

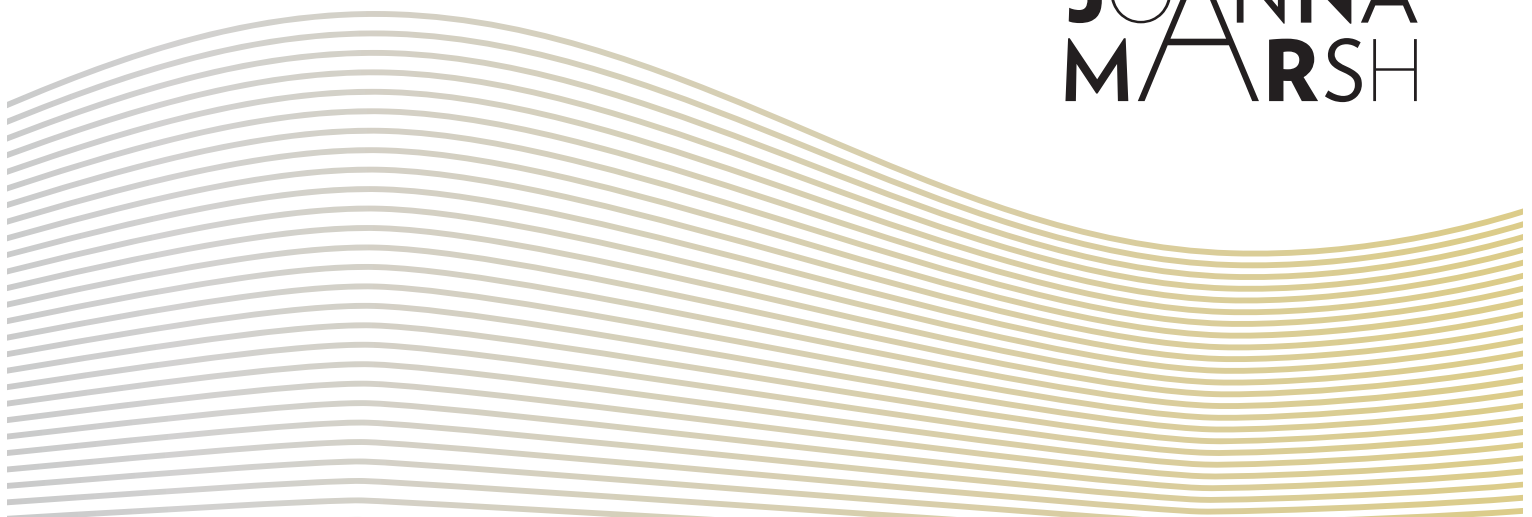
Joanna Marsh

An Extra Day

double choir
SATB

sample
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JOANNA
MARSH



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

♩ = 82

PIANO
for rehearsal only *p* *mp*

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

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

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

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

ward — you — and white

out — straight to - ward — you from mm — and white

to - ward — you from and white

to - ward — you from and white

mf *mp* *mf* *mp* *mf* *mp* *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. day. ex - tra day. made

p *pp* *mf*

spots. day, ex - tra day.

pp *mf*

day, ex - tra day. made

p *pp* *mf*

spots. day, ex - tra day. made

14

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

ca-len-dar trips o-ver the thres-hold

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

ca-len-dar trips o-ver the thres-hold too

stum-bl-ing o - ver the real o - ver

stum-bl-ing o - ver the real o-ver too

stum-bl-ing o - ver the real o-ver thres-hold too

ca-len-dar o - ver the real o-ver too

ca-len-dar o - ver the real o-ver too

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 *mp* *p*
 not too much. _____ An

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* *p*
 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 be-tween the door and its frame

mf *mp*

ex - - tra day. Be-tween the door and its frame

mf *mp*

ex - - tra Not un - like the space be-tween 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

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

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

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

lit and an - o-ther is not,

one room is lit and one chang-es to the

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

one room is lit and one chang-es to the

is lit and one chang-es to the

is lit and one chang-es to the