

RICH CAMPBELL

ENTRANCE

for SATB choir w/piano accompaniment

text by

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Entrance

Whoever you are: step out of doors tonight,
Out of the room that lets you feel secure.
Infinity is open to your sight.
Whoever you are.
With eyes that have forgotten how to see
From viewing things already too well-known,
Lift up into the dark a huge, black tree
And put it in the heavens: tall, alone.
And you have made the world and all you see.
It ripens like the words still in your mouth.
And when at last you comprehend its truth,
Then close your eyes and gently set it free.

(after Rilke)

Entrance

by Dana Gioia

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ENTRANCE

DANA GIOIA

RICH CAMPBELL

With Relaxed, Syncopated Intensity ♩ = 120

mf

Soprano

Alto

Tenor

Bass

Piano

5

ev - er you are: step out of doors to - night, _ Who -

ev - er you are: step out of doors to - night, _ Who -

Who - ev - er you are: _ step out of doors

Whoev - er you are: _ step out of doors

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2

9

ev - er you are: step out of doors to - night, Out

ev - er you are: step out of doors to - night, Out

Who - ev - er you are: step out of doors

Who - ev - er you are: step out of doors

13

of the room that lets you feel se-cure.

of the room that lets you feel se-cure.

mp *mf*
Out Out Out of the room that lets you feel se-cure.

mp *mf*
Out Out Out of the room that lets you feel se-cure.

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17

mp *mf*

In - fin - i - ty In - fin - i - ty is o - pen

mp *mf*

In - fin - i - ty In - fin - i - ty is o - pen

mp *mf*

In - fin - i - ty In - fin - i - ty o - pen

mp *mf*

In - fin - i - ty In - fin - i - ty o - pen



The piano accompaniment for measures 17-20 consists of chords in the right hand and single notes in the left hand. The dynamics are marked *mp* and *mf*.

21

f *mf*

o - pen o - pen o - pen to your sight.

f *mf*

o - pen o - pen o - pen to your sight.

f *mf*

o - pen o - pen o - pen to your sight. Who - ev - er you

f *mf*

o - pen o - pen o - pen to your sight. Who - ev - er you



The piano accompaniment for measures 21-24 features a more active bass line with eighth notes and chords in the right hand. Dynamics are marked *f* and *mf*.

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25

mp

Who - ev - er you are: With eyes that have for - got - ten how for - got - ten how

mp

Who - ev - er you are: With eyes that have for - got - ten how

mp *mp*

are. Who - ev - er you are. With eyes that have

mp

are. Who - ev - er you are.

29

to see From view - ing things al - read - y too al - read - y too well - known,

to see From view - ing things well - known,

for - got - ten how to see From view - ing things al - read - y too well - known,

mp

for - got - ten how to see too well - known,

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33 *mf*
Lift up _____ in - to the dark _____ in-to the dark a

mf
Lift up _____ in - to the dark _____ in-to the dark a

mf
Lift up _____ in - to the dark _____ in-to the dark a

mf
Lift up _____ in - to the dark _____ in-to the dark a



The piano accompaniment for measures 33-37 consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The dynamics are marked *mf* throughout.

38 *f* *mf* *mp* *p*
huge, black tree _____ a huge, black tree _____

f *mf* *mp* *p*
huge, black tree _____ a huge, black tree _____

f *mf* *mp* *p*
huge, black tree _____ a huge, black tree _____

f *mf* *mp* *p*
huge, black tree _____ a huge, black tree _____



The piano accompaniment for measures 38-42 features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The dynamics are marked *f*, *mf*, *mp*, and *p* across the measures.

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6

44

p *mp*

And put it in the heav - ens: in the heav - ens:

p *mp*

And put it in the heav - ens: in the heav - ens:

p *mf*

And put it in the heav - ens:

p *mp*

And put it And put it in the heav - ens:



51

f *rit.* *p* *pp*

tall, a - lone. a - lone.

f *p* *pp*

tall, a - lone. a - lone.

f *p* *pp*

tall, a - lone. a - lone.

f *p* *pp*

tall, a - lone. a - lone. a - lone. a - lone.



ENTRANCE

a tempo

p

And you have made the world

p

And you have made the world

p

And you have made the world and all you see.

p

And you have made the world and all you see.

pp

p

64

mp

and all you see.

And you have made the world

mp

and all you see.

And you have made the world

mp

And you have made the world and all you see.

mp

And you have made the world and all you see.

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68

— and all you see.

— and all you see. *mp* It rip - ens like the

mp It rip - ens like the words still in your mouth.

71 *mp* It rip - ens like the words still in your mouth. *mp* And when at last

words still in your mouth. *mp* And when at last

mp And *mp* And when at

It rip - ens like the words still in your mouth. *mp* And when at

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74

mf *f* < *mf*

you com-pre - hend its truth, Then close your eyes and

mf *f* < *mf*

you com-pre - hend its truth, Then close your eyes and

mf *f* *mf*

when at last you com-pre-hend its truth, close your eyes and

mf *f* *mf*

last you com-pre - hend its truth, close your eyes and

79

p *mf*

gen-tly gen-tly gen - tly set it free.

p *mf*

gen - tly gen-tly gen - tly set it free.

p *mf*

gen-tly gen-tly gen - tly set it free. Who - ev-er you are:

p *mf*

gen - tly gen-tly gen - tly set it free.

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84

mp *mf*

gen - tly set it free. gen - tly set it free. Who-

gen - tly set it free. gen - tly it free. Who-

Who-ev-er you are: Who-ev-er you are:

Who-ev-er you are: Who-ev-er you are:

88

fp *f*

ev-er you are: set it free.

ev-er you are: set it free.

Who-ev-er you are: set it free.

Who-ev-er you are: set it free.