

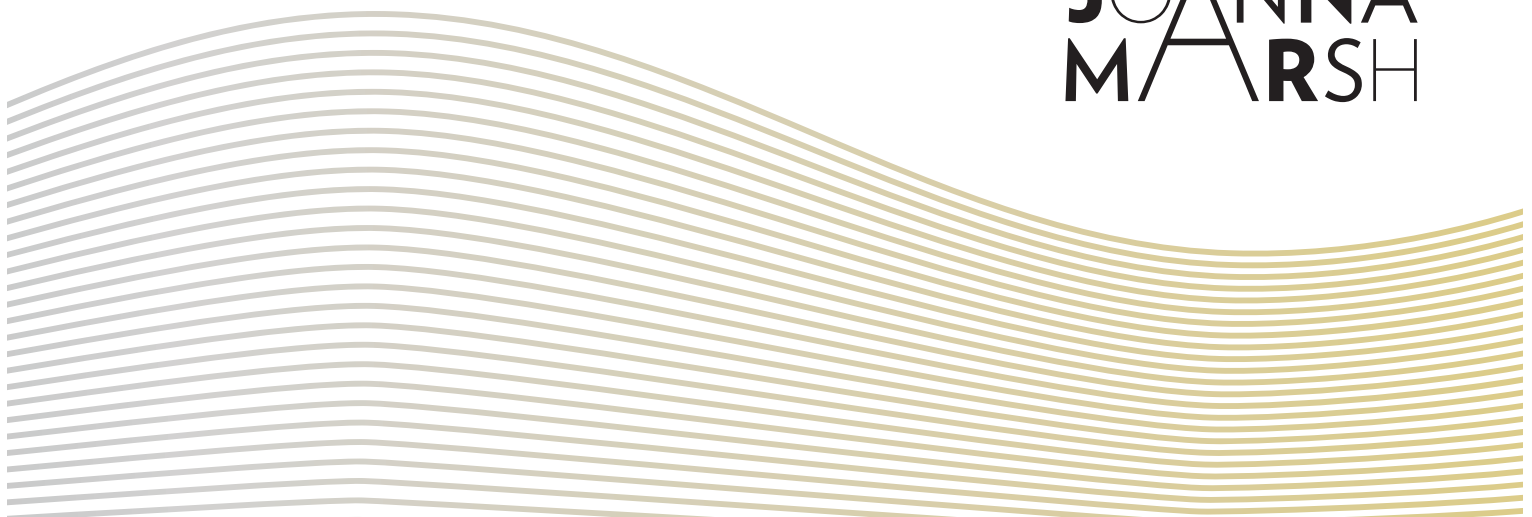
Joanna Marsh

An Extra Day

double choir
SATB

Sample
copy

JOANNA
M/ARSH



Joanna Marsh

An Extra Day (February 2020)

double choir SATB

Duration c.4'

An Extra Day was commissioned by Gabriel Crouch and the Princeton University Glee Club, as part of Princeton's season of events to mark fifty years of co-education. The text is by Jane Hirshfield – a member of the first women's class at the University. It was first performed (appropriately) on Saturday 29 February 2020, by the Princeton University Glee Club and Antioch Chamber Ensemble, under the direction of Gabriel Crouch.

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February 29th

An extra day —

Like the painting's fifth cow,
who looks out directly,
straight toward you,
from inside her black and white spots.

An extra day —

Accidental, surely:
the made calendar stumbling over the real
as a drunk trips over a threshold
too low to see.

An extra day —

With a second cup of black coffee.
A friendly but businesslike phone call.
A mailed-back package.
Some extra work, but not too much —
just one day's worth, exactly.

An extra day —

Not unlike the space
between a door and its frame
when one room is lit and another is not,
and one changes into the other
as a woman exchanges a scarf.

An extra day —

Extraordinarily like any other.
And still
there is some generosity to it,
like a letter re-readable after its writer has died.

An Extra Day

Jane Hirshfield

Joanna Marsh

♩ = 82

SOPRANO *p* *mp*
An ex - tra day _____ like the pain - ting's _____ fifth cow_ who

ALTO *p*
An ex - tra day _____ like the pain - ting's _____ cow_ who

TENOR *p*
An ex - tra day _____ like the pain - ting's _____ fifth cow_ who

BASS *mp*
like the pain - ting's fifth cow_ who

♩ = 82

SOPRANO *p* *pp*
Ex - tra day,

ALTO *p* *pp*
Ex - tra day,

TENOR *p* *pp* *p*
Ex - tra day, fifth cow

BASS *mp* *pp* *p*
day, fifth cow

PIANO
for rehearsal only *p* *mp*

mf

looks out di-rect-ly straight to - ward you from in-side her black and white

mf

looks out straight to - ward you from in-side her black and white

mf

looks di-rect - ly straight to - ward you from in-side her black and white

mf

looks di-rect - ly straight to - ward you from in-side her black and white

mf *mp* *mf*

ward you and white

mp *mf* *mp* *mf*

out straight to - ward you from mm and white

mf *mp* *mf*

to - ward you from and white

mf *mp* *mf*

to - ward you from and white

mf

9 *p* *pp* *f* *mf*
 spots. An ex - tra day. Ac - ci-den - tal sure - ly the made

p *pp* *f* *mf*
 spots. An ex - tra day. Ac - ci-den - tal sure-ly the made

p *pp* *f* *mf*
 spots. An ex - tra day. Ac - ci-den - tal sure-ly the made

pp *f* *mf*
 day. Ac - ci-den - tal sure-ly the made

p *pp* *mf*
 spots. day.

p *pp* *mf* *mp*
 spots. day, ex - tra day. made

p *pp* *mf*
 spots. day, ex - tra day.

pp *mf*
 day, ex - tra day. made

p *pp* *mf*

14 *f* *mf*
 ca-len-dar as a drunk trips, trips o-ver the thres-hold

ca-len-dar *f* *mf*
 trips o-ver the thres-hold

ca-len-dar *f* *mf*
 as a drunk trips, trips o-ver the thres-hold

ca-len-dar *f* *mf*
 trips o-ver the thres-hold too

f *p* *mf*
 stum-bl-ing o - ver the real o - ver

f *p* *mf*
 stum-bl-ing o - ver the real o-ver too

f *p* *mf*
 stum-bl-ing o - ver the real o-ver thres-hold too

ca-len-dar *f* *p* *mf*
 o - ver the real o-ver too

f *mf*
 Musical accompaniment for piano

18 *mf* *p* *mf*
 too low. — An ex - tra day cof - fee —

mf *p* *mf*
 too low. — An ex - tra With a se - cond cup of black cof - fee — a

mf *p* *mp*
 too low. — An ex - tra day a

fp
 low to see.

fp *pp* *mp*
 low to see. Mm — cof - fee

fp *mp*
 low to see. cof - fee

fp *p* *pp* *mp*
 low to see. Day mm — cof - fee

fp *p* *pp*
 low to see. Day mm —

mf *p*

mf
A mailed - back pack - age

f *mf*
friend - ly but bus - 'ness - like phone call. A mailed - back pack - age

mf
friend - ly but bus - 'ness - like phone call. A mailed - back pack - age

mf
A mailed - back pack - age

pp *mp*
mm phone call.

pp *mp*
mm phone call.

pp *mp*
mm phone call.

pp *mp*
mm phone call.

mf

25 *mp* *mf*

not too much.

mp *p*

but not too much. An

mp *p*

Some ex - tra work, but not too much one. An

mp

Some ex - tra work, but not too much one.

pp *mf*

Some-mm ex - act - ly.

pp *mp* *mf*

Some-mm one day's worth ex - act - ly.

pp *mp* *mf*

Some-mm one day's worth ex - act - ly.

pp *mp* *mf*

Some-mm one day's worth ex - act - ly.

pp *mp* *mf* *p*

Some-mm one day's worth ex - act - ly.

mf *mp*

Like the space between the door and its frame

mf *mp*

ex - tra day. Between the door and its frame

mf *mp*

ex - tra Not un - like the space between the door and its frame

mf *p*

Day.

p *mf* *p*

Ex - tra day. Mm door

p *mf* *p*

Ex - tra day. door when

p *mf* *p*

Ex - tra day. Mm door when

mf *p*

Day.

mf *mp*

33

mf *mf*

one room is lit o-ther is not, to the

mf *mf*

one room is lit and an - o-ther is not, to the

mf *mp*

one room is lit and an - o-ther is not, chang-es to the

mf

lit and an - o-ther is not,

mf *mp*

one room is lit and one chang-es to the

mf *mp*

one room is lit and not and one chang-es to the

mf *mp*

one room is lit and one chang-es to the

mf *mp*

is lit and one chang-es to the

mf *mp*

Slightly slower

38 *f* *broadly* *mp*
 o - ther chan - ges a scarf.

f *broadly* *mp* *p*
 o - ther wo-man chan - ges a scarf. Ex - tra

f *broadly* *mp* *p*
 o - ther as a wo-man chan - ges a scarf. Ex - tra

f *broadly*
 as a wo - man

Slightly slower

f *broadly*
 o - ther chan - ges a scarf.

f *broadly* *mf*
 o - ther wo-man chang - es a scarf. An ex - tra

f *broadly* *mf*
 o - ther as a wo-man chang - es a scarf. An ex - tra

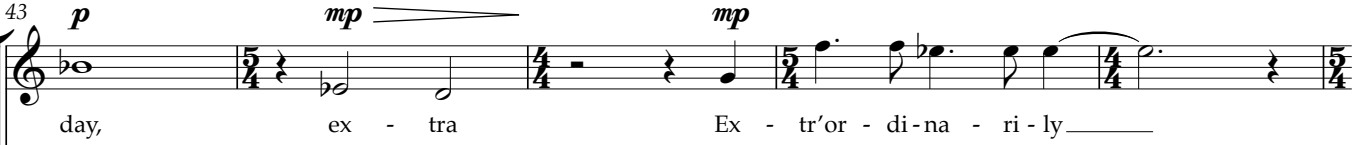
f *broadly* *mf*
 o - ther as a wo-man chang - es An ex - tra

Slightly slower

f
 Piano accompaniment for the final section.

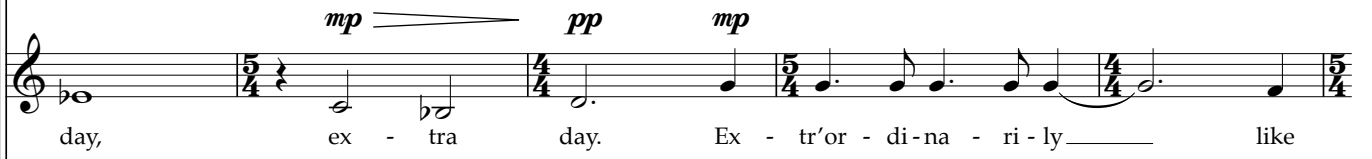
* These notes only to be sung if there are singers in the choir low enough for both.

43 *p* *mp* *mp*



day, ex - tra Ex - tr'or - di - na - ri - ly

mp *pp* *mp*



day, ex - tra day. Ex - tr'or - di - na - ri - ly like

mp *pp* *mp*



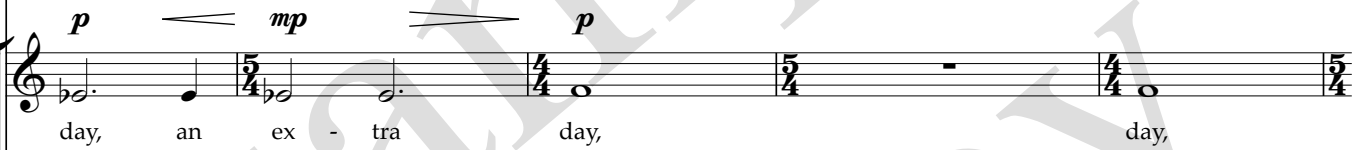
day, ex - tra day, day, like

p *pp* *p*



day, day, day,

p *mp* *p*



day, an ex - tra day, day,

p *mp* *p*



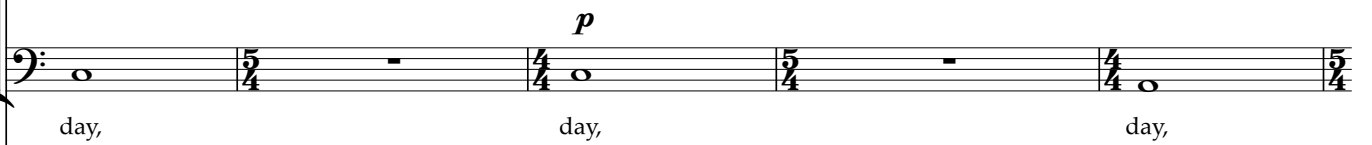
day, an ex - tra day, ex - tra day,

p *mp* *p*



day, an ex - tra day, day,

p



day, day, day,

mp *pp*



a - ny o - ther. And still there's some ge - ne -

mp
a - ny o - ther. And still there's some ge - ne -

p
a - ny o - ther. Still there's some

day. Still there's some

day. Still there's some

ex - tra day. Still there's some

day. Still there's some

day. Still there's some

53 *mf*

-ro - si - ty to it, let - ter re - read - a - ble

mf

-ro - si - ty to it, let - ter re - read - a - ble

ah to it, like a let - ter

ah to it, like a let - ter

mp

ah like a let - - - ter

mp

ah like a let - - - ter

ah like a let - ter

ah like a let - ter

poco rit.

af - ter its wri - ter has died. An ex - tra day.

af - ter its wri - ter An ex - tra day.

af - ter its wri - ter An ex - tra day.

af - ter its wri - ter day.

ten. *mp* , *pp*

ten. , *pp*

mp *ten.* , *pp*

mp *ten.* *pp*

poco rit.

af - ter An ex - tra day.

af - ter An ex - tra day.

af - ter An ex - tra day.

af - ter its wri - ter day.

af - ter An ex - tra day.

af - ter An ex - tra day.

af - ter its wri - ter day.

af - ter An ex - tra day.

pp

pp

pp

ten. *pp*

poco rit.

af - ter An ex - tra day.

pp

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