

Miss Carr in Seven Scenes

words by Emily Carr music by Jeffrey Ryan

for mezzosoprano and piano

*commissioned by
Canadian Art Song Project*

Perusal copy

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Performance notes:

Total performance time ca. 25 minutes.

Vocal range G3 to A5 (ossia G5).

Piano pedal markings should be carefully observed.

In *senza misura* sections, accidentals apply only to the note immediately following and within each beamed group.

Other performance notes are given as required in the score.

Programme note:

Many years ago, at a used bookshop in Cleveland, I discovered *Hundreds and Thousands*, the published journals of the iconic Canadian painter Emily Carr (1871-1945). Carr wrote about her struggles to be an artist, both creatively and practically: to develop her own voice, to adequately convey what she saw to the canvas, to discover the intersection of art and spirit, to deal with self-doubts and frustrations, to find an audience, to sell her paintings, to make ends meet. As I was just finishing my doctoral studies and about to embark on my freelance career, her words resonated deeply with me. The challenges she wrote about were much like the ones I was about to face, and indeed every artist faces.

For me an art song is a little opera scene, with character and back story, and, like the orchestra in an opera, the piano never merely accompanies. I knew immediately that Carr's journal entries, personal yet universal, could bridge song and theatre in a kind of monodrama of an artist's life—though it was not easy to condense the texts from a 300-page book! These resulting seven scenes provide a series of snapshots chronicling Carr's parallel journeys of capturing the mountain to her canvas and conquering the mountain to artistic success and validation.

Miss Carr in Seven Scenes was commissioned by Canadian Art Song Project for mezzosoprano Krisztina Szabó and pianist Steven Philcox.

Miss Carr in Seven Scenes

words by Emily Carr, adapted by Jeffrey Ryan

Oh, These Mountains!

Oh, these mountains! They won't bulk up.

Something has spoken to the very soul of me, wonderful, mighty, not of this world. Chords way down in my being have been touched. Dumb notes have struck chords of wonderful tone. Something has called out of somewhere. Something in me is trying to answer. It is surging through my whole being, the wonder of it all, like a great river rushing on, dark and turbulent, and rushing and irresistible, carrying me away. Where, where? I long to hear and yet I'm half afraid.

Oh, you mountains, I am at your feet—humble, pleading! Speak to me in your wordless words!

A Glimpse of God

Emily Carr, born Dec. 13, 1871 at Victoria, B.C., 4 a.m. in a deep snow storm, tomorrow will be sixty-two. It is not all bad, this getting old, ripening.

Do not forget life, artist. A picture is not a collection of portrayed objects nor is it a certain effect of light and shade nor is it a souvenir of a place nor a sentimental reminder, nor is it a show of colour nor a magnificence of form, nor yet is it anything seeable or sayable. It is a glimpse of God interpreted by the soul.

A few minutes more and the New Year will come. The present moment, that's all we have. This looking forward and looking back is unprofitable. I have done? I will do? No, I AM DOING.

Rhythm and Space

Rhythm and space, space and rhythm, how can I learn more about these?

I woke with this idea. Try using positive and negative colours in juxtaposition. Try working in complementaries; run some reds into your greens, some yellow into your purples. Red-green, blue-orange, yellow-purple.

The arrangement, the design, colour, shape, depth, light, space, mood, movement, balance, not one or all of these fills the bill. There is something additional, a breath that draws your breath into its breathing, a heartbeat that pounds on yours, a recognition of the oneness of all things.

Form is fine, and colour and design and subject matter but that which does not speak to the heart is worthless.

Oh, that mountain! I'm dead beat tonight with struggling.

Letters

Reams of Horrid Letters

I've written reams of horrid letters to picture galleries that *won't* return my exhibits. National Gallery had three for *three years*, Toronto Watercolour had three for *two years*. Why should one have to beg and beg to get their own belongings? I wrote Brown straight from the shoulder. He'll ignore it like always, as if I did not exist, weren't worth a glance even from his eye.

Mr. Hatch Wrote

Mr. Hatch wrote acknowledging the two paper sketches I sent him. He found their vigour and profoundness appealing. Said few people *understand* them. Now I can't see *what* there is to be understood. Perhaps folk would like a numbered bit on the back:

1. a tree,
2. a root,
3. a grass,
4. a fool looking.

Compliments, Hanna Lund

Yesterday I got this letter.

Dear Madame Emily Carr:

Just a few words to express my great admiration for your beautiful picture, "Peace." To me this picture represents Divinity and I have often been sitting in front of it this last week.

Compliments,
Hanna Lund

When I read it I cried hard.

A Movement Floating Up

I am sixty-three tomorrow and have not yet known real success.

I am painting a sky. The subject is sky, starting lavender beneath the trees and rising into a smoother hollow air space, greenish in tone, merging into laced clouds and then into deep, bottomless blue, not flat and smooth like the centre part of the sky, but loose, coming forward. There is to be *one* sweeping movement through the whole air, an ascending movement, high and fathomless. The movement must connect with each part, taking great care with the articulation. A movement floating up. It is a study in movement, designed movement. A movement floating up.

I'm Just Whizzy!

I'm just whizzy! Sold four pictures.

Received \$120 for picture "Shoreline." Gallery took \$30 commission from \$150 sale price to Mrs. de Pencier. Also got \$75 for three sketches from Miss de Pencier. What a help to finances!

Mr. Band has bought "Nirvana" for \$200, Mr. Southam "Haida Village" for \$150, and Lawren Harris another for \$200. A number of others are over in the East being sat on and considered.

Toronto Art Gallery has purchased "Western Forest," "Movement in the Woods" and "Kispiax Village" for \$1,075. I was stunned when I opened the letter. It is wonderful.

Ottawa has bought two canvases, a paper sketch, "Blunden Harbour," a Haida village and "Sky" for \$750. Madame Stokowski, wife of the composer and conductor, bought a small canvas for \$75. Mr. Southam bought a small Skidigate sketch in oils for \$150 and Mrs. Douglas a French cottage for \$15. An old Vancouver pupil took a Pemberton sketch, also for \$15. How lucky I am, or rather, how well taken care of!

15
15
150
75
750
\$1005 Goodness!

Uncovered

Perhaps what brought it home was the last two lines of a crit in a Toronto paper: "Miss Carr is essentially Canadian, not by reason of her subject matter alone, but by her approach to it." I am glad of that. I am also glad that I am showing these men that women can hold up their end. So I have decided to stop squirming, to throw any honour in with Canada and women. It is wonderful to feel the grandness of Canada in the raw, not because she is Canada but because she's something sublime that you were born into, some great rugged power that you are a part of.

I have uncovered "The Mountain."

I think that one's art is a growth inside one. I do not think one can explain growth. It is silent and subtle. One does not keep digging up a plant to see how it grew. Who could explain its blossom? It can only explain itself in smell and colour and form. It touches you with these and the thing is said. These critics with their rules and words and theories and influences make me very tired. It is listening; it is hunting with the heart. How can one explain these things?

To Krisztina Szabó and Steven Philcox

words by Emily Carr
adapted by Jeffrey Ryan

Miss Carr in Seven Scenes

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commissioned by Canadian Art Song Project

Oh, These Mountains!

Staff 1: $\text{♩} = 72$ Drammatico. Dynamics: **ff**, **frustrated**. **mf**. **molto accel.** to $\text{♩} = 126$. **ff**.
Lyrics: Oh, ____ these moun-tains! They won't bulk up.
Performance: A large bracket under the first two measures indicates a tempo change from $\text{♩} = 72$ to $\text{♩} = 126$.

Staff 2: $\text{♩} = 72$ sub. **ff**. **rit.** to $\text{♩} = 48$. **mf**. **f**. **ff**.
Performance: A bracket under the first two measures indicates a tempo change from $\text{♩} = 72$ to $\text{♩} = 48$.

Staff 3: $\text{♩} = 96$ Misterioso. Dynamics: **smooth, flowing**. **pp** **sempre**.
Performance: A bracket under the first two measures indicates dynamics **smooth, flowing** and **pp** **sempre**.

Staff 4: **p** in awe and uncertainty.
Lyrics: Some - thing,
Performance: A bracket under the first two measures indicates dynamic **p** in awe and uncertainty.

p 3 some - thing has spo ken, *p* 3 some - thing has

15

mp spo - ken to the ve ry soul of me, *p* 3

20

p < mp 3 won der - ful,

24

p < mp 3 migh ty, *p* 3 not

27

p ————— *mf*

31

mf

of this world.

33

mf sempre

Chords way down in my be - ing

35

p sub.

mf

p sub.

37

have been touched. Dumb notes

38

mf

p

have struck chords _____ of won - der - ful, _____ won -

(41) *mf* *p sub.* *mf*

poco rit. -----

(45) *p* *mf* *p*

$\bullet = 126$ sub. più mosso

p

tone. _____

(48) *p* *mf* *p*

mp

Some - thing, some-thing has called _____

55

mf *p*

— out, some - thing has called out of

61

(8vb) —

mf *p*

some - where.

63

mf *f* *mf*

Some -

65

mf *f* *mf*

thing, some - thing in me is try -

70

mf *f* *mf*

ing, some - thing in me is try - ing to an - swer. —

76

mf sempre

It is

81

p sub.

sur - ging through my whole

86

mf *p*

mf *f* *mf*

be - ing, the won - der of it all,

91

mf

mf

the won - der of it

95

p sub.

all, like a great ri - ver,

99

p sub.

like a great ri - ver, rush - ing

103

accel. poco a poco to

on, dark and tur - bu - lent, and rush - ing, and

107

(accel.) - - - - - *mp* - - - - -

rush-ing, and rush-ing, and rush-ing, and rush-ing, and rush-ing, and

111

(accel.) - - - - - *mf* - - - - - *f* = 144 A tsunami molto accel. to - - - - -

rush-ing, and ir - re - sist - i - ble, car - ry-ing, car - ry-ing,

116

(accel.) - - - - - *mf* - - - - - *f* - - - - -

car - ry-ing, car - ry-ing, car - ry-ing me a -

121

becoming a wild blur

= 180 *ff* = 60 sub. Overwhelmed

way. Where, where?

125

ff 3 3 3 3 no pedal!

Senza misura ($\bullet = ca. 60$) *mp* *mp* *p* (ca. 15")

I long to hear and yet I'm half a - fraid.

128

$\bullet = 72 A \text{ tempo}$ *mp in supplication*

Oh, you moun - tains, I am at your

129

f *p*

still no pedal!

rit. poco a poco to $\bullet = 48$ *p* *poco rit.*

feet— hum - ble, plead - ing!— Speak to me in your word - less

133

$\bullet = 48 A \text{ tempo}$ *pp* $\bullet = 72 \text{ sub.}$

words!

138

SEGUE

A Glimpse of God

L'istesso tempo ♩ = 72

mf parlando

3

E-mi-ly Carr, born De-cem-ber thir-teenth, eight-

p

teen-se-ven-ty-one at Vic-to-ri-a, B. C., four a. m. in a deep snow-storm,

p

= 48 sub., con poco rubato

mf

p

p

to-mor-row will be six - ty - two. It is not all bad, this get-ting old,

p

(11)

rit. to - - - - - $\text{B} = 36 (\text{A} = 72)$ Simple, transparent

*in quiet rapture,
observing a painting* **p**

ri - pen - ing.

16

p semper

preferably, no pedal; if necessary, use sparingly!

not for - get ____ life, ar - tist, ____ do

21

not for - get. A pic - ture,

24

a pic - ture is not ____

27

mp a sudden change in character,
academically, to an audience member

p rapturously, as before

a col-lec-tion of por-trayed ob-jects

nor ____

(30)

(p)

is it ____

a cer-tain ef-fect of light and shade

(33)

(p)

nor ____ is it ____ a sou-ve - nir of a place nor ____

(35)

mp academically, as before

p sim.

mp sim.

p

mp

a sen - ti - men - tal re - mind - er,
nor _____

(38) *p*

mp

is it _____ a show of co-lour nor _____

(40)

p *mf*

a mag-ni-fi-cence of form, nor _____ yet _____ is it

(42) *p*

p

an-y-thing see-a-ble or say-a-ble. It is a glimpse, a

p bell-like, soft accents

glimpse of God, a glimpse of God in - ter - pret - ed by the soul.

p = 60 sub.
mf parlando

A few min-utes more and the New Year will come. The

f firmly

3

53

mf

rit. to $\text{d} = 48$ **p**

present moment, that's all we have.

58 *l.h. over* >

f *mf* **p**

Senza misura, recitativo ($\text{d} = \text{ca. } 60$)

$\text{d} = 72$ *A tempo*
f triumphantly

mf decisively

3

This look-ing for-ward and look-ing back is un-pro-fit-a-ble. I have done?__

63

f

A tempo

ff

I will do?__ No, I AM DO-ING. __

65

ff

SEGUE

Rhythm and Space

BPM = 150 Obsessively

The musical score consists of ten staves of music. Staff 1 starts with a single eighth note followed by a fermata. Staff 2 contains six eighth-note pairs. Staff 3 has six eighth-note pairs with dynamics: *mf*, *mp sub. < mf*, and *mf*. Staff 4 contains six eighth-note pairs with lyrics: "Rhy-thm and space rhy-thm and space rhy-thm and space rhy-thm and space space and rhy-thm". Staff 5 continues the eighth-note pairs. Staff 6 contains six eighth-note pairs with lyrics: "rhy-thm and space rhy-thm and space rhy-thm and space and rhy-thm space and rhy-thm". Staff 7 continues the eighth-note pairs. Staff 8 contains six eighth-note pairs with lyrics: "Rhy-thm and space rhy-thm and space rhy-thm and space and rhy-thm". Staff 9 has six eighth-note pairs with dynamics: *mp sub. < mf* and *mf*. Staff 10 concludes with six eighth-note pairs.

mf but somewhat muttering

Rhy-thm and space rhy-thm and space rhy-thm and space rhy-thm and space space and rhy-thm

rhy-thm and space rhy-thm and space rhy-thm and space and rhy-thm space and rhy-thm

Rhy-thm and space rhy-thm and space rhy-thm and space and rhy-thm

mp sub. < mf *mf*

ry-thm and space rhy-thm and space space and rhy-thm space and rhy-thm space and rhy-thm
 12

Rhy-thm and space and rhy-thm space and rhy-thm rhy - thm rhy-thm rhy-thm
 14

rhy - thm rhy - thm rhy - thm rhy - thm How can I How can I How can I
 17

— learn How can I learn more How can I learn more a-bout these?
 20

mf

Rhy-thm and space rhy-thm and space rhy-thm and space rhy-thm and space

[24]

mf

Rhy-thm and space rhy-thm and space Rhy-thm and space

[26]

mf

Space and rhy-thm space and rhy-thm space and rhy-thm space and

[29]

mf

rhy-thm rhy-thm rhy-thm rhy-thm space rhy-thm space rhy-thm space

[31]

mf

rhy-thm rhy-thm rhy-thm space rhy-thm space rhy-thm space

*emerging as though
from a dream* **mp**

rhy-thm space rhy-thm space I

34

p

38

woke _____ with this i - de - a: Try u - sing po -

40

si-tive and ne - ga-tive co-lours _____ in jux - ta - po -

42

si - tion. Try _____ work - ing in com -

mf

43

mf_{sub.}

ple - men - ta - ries. Run _____ some reds in - to your

51

greens, some yel - low in - to your pur - ples.

55

Red - green, blue - orange, yel - low - pur - ple.

59

f *p sub.*

mp

Rhy-thm and space rhy-thm and space rhy-thm and

64

67

space space rhy-thm and space

70

rhy-thm and space space and rhy-thm space and rhy-thm

73

space and rhy-thm rhy-thm rhy-thm rhy-thm rhy-thm

74

rhy-thm rhy-thm rhy-thm rhy-thm rhy-thm

mf

rhy-thm

The ar-range-ment, the de-sign, co-lour, shape, depth,

[76]

p sub. *f sub.* *p sub.*

light, space, mood, move-ment, ba-lance, not one or all of

[79]

f

these fills _____ the bill. There is

[83]

p sub.

3 3 3 3 3

some - thing ad - di - tion - al, a breath__ that draws__ your breath_____

86

3 3 3 3 3

in - to its breath - ing, a heart - beat__ that pounds__ on

89 >

yours, a re - cog - ni - tion of__ the one -

92 >

ness of all _____ things.

96

mp

Form is fine, and co-lour and de-sign

101

mp

and sub - ject _ mat - ter _ but

106

that which does not speak to the heart, which does not

111

speak to the heart is worth - less.

[116]

*Senza misura**hold as long as comfortable*

(ca. 20'')

$\text{♩} = 60$ *A tempo*
mp defeated

Oh, ___ that moun-tain!

[121]

accel. poco a poco to ----- fast as poss. rit. poco a poco to ----- (molto)

p $\text{♩} = 48$
(sprechstimme)

Oh, that moun-tain!(n) I'm dead beat to-night with strug-gl - ing. I'm dead beat.

[123]

SEGUE

Letters

(Reams of Horrid Letters)

B = 138 Administratively

mf frustrated

I've writ - ten reams of hor - rid let - ters,

mf sempre, a machine, typing

reams of hor - rid let - ters to pic - ture gal - leries that

won't re - turn my ex - hi - bits, won't re - turn my ex - hi - bits, my ex -

hi - bits, my ex - hi - bits.

mf

Na - tion - al Gal - ley had

mf

three for three years, three years,
To-ron-to Wa-ter-co-lour

(13)

had three for two years, two years.

(17)

mf

Why should one have to beg and beg to get their

(20)

mp

own be-long-ings? I wrote Brown straight from the

(24)

p sub.

(no pedal) $\text{G}^{\#}$ $\text{B}^{\#}$ $\text{D}^{\#}$

shoul - der. He'll ig - nore it like al - ways,

27

as if I did not ex - ist,

30

weren't worth a glance e - ven

33

from his eye.

36

8va

SEGUE

Letters

(Mr. Hatch Wrote)

$\bullet = 60$ Pompously **$\bullet = 96$** sub. *più mosso* **$\bullet = 84$** sub. *meno mosso*
mf suffering fools

Mis-ter Hatch wrote ac-know-ledg-ing the

swaggering
f ***mf***

$\bullet = 72$ sub. *rit. to* **$\bullet = 60$** **$\bullet = 84$** sub.
mf imitating him >

two pa-per sket-ches I sent him. He found their vi-gour and pro-

f ***mp sub.***

rit. to —————— **$\bullet = 60$** **$\bullet = 96$** sub. *rit. to* ——————
 3

found - ness ap - peal - ing. ——————

p ***f*** ***mp***

mf *p* *preciously* *rit. to -----* *mf* *p*

Said few — peo-ple un-der - stand _____ them.
 13

p *mf* *3* *p*

rit. to ----- *mf* *sarcastically*

mf *3* *mp* *3* *rit. to -----* *mf* *sarcastically*

Now I can't see what there is to be un - der - stood. Per - haps folk would like a
 17

p *mp* *p*

f *with faux sincerity* *sim. "2"*

finger count
"1" "2"

num-bered bit on the back: a tree, a root,
 20

majestically

"3" "4" *mf* *sub. flatly*

a grass, a fool look-ing.
 24

mf

SEGUE

Letters

(Compliments, Hanna Lund)

1 ♩ = 48 *Hymnlike*

mf

Yes - ter - day I got this let - ter.

2 *mf sonorous*

ped. each chord

"Dear _____ Ma - dame_ E - mi - ly Carr: Just a few words to ex-press my

4

great _____ ad - mir - a - tion for your beau - ti - ful pic - ture Peace. —

8

To me this pic-ture re - pre - sents ____ Di vi - ni - ty ____

11

and I have of-ten been sit-ting in front of it this last week. -

14

Com - pli - ments, Han - na Lund"

17

mp

When I read it I cried, _____ I cried, _____ I cried, _____

21

mp

I cried, I cried hard.

[26]

[32]

SEGUE

A Movement Floating Up

L'istesso tempo ♩ = 48 *espressivo*

p hollowly

poco rit. —

I am six-ty-three to-mor-row and have not yet known real suc-cess. —

(no pedal)

A tempo, bleakly

p

alternate thumbs

Gradually emerging, becoming resolved

accel. poco a poco to -----

(molto) $\bullet = 84$ rit. to $\bullet = 48$ *mp*

I am paint-ing a

14 $\bullet = 66$ Gently wafting

sky. The sub- ject is sky,

18 *phrasing sim., overlapping*
light pedalling ad lib.

start-ing la-ven-der be - neath the trees and ris-ing in - to a

22

smooth - er hol - low_ air space, green-ish in tone, merg - ing,

25

merg - ing in-to laced _____ clouds and then,

29

poco rit. - - - A tempo

and then ____ in - to deep, bot - tom - less blue, not

33

(no pedal)

flat and smooth like the cen - tre part of the sky, but loose, com - ing

36

for - ward. There is to be one sweep - ing move - ment through - the

39

(ossia F5) - - - - -

whole air, an ascend-ing move-ment, high

43

f mf

and fa-thom-less.

47

f mf

f sempre

poco rit. - - - - *A tempo*

mf

The move-ment the move-ment must, the move-ment must con-nect, the

51

(f)

move-ment must con-nect with each part, tak-ing great care with the ar - ti - cu - la - tion.

54 

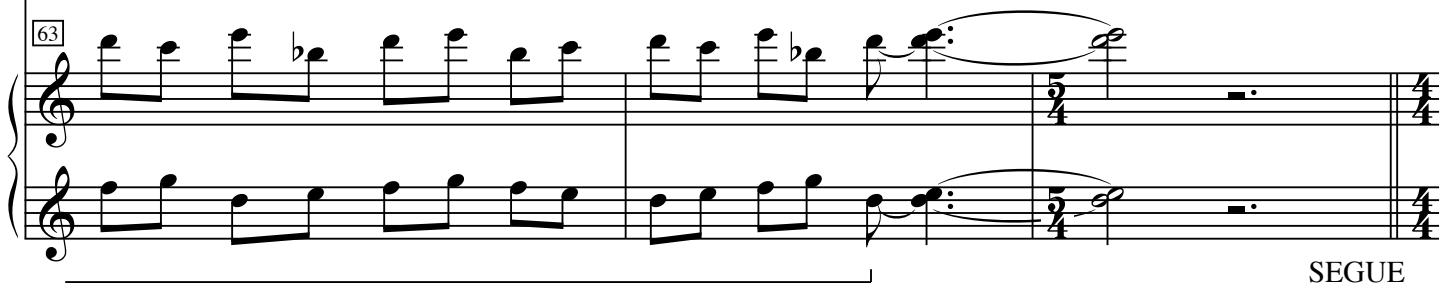
A move-ment float-ing up.— It is a stu -dy— in move-ment, de-signed— move-ment.

57 

A move-ment float-ing up.— A move-ment float-ing up.— A move-ment float-ing up.—

60 

A move-ment float-ing up.—

63 

SEGUE

I'm Just Whizzy!

L'istesso tempo ♩ = 66 accel. poco a poco to 4X original tempo

p

6 (accel.) (♩ = 132) an accumulating cascade

(molto) (accel.) (♩ = 132) (♩ = 264) (♩ = 132) Excitedly *f* incredulous, giddy

I'm just

11

5

whiz-zy! Sold four pic-tures.

15

L'istesso tempo ♩ = 132, playful*mf* *parlando*, doing accounts

Re-ceived a hun-dred and twen-ty dol - lars for pic-ture

19

p *leggiero*

mp

22

"Shore - line". Gal - le - ry took thir - ty dol - lar com - mis - sion from one

p *sub.*

24

hun-dred and fif - ty sale price to Mis - sus de Pen - cier. Al-so got se-ven-ty-five

mp

p *sub.*

27

dol-lars for three sket-ches__ from Miss de Pen - cier. What a help to

mp

p *sub.*

mf a later day

fi - nan - ces!

Mis-ter Band has bought "Nir-

va-na" for two hun-dred dol-lars,

Mister Sou-tham "Hai - da

Vil-lage" for one - fif - ty, and Law-ren Har - ris, a - no - ther for

two - hun-dred. A num-ber of o-thers are o - ver _____ in the East be-ing sat on -

mf some time later

— and con-si-dered.

To-ron-to Art Gal-le-ry has pur-chased

42

mf

"West-ern For-est" "Move-ment in the Woods" and "Kis-pi-ax Vil-lage" for

45

one thou-sand se-ven-ty - five. I was

48

stunned when I o-pened the let-ter. It is won - der-ful.

51

mf another day

55

Ot-ta-wa has bought two can-va -

p sub.

mf

ses, a pa-per sketch, "Blun-den Har-bour", a Hai - da vil-lage

58

p

mf

and "Sky" for se-ven hun-dred fif-ty. Ma-dame Sto - kow-ski, wife -

61

p

mf

— of the com-pos-er and con - ductor, bought a small can-vas for se-ven-ty -

64

p

f

five. Mis-ter Sou-tham bought a small_ Ski-di-gate sketch_ in oils

67 *mf sub.*

for one - fif - ty and Mis - sus Doug - las a French cot - tage for

70

fif - teen. An old Van - cou - ver pu - pil took a Pem - ber - ton sketch,

73

al - so for fif - teen dol - lars. How luck - y I am, or

76

f $\overbrace{3}$

*adding the latest figures,
not necessarily fully audible*

ra - ther, how well ta - ken care of! Five, ten,

79

f p

accel. poco a poco to ----- growing more amazed 3

fif-teen, five, car-ry the one, two, three, eight, fif-teen, twen-ty, car-ry the two,

82

----- ♩ = 168 ♩ = 132 sub. f > > >

three, ten: One thou-sand five dol-lars. Good-ness!

85

f mf ff mf

SEGUE

Uncovered

B = 72 Thoughtfully
mp parlando

Per - haps what brought it home was the last two lines of a crit in a To-ron-to pa-per:

B = 48 Reading
mf

"Miss Carr _____ is es - sen-tial - ly _____ Ca-na - di-an, not by

4
mp sonorous, dreamlike

rea-son of her sub-ject mat-ter a - lone, but by her ap-proach to it." I am

6
3
p

B = 66 Grateful
p

Perusal Copy

Slowly building in strength and resolve

mf

glad of that. I am al-so glad that I _____ am

show - ing these men _____ that wo - men can hold _____

— up their end. _____ So I have de - ci - ded____ to

(mf)

stop squirm - ing, to throw _____

[20] l.h. over

p sub.

a - ny ho - nour in

[22]

with Ca - na - da and wo - men. _____

[24]

Growing rapturous

mf

It is won - der - ful

[26] *bd*

l.h. over

mp

to feel the grand

[28]

mf

ness of Ca - na - da _____ in the raw, not be -

[30]

mf

cause _____ she is Ca-na - da but be - cause she's

[33] > > >

Surging **f**

some - thing sub - lime that you were

[36] >

born _____ in - to, some great _____

[38] >

Gradually subsiding

mf

rug - ged _____ po - wer that

40

mf

rit. to -----

you are a part _____ of.

42

mp

8va-----

$\bullet = 48$ *In awe*

p

I have un - co - vered "The Moun - tain."

(*8va*) -----

p

Senza misura, recitativo (♩ = ca. 72)

mp

3

I think that one's art is a growth in - side one. I do not think one can ex-

47a

p

b

p

mf

p

b

tou - ches you with these and the thing is said.

These cri - tics with their rules and

49

p

b

p

p

3

words and theo-ries and in-flu-en-ces make me ve - ry tired. It is

51b

p **p**

A tempo $\bullet = 72$

mf **mp** **mp < mf** **mp** **mp**

lis - ten-ing; it is hunt - ing with the heart. How can one ex -

52

p **mf** **p** **mf** **p** **mf**

b**o**. **b****o**. **b****o**. **b****o**.

plain these_ things?

55

p **mf** **p** **mf** **p** **mf**

b**o**. **b****o**. **b****o**.

8va