

Commissioned by the Ankeny High School Concert Choir  
 Brandon Dean, Conductor

# From Where I Stood

Edna St. Vincent Millay

Joshua Shank

**Maestoso** ♩ = c. 60

S  
 All I could see from where I stood \_\_\_ Was

A  
 All I could see from where I stood \_\_\_ Was

T  
 All I could see from where I stood \_\_\_ Was

B  
 All I could see from where I stood \_\_\_ Was

6

**Con moto** ♩ = c. 80

three long moun-tains \_\_\_ and a wood;

three long moun-tains \_\_\_ and a wood;

three long moun-tains \_\_\_ and a wood;

three long moun-tains \_\_\_ and a wood;

**Con moto** ♩ = c. 80

*mf*

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8

*mf*

All I could see from where

*mf*

All I could see from where

*mf*

All I could see from where

*mf*

All I could see from where

All I could see from where

For Perusal Only

*mf*

I stood \_\_\_\_\_ Was three long moun-tains and

*mf*

I stood \_\_\_\_\_ Was three long moun-tains and

*mf*

I stood \_\_\_\_\_ Was three long moun-tains and

*mf*

I stood \_\_\_\_\_ Was three long moun-tains and

*mf*

I stood \_\_\_\_\_ Was three long moun-tains and

*mf*

I stood \_\_\_\_\_ Was three long moun-tains and

12

a wood; I turned and looked the

a wood; I turned and looked the

a wood; I turned and looked the

a wood; I turned and looked the

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oth - er way, And saw three is - lands

oth - er way, And saw three is - lands

oth - er way, And saw three is - lands

oth - er way, And saw three is - lands

16 *sub. mf*

in a bay. So with my eyes I

in a bay. So with my eyes I

in a bay. So with my eyes I

in a bay. So with my eyes I

*mp*

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*mf*

traced a line Of the ho-ri-zon,

traced a line Of the ho-ri-zon,

traced a line Of the ho-ri-zon,

traced a line Of the ho-ri-zon,

*p*

*Sea*

21

*mf*

thin and fine, \_\_\_\_\_ Straight 'round till \_\_\_\_\_ Back where I'd \_\_\_\_\_

thin and fine, \_\_\_\_\_

thin and fine, \_\_\_\_\_ *mf* I was come \_\_\_\_\_ start - ed from;

thin and fine, \_\_\_\_\_

*mp*

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*sub. mp*

Straight 'round till \_\_\_\_\_ Back where I'd \_\_\_\_\_ Straight 'round till \_\_\_\_\_ Back where I'd \_\_\_\_\_

*mf*

Straight a - round till I was come Back to where I'd start - ed from;

*sub. mp*

\_\_\_\_\_ I was come start - ed from; \_\_\_\_\_ I was come \_\_\_\_\_ start - ed from;

*mf*

Straight a - round till I was come Back to where I'd start - ed from;

Straight 'round till... Back where I'd... Straight 'round till... Back where I'd...

Straight a-round till I was... come Back to where I'd start - ed... from;...

I was come... start-ed from;... I was come... start-ed from;

Straight a-round till I was come Back to where I'd start-ed from;...

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Straight 'round till... And all I saw from where <sup>2</sup> I

And all I saw from where <sup>2</sup> I

start - ed And all I saw from where <sup>2</sup> I

And all I saw from where <sup>2</sup> I

Straight 'round till... And all I saw from where <sup>2</sup> I

And all I saw from where <sup>2</sup> I

start - ed And all I saw from where <sup>2</sup> I

And all I saw from where <sup>2</sup> I

stood \_\_\_\_\_ Was three long moun - tains and <sup>2</sup> a

stood \_\_\_\_\_ Was three long moun - tains and <sup>2</sup> a

stood \_\_\_\_\_ Was three long moun - tains and <sup>2</sup> a

stood \_\_\_\_\_ Was three long moun - tains and <sup>2</sup> a

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wood. \_\_\_\_\_ *ff* senza rit. *mp* O - ver these things I

wood. \_\_\_\_\_ *ff* senza rit. *mp* O - ver these things I

wood. \_\_\_\_\_ *ff* senza rit. *mp* O - ver these things I

wood. \_\_\_\_\_ *ff* senza rit. *mp* O - ver these things I

**Heavy-hearted** (♩ = ♩)

*senza rit.* *mp*

37

could not see: These were the things that

could not see: These were the things that

could not see: These were the things that

could not see: These were the things that

For Perusal Only

41

bound - ed me; And I could touch them

bound - ed me; And I could touch them

bound - ed me; And I could touch them

bound - ed me; And I could touch them

*mf*

*mp*



with my hand, Al-most, I thought, from where I stand.

with my hand, Al-most, I thought, from where I stand.

with my hand, Al-most, I thought, from where I stand.

with my hand, Al-most, I thought, from where I stand.

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45

And all at once things seemed so small My

And all at once things seemed so small My

And all at once things seemed so small My

And all at once things seemed so small My

breath came short, and scarce at all. But,

breath came short, and scarce at all. But,

breath came short, and scarce at all. But,

breath came short, and scarce at all. But,

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sure, the sky is big, I said;

sure, the sky is big, I said;

sure, the sky is big, I said;

sure, the sky is big, I said;

*mp thin, crystalline*

*Lead. until m. 64*

Miles and miles a-bove\_ my\_ head; So

Miles and miles a-bove\_ my\_ head; So

Miles and miles a-bove\_ my\_ head; So

Miles and miles a-bove\_ my\_ head; So

*mp*

*mp*

*mp*

*mp*

*p*

61

# For Perusal Only

here u - pon my back I'll lie

here u - pon my back I'll lie

here u - pon my back I'll lie

here u - pon my back I'll lie

here u - pon my back I'll lie

*f*

*f*

*f*

*f*

*sub. mf*

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Piano accompaniment for the first system of music, featuring a grand staff with treble and bass clefs. The music consists of sustained chords in both hands, with a 4/4 time signature and a key signature of two sharps (F# and C#).

73 **Mischievously** ♩. = c. 80

Vocal line for the first system of music, consisting of four staves. The music is marked *mf* and features a melodic line with a fermata. The lyrics "Oh" are written below the notes. The time signature is 4/4, and the key signature is two sharps.

**Mischievously** ♩. = c. 80

Piano accompaniment for the second system of music, featuring a grand staff with treble and bass clefs. The music consists of sustained chords in both hands, with a 4/4 time signature and a key signature of two sharps. The tempo is marked *f*.

The first system consists of four staves. The top three staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. Each staff contains a single, long, sustained note that spans across the two measures of the system.

The second system features piano accompaniment for the first two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The music consists of rhythmic patterns of eighth and sixteenth notes.

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The third system contains four staves with vocal lines. The top three staves are in treble clef and the bottom staff is in bass clef, all with a key signature of two sharps. The vocal lines include glissando markings (gliss.) and a forte dynamic marking (f). The notes are connected by long, sweeping lines.

The fourth system features piano accompaniment for the first two staves and vocal lines for the last two staves. The piano part continues with rhythmic patterns. The vocal staves (top and bottom) have notes and dynamics like *ff* and *vo*.

Burnsville, October 2007

822-15