here,
yet no one lives here anymore

The lighted window does not hide
the truth from me
for I know,
that no one lives here anymore

"Only God knows how much
it means to live here..."

"Oh, God!

I love the country so much..."

"The years have been good to us,
so good to be here..."

"God, I'm happy to be here,
both of us together..."

The lighted window mocks to say:
this used to be your home,
a refuge safe and strong;
now no one lives here anymore.

The life is over.

The lighted window now remains
witness to time ended
but not resolved,
for no one lives here anymore...

NO ONE lives here...
anymore.

Duane L. Herrmann, *American Poets of the 1990's*

4. DEAD BRIDGE BY THE SIDE OF THE ROAD

A skeleton of steel,
twisted, bent and broken:
by the side of the road
discarded as nothing,
to be replaced
by a boring bridge.
The old bridge,
was a railroad bridge,
and served
the people well:
buses of school children
and tons of farmer's grain
had all passed over
in a century of time.
Now that bridge is gone
and the world moves on.

Duane L. Herrmann, Orison, XIII

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2016

1. Flint Hills Farm

Duane L. Herrmann

Malcolm Dedman

Moderato, ♩ = 108

The first system of the musical score consists of three staves: Soprano Solo, Violoncello, and Piano. The Soprano Solo staff is in treble clef and contains rests for the first four measures, with a 5/4 time signature change at the end of each measure. The Violoncello staff is in bass clef and contains rests for the first two measures, followed by notes in 5/4, 3/4, and 4/4 time signatures, ending with a 5/4 measure. A 'V' (Violoncello) and 'p' (piano) marking are present. The Piano staff is in grand staff (treble and bass clefs) and contains a piano introduction with notes in 4/4, 5/4, 3/4, and 4/4 time signatures, marked with 'p' and 'Ped.' (pedal). A slur covers the piano accompaniment across the measures.

The second system of the musical score consists of three staves: Soprano (Sop.), Violoncello (Vc.), and Piano (Pno.). The Soprano staff is in treble clef and contains rests for the first four measures, followed by a note in 5/4 time signature, marked with 'p' and 'Ghosts'. The Violoncello staff is in bass clef and contains notes in 5/4, 2/4, 4/4, 5/4, and 4/4 time signatures, marked with 'V' and 'p'. The Piano staff is in grand staff and contains notes in 5/4, 2/4, 4/4, 5/4, and 4/4 time signatures, marked with 'p' and 'Ped.'. A slur covers the piano accompaniment across the measures.

10

Sop. *mf*
 _____ of daugh-ters and sons, _____ bring-ing pails from the

Vc. *p* *mf*

Pno. *mf*
 Ped.

15

Sop. *f* *mf* *f*
 barn _____ with stalls and loft, _____ to the milk house cool, _____ of

Vc. *f* *mf* *f*

Pno.

20

Sop. *p*
 dressed _____ stone. _____

Vc. *p* *mf* *f*

Pno. *p* *mf* *f*
 Ped.

25

Sop. *p* *mf*
And near the back door, eggs, from the chicken

Vc. *ff* *p*

Pno. *ff* *f* *p*

30

Sop. *p* *mf*
house. The farm was

Vc.

Pno. *p* *mf*
Ped.

35

Sop. *f*
laid out well and the par-lor win-dows pro-vi-ded views of all.

Vc. *f* pizz.

Pno. *f*

40

Sop. *f* But ca-

Vc. *ff*

Pno. *ff* Ped.

Sop. la-mi-ty oc-curred and the farm was left a-lone, weeds

Vc. arco, trem *f*

Pno. *f*

45

Sop. *p* and grass grew rank and ce-dars o-ver grown.

Vc. *p* 3

Meno mosso, ♩ = 82

A tempo

50

Sop.

Vc.

Pno.

Ped.

55

Sop.

Vc.

Pno.

Ped.

60

Sop.
 way of life has va-nished, va - nished deer re - turn once more

Vc.

Pno.

65 *pp*

Sop. _____ to graze and sleep, to graze and sleep and - the wind...
Sul G, nat. harmonics

Vc. _____ *pp*

Pno. *p* *8va* _____
Ped. _____

70 *rit.* Pass air through teeth to make a whistling sound

Sop. *gliss.* _____ *ppp*

Vc. _____ *ppp*
3 3

Pno. _____ *ppp* *8va* *gliss.* _____
Stroke strings inside piano *gliss.* _____
Ped. _____

2. On the Central Plain

Adagio, ♩ = 72 5

Soprano Solo *espress.* _____

Violoncello *mf* _____

Piano _____

10 *p espress.*

Sop. Peek af-ter-noon heat,

Vc. *f* *p* *pp*

Pno. *pp*
Ped. ad lib.

15 *f* *p*

Sop. not the smar-test time, for a sum-mer hike, but ho-mage I

Pno. *mf* *pp*

20 *mf* *pp* 25

Sop. paid and re-ve-rence to the an-cient ones.

Vc. *mf* *pp*

Pno. *p*

Vc. 30

f *mf*

Pno. *pp*

Vc. 35

p $\xrightarrow{3}$ *f* $\xrightarrow{3}$ *mf* $\xrightarrow{3}$ *p*

Pno. *mf* $\xrightarrow{3}$ *p* $\xrightarrow{3}$ *p*

Sop. 40 45

f

lg - no - rant of ce - re - mo - nies and the lan - guage,

Vc. *pp* *f*

Pno. *pp*

Sop. 50

mf $\xrightarrow{3}$ *p* $\xrightarrow{3}$ *f* $\xrightarrow{3}$ *mf*

yet I come with re - spect_ this is a ho - ly place,

Vc. *mf* $\xrightarrow{3}$ *p* $\xrightarrow{3}$ *f* $\xrightarrow{3}$ *mf*

55

Sop. *p* *pp*
ho - ly place:—

Vc. *p* *pp*

Pno. *mf* *p* *pp*

60

Sop. *pp*
this_ mound, ri - sing—

Vc. *pp* *p*
con sord. gliss.

Pno. *p* *pp*

65

Sop. *mf* *p*
from the vast, o - pen plain, — a rem - nant ci - ty_ of

Vc. *pp* *p*

Pno. *p*

70

Sop. *f*
once vast and mighty ci - vi - li - za - tion

Vc.

Pno. *f*

75

Sop. *p* *mf* *p*
with se-crets unknown hun-dreds of years now va - nished,

Vc. *p*
sul tasto

Pno. *mf* *p*

80

Sop. *pp* *ppp*
va - nished, va - nished.

Vc. *pp* *ppp*

Pno. *pp* *ppp* *8va*

3. Lighted Window

Moderato, $\text{♩} = 72$

Soprano Solo *p* 5

The ligh- ted win- dow is to ap-

Violoncello

Piano *p* *mf* *p*

10 **Meno mosso,**
 $\text{♩} = 60$

Sop. *mf* *p*

pear as if some-one is home, e-ven if a-lone; — but

Vc. *f* *p*
senza sord. nat.

Pno. *mf* *p*

A tempo 15

Sop. no_ one lives here_ a-ny-more. —

Vc. *p*

Pno. *f* *p*

20

p *mf*

Sop. The ligh-ted win - dow is to de - ceive the un - know ing_ to be

Vc. *mf* *p* *mf*

Pno. *mf* *p* *mf*

p **Meno mosso, ♩ = 60**

Sop. lieve that some-one's here, — yet no_ one lives here

Vc. *p*

Pno. *p* *f* *p*

25 **A tempo**

Sop. — a - ny - more. —

Vc. pizz. *f* *mf*

Pno. *f* *mf*

30 *mf* *f*

Sop. The ligh- ted win - dow does not hide the truth from

Vc. *f* *mf* *f*

Pno. *f* *mf* *f*

35 *p* **Adagio, ♩ = 48**

Sop. me for I know, that no one lives here a-ny-more.

Vc. *p* *f* *p* arco

Pno. *p*

40 **poco accel.** **Moderato, ♩ = 72** 45 *mf*

Sop. "On - ly

Vc. *f* *mf* *mf*

Pno. *f* *p* *mf*

Sop. *f* 50
God knows how much it means to live_____ here..."
Vc. *f* *ff*
Pno. *f* *mf* *f*

Sop. *ff* 55 *f*
"Oh, God!_____ I love the coun - try_____ so much..."
Vc. *f*
Pno. *ff* *f*

Sop. *p* 60 *mf* *p*
_____ "The years have been good___ to us,___ so good to be here..."
Vc. *p* *mf* *p*
Pno. *p* *mf* *p*

65

Sop. *p* "God, I'm hap - py, hap - py to be here, *f* *mf* both of

Vc. pizz. *p* *f* *mf*

Pno.

70

Sop. *p* us to - ge - ther..."

Vc. *p* arco *f* *p*

Pno. *p* *f* *p*

75

Sop. *p* The ligh - ted win - dow mocks to say: *mf* this

Vc. *mf* *p* *mf*

Pno. *mf* *p* *mf*

Meno mosso, $\text{♩} = 60$

80

Sop. *p*

Vc. *p*

Pno. *p* *f* *p*

used to be_ your home, a re-fuge safe_ and strong;_ now

85

Sop.

Vc.

Pno.

no_ one lives here_ a-ny - more. The life is o-ver.

90

accel. . . . Moderato, $\text{♩} = 72$

Sop. *mf*

Vc. *mf* *f* *mf*

Pno. *f* *mf* *f* *mf*

The ligh- ted

95

Sop. *f* *p*
win - dow now re - mains wit - ness to time en - ded but not re - solved, —

Vc. *f* *p* *f*

Pno. *f* *p*

Adagio, ♩ = 48

100

Sop. for no one lives here a - ny - more... —

Vc. *p* *f*

105

Moderato, ♩ = 72

Sop. *f* *mf* *p*
NO ONE lives here... a - ny - more. —

Vc. *p* *ff* pizz. ○

Pno. *ff*

4. Dead Bridge by the Side of the Road

Moderato, ♩ = 108

Soprano Solo *p* 5

Violoncello arco *f* *p*³

Piano *p* *f*

Sop. *mf* *p* 10

steel, — twis - ted, bent and bro - ken:

Vc. *mf* *p*

Pno. *p* *f*

Sop. *ff* *p* 15

by the side of the road dis-car - ded as no-thing,

Vc. *ff* *p*

Pno. *ff*

Sop. *mf* *f* 20
to be re - placed by a bo - ring, bo - ring_

Vc. *mf* *f*

Sop. 25 *p*
bridge._____ The old_____

Vc. *p*

Pno. *p*

Sop. *mf* 30
bridge was a rail-road bridge,_____ and served the peo-ple_____ well:

Pno. *mf*

Vc. 35 *ff*

Pno. *f* *ff*

Sop. *f* 40

bu - ses of school child - ren and

Vc. *mf* *f*

Pno. *mf* *f*

Sop. *mf* 45

tons of far - mer's grain had all _____ passed _____ o - ver _____ in a

Vc. *mf*

Pno. *mf*

rit. *ff* *mf* 50

Sop. cen - tu - ry _____ of time. _____

Vc. *ff*

Pno. *mf* *ff*

55 *p*

Sop. _____
Now that bridge is gone____

Vc. *mf* 3 *p* 3

Pno. *mf* *p*

60 *mf* *p*

Sop. _____
and the world moves on,____ and the world moves on,____ and the

Vc. *mf* 3 *p*

Pno. *p* *pp*

65 *rit.* *pp* *ppp*

Sop. _____
world moves on, and the world moves on.____

Vc. *pp* *ppp*
sul tasto, non vib.

Pno. *ppp*