

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

Peak 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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for Soprano, Violoncello and Piano

2016

1. Flint Hills Farm

Duane L. Herrmann

Malcolm Dedman

Moderato, $\text{♩} = 108$

The musical score for the first section, "Flint Hills Farm", begins with a Soprano Solo part in treble clef and common time. The Violoncello and Piano parts provide harmonic support. The piano part includes dynamic markings like *p* and *v*, and performance instructions like *Ped.*. The section ends with a forte dynamic and a repeat sign.

The score continues with the Soprano Solo part in treble clef and common time. The Violoncello and Piano parts provide harmonic support. The piano part includes dynamic markings like *p* and *v*, and performance instructions like *Ped.* and *Ghosts*.

10

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

Vc. *p* *mf*

Pno. *mf* *Led.*

15 *f* *mf* *f*
barn with stalls and loft, to the milk house cool, of

Vc. *f* *mf* *f*

Pno.

20 *p*
dressed stone.

Vc. *p* *mf* *f*

Pno. *p* *mf* *f* *Led.*

25

Sop. - *p* And near the back door, eggs, from the chi-cken

Vc. *ff* *p*

Pno. *ff* *f* *p*

30 *p* *mf*

Sop. house. The farm was

Vc.

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

35 *f*

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

Vc. *pizz.* *f*

Pno. *f*

40

Sopr. (Treble clef) begins with a melodic line. Vc. (Bass clef) and Pno. (Treble and Bass clefs) provide harmonic support. The piano part features a prominent bass line with dynamic markings ***ff*** and ***ff***. The vocal line includes lyrics "But ca-". The piano part ends with a dynamic ***f*** and a fermata over a measure.

Sopr. continues the vocal line with lyrics "la-mi-ty oc-curred and the farm was left a - lone, weeds". Vc. and Pno. provide harmonic support. The piano part includes a dynamic ***f*** and a tremolo instruction "arco, trem". The section ends with a dynamic ***f***.

45

p rit. **Meno mosso, $\text{J} = 82$**

Sopr. begins a melodic line with lyrics "and grass grew rank and ce-dars o - ver grown.". Vc. provides harmonic support. The piano part is implied by the context. The section ends with a dynamic ***p*** and a measure ending with a fermata.

A tempo

50

Sop.

Vc.

Pno.

Ped. [Measure 50] *Ped.* [Measure 51]

55

Sop.

Vc.

Pno.

Ped. [Measure 56]

60

Sop.

Vc.

Pno.

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

p [Measure 60] *pp* [Measure 61] *p* [Measure 62]

p [Measure 63]

65

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

Vc. *pp*

Pno. *p* *Ped.*

rit. Pass air through teeth to make a whistling sound

Sop. *gliss.* *ppp*

Vc. *ppp*

Pno. Stroke strings inside piano *ppp* *gliss.* *ppp* *gliss.* *Ped.*

2. On the Central Plain

Adagio, $\text{J} = 72$

5

Soprano Solo *espress.*

Violoncello *mf*

Piano *f*

10 *p* espress.

Sop. - - - - - Peek_ af-ter-noon heat,_

Vc. *b* *o* *f* *p* *> pp*

Pno. *pp* *Reo. ad lib.*

15 *f* *> p*

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

Pno. *mf* *pp*

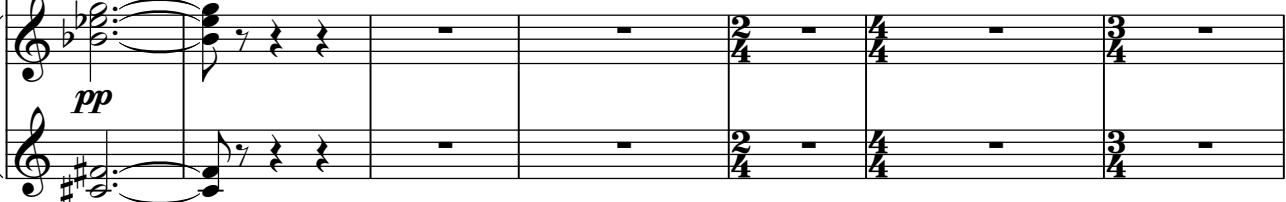
20 *mf* *> pp* 25

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

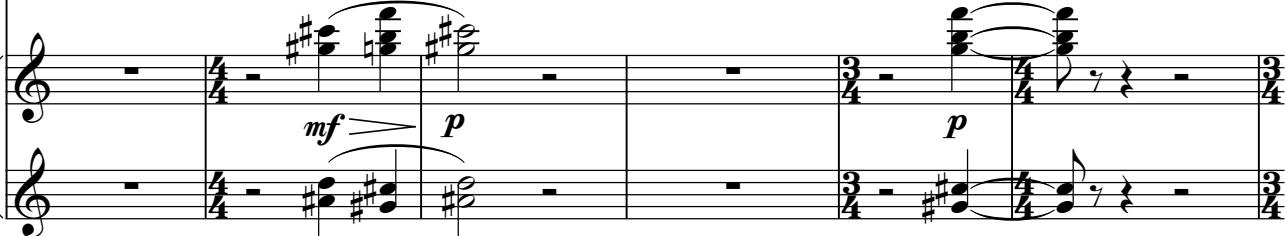
Vc. *mf* *> pp*

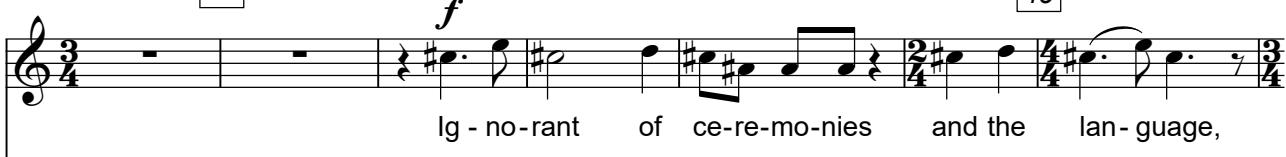
Pno. *p*

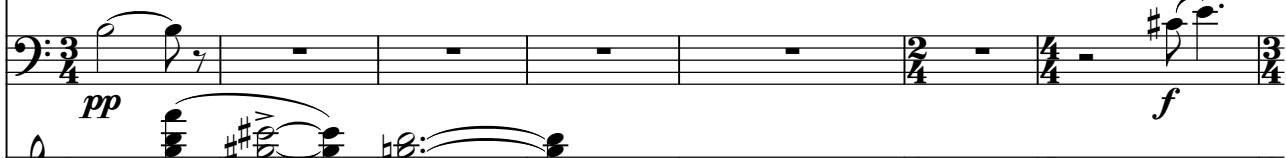
Vc.  **f** **mf**

Pno.  **pp**

Vc.  **p** **3 f** **= mf** **p 3 =**

Pno.  **mf** **p** **p**

Sop.  **f**
Ig - no - rant of ce - re - mo - nies and the lan - guage,

Vc.  **f**

Pno.  **pp** **pp**

Sop.  **mf** **p** **f** **3 = mf**
yet I come with re - spect this is a ho - ly place,

Vc.  **mf** **> p** **f 3 = > mf**

Sop. *p* — *pp* [55]

Vc. ho - ly place:—

Pno. *p* — *pp*

Sop. — [60] *pp* — *p*

Vc. con sord. *gliss.* — *p*

Pno. *p* — *pp*

Sop. — *mf* — *p* [65]

Vc. from the vast, o - pen plain, — a rem - nant ci - ty of

Pno. *pp* — *p*

70

Sop. once vast_ and migh ty ci - vi - li - za - tion

Vc.

Pno.

75

Sop. with se-crets unknown hun-dreds of years now va - nished,
sul tasto

Vc.

Pno.

80

Sop. va-nished, va - nished.

Vc.

Pno.

3. Lighted Window

Moderato, $\text{♩} = 72$

Soprano Solo
Violoncello
Piano

5 *The ligh-ted win-dow is to ap-*

10 **Meno mosso,**
 $\text{♩} = 60$

Sop. *pear as if some-one is home, e-ven if a-lone; but
senza sord. nat.*

Vc.
Pno.

A tempo **15**

Sop. *no one lives here a-ny-more.*

Vc.
Pno.

p

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

Vc. *mf* *p* *mf*

Pno. *mf* *p* *mf*

[20]

Meno mosso, $\text{J.} = 60$

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

Sop. *mf*

Vc. *f* *mf* *f*

Pno. *f* *mf* *f*

The ligh- ted win - dow does not hide____ the truth____ from

35

Sop. *p*

Adagio, $\text{J} = 48$

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

Pno. *p*

me for I__ know,____ that no__one lives here__ a-ny-more__

40 *poco accel.* *Moderato, $\text{J} = 72$*

Sop. *p*

Vc. *f* *mf*

Pno. *f* *p* *mf*

"On - ly

50

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

Vc. *f*

Pno. *f* *mf* *f*

55

Sop. "Oh, God! I love the coun - try so much..."

Vc. *ff* *f*

Pno. *ff* *f*

60

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

Vc. *p* *mf* *p*

Pno. *p* *mf* *p*

65

Sop. *p*

Vc. "God, I'm happy, happy to be here, both of
 pizz.

Pno. *p* *f* *mf*

70

Sop. *p*

Vc. us to - ge - ther..." arco *p*

Pno. *p* *f* *p*

75

Sop. *p*

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

Pno. *mf* *p* *mf*

Meno mosso,
♩ = 60

Sop. *p* [80] used to be your home, a re-fuge safe and strong; now

Vc. *p*

Pno. *p* *f* *p*

Sop. [85] no-one lives here any - more. The life is o-ver.

Vc.

Pno. *f*

Sop. *accel.* *Moderato, ♩ = 72* *mf* The ligh-ted

Vc. *mf* *f* *mf*

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

[95]

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

Vc.

Pno.

Adagio, $\text{J.} = 48$

[100]

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

Vc.

Moderato, $\text{J.} = 72$

[105]

Sop. NO ONE lives here... a - ny - more.

Vc. pizz. J.

Pno. ff

4. Dead Bridge by the Side of the Road

Moderato, $\text{♩} = 108$

Soprano Solo Violoncello Piano

A ske-le-ton of

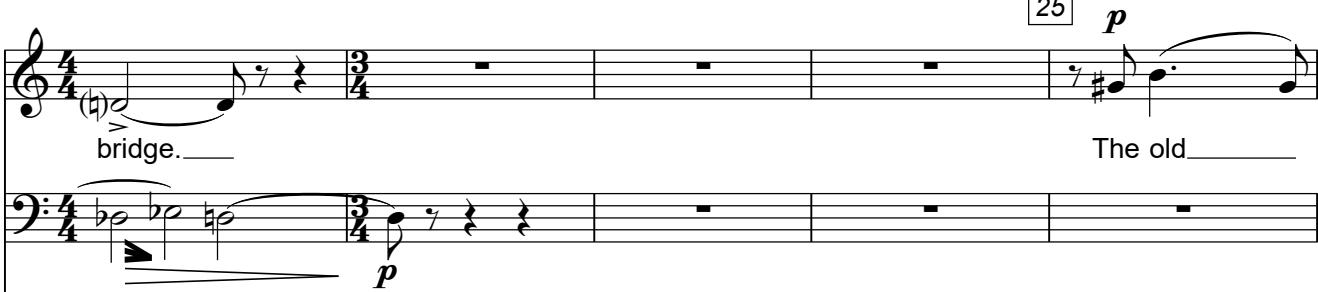
Sop. Vc. Pno.

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

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

5 10 15

Sop. 

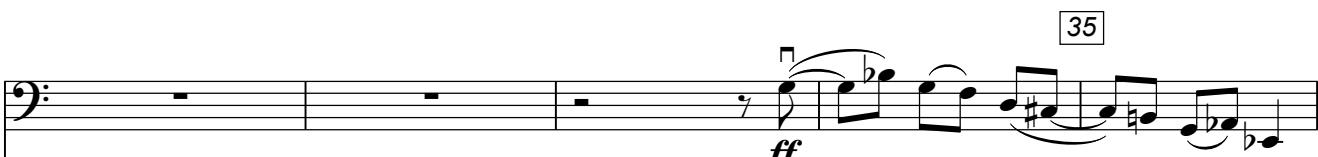
Sop. 

Vc.

Pno. 

Sop. 

Pno. 

Vc. 

Pno. 

Sop.

Vc.

Pno.

bu - ses of school child-ren and
[40]

Sop.

Vc.

Pno.

tons of far-mer's grain had all passed o - ver in a
[45]

rit. - - - A tempo

Sop.

Vc.

Pno.

cen - tu - ry of time. [50]

ff mf ff

55 **p**

Sop.

Vc.

Pno.

Now that bridge is gone

mf 3 *p*

60 **mf**

Sop.

Vc.

Pno.

and the world moves on, and the world moves on, and the

mf 3 *p*

p

rit. **65 pp ppp**

Sop.

Vc.

Pno.

world moves on, and the world moves on.

sul tasto, non vib.

pp *ppp*

ppp