

RICH CAMPBELL

ENTRANCE

for SATB chorus with piano accompaniment

text:
DANA GIOIA

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-

8

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

Whoev-er you are: _ step out of doors

ENTRANCE

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.

ENTRANCE

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

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

ENTRANCE

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.

mp

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,

ENTRANCE

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

mf

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 _____

f *mf* *mp* *p*

ENTRANCE

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

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.

ENTRANCE

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.

mp

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

mp

ENTRANCE

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



The piano accompaniment for measures 74-78 features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Dynamics range from *mf* to *f*. A large watermark 'FOR PERUSAL USE ONLY' is overlaid diagonally across the page.

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.



The piano accompaniment for measures 79-83 features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Dynamics range from *p* to *mf*. A large watermark 'FOR PERUSAL USE ONLY' is overlaid diagonally across the page.

ENTRANCE

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.