

Three Songs for CB:

Angeline on Ossabaw

words by Carol Burdick

music by Jeffrey Ryan

*for SATB choir
with obbligato cello*

*commissioned by the Alfred Chamber Singers
in honour of Carol Burdick*

Performance Notes:

Total duration ca. 4:00.

Care should be taken to differentiate between the various levels of accent and articulation. Tenuto markings indicate a slight rhythmic and dynamic stress on the note.

The choir should sing with an easy, unforced legato sound throughout.

The cello, representing Angeline on the beach, should be performed with an expressive sense of freedom and playfulness, independent of the choir. At times the cello is slightly dominant in the texture, while at other times it is somewhat submerged by the waves of the voices. The cellist should not necessarily play with a rigid adherence to the indicated rhythms, but should feel free to judiciously use rubato and rhythmic flexibility to create the desired innocent character of Angeline.

After Storm, Angeline on Ossabaw and *Discards* (texts by Carol Burdick) comprise a trilogy of works with a "progressive" accompaniment (the first *a cappella*, the second with obbligato cello, and the third with string quartet). They may be performed separately or in combination; if the complete trilogy is performed, they should be presented in the order given above.

Programme note:

Carol Burdick's poem *Angeline on Ossabaw* depicts, for me, a perfect moment of innocence. Young Angeline dances on the beach, without a care in the world. The older women who watch her have danced in their own earlier time, and they know from their own experience that Angeline's innocence will not last forever — for pain, sadness, and shadow will always be waiting for her.

This setting for choir and cello seeks to capture that perfect moment. The choir itself ebbs and flows like the tide against the sand, while the cello represents Angeline herself, dancing in her own perfect world, exploring and inquisitive, untouched by the shadow ahead of her.

Angeline on Ossabaw was commissioned by the Alfred Chamber Singers (Luanne Crosby, director) in honour of Carol Burdick.

Carol Burdick
Angeline on Ossabaw

Her Shadow form across the hard white sand
indicates the pattern for a dance. Island music—
wind and wave and high sweet curlew call—
accompanies each leap and turn along the empty shore.
Laughing, she pirouettes and climbs the air,
using all the stage a dancer needs—
and still her shadow leads.

Fixed to their footsteps, the older women watch,
lightened by her exuberance and skill.
They know that she may never occupy
a more congenial or a safer space—
and they know too, as sure as tide recedes,
a shadow always leads.

From *On Island Time* ©1986 Carol Burdick.
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Angeline on Ossabaw

words by Carol Burdick
music by Jeffrey Ryan

$\bullet = 48$ Gently

1

S *pp* *p* *pp*
Mm

A *pp*
Mm

T *pp* *p* *pp* *pp*
Mm Mm

B *pp*
Mm

vc *playfully, with freedom*
mp *mf* 6 6 *mp* *mf*

5

S *pp* *p* *pp*
Mm

A *p* *pp* *pp*
Mm Mm

T *p* *pp* *pp* *p* *pp*
Mm

B *pp* *p* *pp* *pp* *p*
Mm Mm

vc *mp* *mf* 3 5 3 3 *tr*

9

pp *p* *pp* *p*

S

Mm

A

p

Mm

T

pp *p* *pp* *p*

Mm

B

pp *pp* *p*

Mm

vc

gl.

f *p*

12

(*p*) *div.*

S

Her Sha - dow form a - cross the

(*p*) *div.*

A

Her Sha - dow form a - cross the

(*p*) *div.*

T

Her Sha - dow form a - cross the hard white

(*p*) *div.*

B

Her Sha - dow form a - cross the hard white

vc

pp *pp* *mf* *pp* *pp*

16 *mp* *p* *pp*

S hard white sand *pp*

A hard white sand *pp*

T sand *pp*

B sand *pp*

vc *mf* *p* *mf* *p* *mf* *f*

gl. 6 12

20 *p* *mp* *mp*

S Her Sha - dow form a - cross the

A Her Sha - dow form a - cross the

T Her Sha - dow form a - cross the hard white

B Her Sha - dow form a - cross the hard white

vc *pp* 12 *mf* *pp*

gl. 3 3

23 *mp* *p* *p* *mf* *p* *mf*

S hard white sand in - di - cates the pat - tern for a dance.

A hard white sand in - di - cates the pat - tern for a dance.

T sand in - di - cates the pat - tern for a dance.

B sand in - di - cates the pat - tern for a dance.

vc *pp* *pp* *mf*

26 *f* *p* *pp* *f* *p*

S Is - land mu - sic Is - land mu - sic

A *unis. f* *p* *pp* *f* *p*

T *f* *p* *pp* *f* *p*

B *f* *p* *pp* *f* *p*

vc *pp* *pp* *(pp)*

30 *mf* < *f* *pp*
unis.

S and high cur - lew call—

A *div. mf* < *f* *pp*
 wave and high cur - lew call—

T *p* < *f* *pp*
 wind and high sweet cur - lew call—

B *mf* < *f* *pp*
 and high sweet cur - lew call—

vc (punta d'arco) *mf* *pp*
non vib.

34 (opt. solo/small group) *pp*

S ac - com - pa - nies each leap— and turn—

A *unis. p* < *pp*
 Is - land mu - sic—

T *unis. p* < *pp*
 Is - land mu - sic—

B *unis. p* < *pp*
 Is - land mu - sic—

vc *con vib.* 6 6 6
pp

44

S stage a dan - cer needs— *p*

A stage a dan - cer needs— *p* *unis. p*

T and still her *p*

B and still her

44

vc *f* *mf* *p* *tr*

48

S sha - dow _____ *div.* *pp*

A sha - dow _____ *leads.* *pp*

T sha - dow _____ *leads.* *pp*

B *div. pp* *p* *pp*

Mm _____

48

vc *tr* *pp* *mf* 12

poco rit. -----

51

S

A

T

B

vc

pp *p* *pp* *pp* *p*

Mm Mm

12 *tr* 12 12

pp *mf* *pp*

53

S

A

T

B

vc

p *rit. to* ----- *48*

72 sub. *3* *3* *2/4* *2/4*

Fixed to their foot - steps, the old - er wo - men watch,

unis. p *3* *2/4* *2/4*

Fixed to their foot - steps, the old - er wo - men watch,

pp *n.* *2/4* *2/4*

53 *tr* *(pp)* *(pp)*

66

S They know, They know, ———— sa —

A py a more con gen - i - al or ———— a sa —

T a more con - gen - i - al ———— or a sa - fer

B a more con - gen - i - al ———— or a sa - fer

vc *pp* 6 *pp* 6 3 3 3 *pp*

70 *rit. to* ———— = 48

S ———— They know, They know, ————

A fer space — *unis. p mf p p* as sure as

A fer space — and they know too, as sure as

T space — and they know too, as sure as

B space — and they know too, as sure as

vc *mf* *gl.* 3 *p* 7 5

74

S ——— They know. ———

A *mf* ——— *p* ——— *pp* ———
 tide re - cedes, a sha - dow

T *mf* ——— *p* ——— *p* ———
 tide re - cedes, a sha - dow al - ways

B *mf* ——— *p* ——— *p* ———
 tide re - cedes, a sha - dow al - ways

vc 74 ——— 5 ——— 6 ——— *mf* *p* *mf* ———
gl. *gl.*

78

S ——— *pp* ——— ———

A ——— They know. ———

T *div.* ——— *unis.* *p* ———
 leads, a sha - dow

B *div.* ——— *unis.* *p* ———
 leads, a sha - dow

vc 78 ——— *p* ——— 6 ——— 5 ——— 6 ———
p

81

S

A *(stagger breathe)*

T al - ways

B al - ways

div. leads. div. leads.

pp *pp*

vc

84

S

A

T

B

vc *(repeat ad lib.)*