

commissioned by and dedicated to the Harvard Glee Club
Andrew Clark, conductor

Wall of Mirrors

Marco Grosse

Molly Joyce

Still and calm ♩ = 72

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Triangle**: A single staff with a treble clef and a series of rests in 3/4, 2/4, 3/4, 2/4, and 3/4 time signatures.
- Tambourine**: A single staff with a treble clef and a series of rests in 3/4, 2/4, 3/4, 2/4, and 3/4 time signatures.
- Tenor Solo**: A single staff with a treble clef and a series of rests in 3/4, 2/4, 3/4, 2/4, and 3/4 time signatures.
- Tenor 1**: A staff with a treble clef, a key signature of one sharp (F#), and lyrics: "It does-n't need ___ a lot of words. ___ It does-n't take a lot of". It includes dynamic markings *p delicate* and *(p)*.
- Tenor 2**: A staff with a treble clef, a key signature of one sharp (F#), and lyrics: "It does-n't need ___ a lot of words. ___ It does-n't take a lot of". It includes dynamic markings *p delicate* and *(p)*.
- Baritone Solo**: A single staff with a bass clef and a series of rests in 3/4, 2/4, 3/4, 2/4, and 3/4 time signatures.
- Bass 1**: A staff with a bass clef, a key signature of one sharp (F#), and lyrics: "It does-n't need ___ a lot of words. ___ It does-n't take a lot of". It includes dynamic markings *p delicate* and *(p)*.
- Bass 2**: A staff with a bass clef, a key signature of one sharp (F#), and lyrics: "It does-n't need ___ a lot of words. ___ It does-n't take a lot of". It includes dynamic markings *p delicate* and *(p)*.
- Piano (for rehearsal only)**: A grand staff with two bass clefs. The top staff has rests, and the bottom staff has a bass line with a key signature of one sharp (F#).

B Full and flowing

30

T. 1 *mp* *mf*
When the strong-est are the strong-est And the

T. 2 *mp* *mf*
strong-est strong - est

B. Solo *mf*
told in a sim-ple way. —

B. 1 *mp* *mf*
strong-est strong - est

B. 2 *mp* *mf*
strong-est strong - est

Pno.



35

T. 1 *mp* *f* *mf*
weak_ con-sid-ered weak, *gliss.* mat-ters is not the

T. 2 *f* *mf*
weak weak, weak, mat-ters

B. 1 *f* *mf*
weak_ weak, if what on - ly mat-ters

B. 2 *f* *mf*
weak_ weak, mat-ters

Pno.

D Strong yet trembling

69

Tri. $\frac{2}{4}$ $\frac{4}{4}$

Tamb. $\frac{2}{4}$ $\frac{4}{4}$ *mf* *sempre*

T. 1 $\frac{2}{4}$ $\frac{4}{4}$ *f* *mf*
 you just e - rect a wall of mir - rors in which you

T. 2 $\frac{2}{4}$ $\frac{4}{4}$ *p* *f* *mf*
 e - rect mir - rors

B. 1 $\frac{2}{4}$ $\frac{4}{4}$ *mp* *f* *mf*
 you just e - rect a wall of mir - rors in which you

B. 2 $\frac{2}{4}$ $\frac{4}{4}$ *f* *mp*
 and you just e - rect e - rect e - rect a wall of mir - rors mir - rors mir - rors which you

Pno. $\frac{2}{4}$ $\frac{4}{4}$

72

Tri. $\frac{3}{4}$ $\frac{4}{4}$

Tamb. $\frac{3}{4}$ $\frac{4}{4}$ *f* *mf* *f* *mp*

T. 1 $\frac{3}{4}$ $\frac{4}{4}$ *f* *mf* *mp* *mf*
 see your-self with-out your soul

T. 2 $\frac{3}{4}$ $\frac{4}{4}$ *mf* *mp* *mf*
 your-self your - self your soul your soul your soul and sep-a -

B. 1 $\frac{3}{4}$ $\frac{4}{4}$ *f* *p*
 see your-self your soul your soul your soul and sep-a -

B. 2 $\frac{3}{4}$ $\frac{4}{4}$ *f* *mp* *mf*
 see your-self your-self your-self your - self your soul your soul and sep-a -

Pno. $\frac{3}{4}$ $\frac{4}{4}$

83

Tri.

Tamb.

T. 1
and mean-ings will build the paths that will lead to our com-mon

T. 2
and mean-ings will build the paths that will lead to our com-mon

B. 1
and mean-ings will build the paths that will lead to our com-mon

B. 2
and mean-ings will build the paths that will lead to our com-mon

Pno.

F Solemn ♩ = 63

87

Tri.

Tamb.

T. 1
neigh - bor - hood. Won't you be my *p longing*

T. 2
neigh - bor - hood. *ff* (add T2 to B1 part if necessary)

B. 1
neigh - bor - hoo[d]. *ff* *pp* (stagger breathe) oo

B. 2
neigh - bor - hood. *ff*

Pno.