

Gwyneth Walker  
Songs from the  
High Sierra

*for High Voice and Piano*



based on the letters of John Muir  
from Yosemite, California (1871-2)

*Commissioned by Dr. Tracy Lipke-Perry, Pianist  
University of Minnesota – Duluth*

# Songs from the High Sierra

*duration: 15'15"*

## **John Muir and Mrs. Carr**

When John Muir was a student in the University of Wisconsin, he was a frequent caller at the house of Dr. Ezra S. Carr. The kindness shown him there, and especially the sympathy which Mrs. Carr, as a botanist and a lover of nature, felt in the young man's interests and aims, led to the formation of a lasting friendship. He regarded Mrs. Carr, indeed, as his "spiritual mother," and his letters to her in later years are the outpourings of a sensitive spirit to one whom he felt thoroughly understood and sympathized with him. These letters are therefore peculiarly revealing of their writer's personality. Most of them were written from the Yosemite Valley, and they give a good notion of the life Muir led there, sheep-herding, guiding, and tending a sawmill at intervals to earn his daily bread, but devoting his real self to an ardent scientific study of glacial geology and a joyous and reverent communion with Nature.

## **About the Songs**

The five letters which provide the lyrics for the songs (adapted by the composer) were selected for their range of topics and sentiments. Some portray the wildlife in the mountains ("Glacier Birds..."). Others extol the beauty of the Sierra ("Mountain Glory," "Yosemite Falls"). One expresses the whimsical/temperamental personality of the author ("Ice!"). And the final letter ("Sequoia") speaks reverently of the great trees, in a language both naturalistic and sacred. They are the "greatest light in the woods, the greatest light in the world."

The musical settings, especially in the piano accompaniment, are quite programmatic. Glacier birds scamper up and down the keyboard in tone clusters. "Icy" *glissandi* float off. The great trees take root in large, block chords, and waterfalls cascade down in scales.

There is personality in the letters. The bond between John Muir and Mrs. Carr (whom he addresses formally) is one of great kinship – a blending of the souls, a "spiritual romance." As he marvels at the beauty of the wilderness, he writes ardently, "I wish that you could see this..." When he learns that Mrs. Carr, a botanist (whose plants suffer from the frost), dislikes ice, he chides her, and creates a "mock argument" over the value of glacial ice.

The songs begin with an ascent into the mountains. They close with the return to the coast, to the magnificent Sequoia trees, where John Muir camps for the night, in the company of a squirrel. Charmingly, he writes "therefore, my Carr, goodnight."

## The Letters

### 1. Ascent: “Glacier Birds and Other Companions”

[Yosemite Valley, August 5th, 1872]

Dear Mrs. Carr:

Your letter telling me to catch my best glacier birds, and come to you and the coast mountains, only makes me the more anxious to see you, and if you cannot come up, I will have to come down, if only for a talk. My birds are flying everywhere, into all mountains and plains, of all climes and times, and some are ducks in the sea, and I scarce know what to do about it. I must see the coast ranges, but I was thinking that I would hide in Yosemite and write; I would hike back among the glaciers of the summits, and be ready to catch any whisper of ice and snow.

You sense all the bends and falls and rapids and cascades of my mountain life – you know that my companions are those who live with me in the same sky, whether in reach of hand or spirit. I am learning to live close to the lives of my friends without ever seeing them. No miles of any measurement can separate your soul from mine.

### 2. “Glory in the Mountains”

[Yosemite 1871]

“The Spirit” has again led me into the wilderness, and I am once more in the glory of the Yosemite. I am filled with visions of snowy forests of the pine and spruce, and of mountain spires beyond, pearly and half transparent, reaching into heaven blue not purer than themselves.

I wish that you could see the edge of the snow-cloud which hovered, so soothingly, discharging its heaven-begotten snows with such unmistakable gentleness and love, moving from pine to pine, as if bestowing blessings upon each. I wish that you could see this.

In a few hours, we climbed into a glorious storm-cloud. What a harvest of crystal flowers, and the wind song. We could not see before us in the storm, but as I was familiar with the general map of the mountain, we had no difficulty in finding our way.

I went out to watch the coming of the dark – most impressively sublime. Next morning was every way the purest creation I ever beheld!

### 3. “Yosemite Falls”

[Midnight, April 3, 1871, Yosemite]

O Mrs. Carr, that you could be here to mingle in this night moon glory! I am in the Upper Yosemite Falls, and can hardly calm to write, but, you have been so present in my thought.

In the afternoon, I came up to the mountain, with a blanket and a piece of bread, to spend the night in prayer among the spouts of the Fall. I can only wish again that you would expose your soul to the rays of this heaven.

Silver from the moon lights this glorious creation which we name the Falls, and has laid a double rainbow at its base. O the music that is blessing me now! The grandest notes of the yearly anthem. They echo every fiber of me.

I am going to stop here until morning, and pray a whole blessed night with the Falls and the moon.

#### 4. "Ice!"

[Yosemite, December 11, 1871]

Ice!

So, you dislike ice!!!

But glaciers, dear friend – ice is only another form of terrestrial love. I am astonished to hear you speak so unbelievably of God's glorious crystal glaciers. "They are only pests," you say, and you think them "wrong in temperature," and they lived in "horrible times," and you don't care to hear about them.

You confuse me. You have taught me here and encouraged me to read the mountains. Now you will not listen. **Next summer you will be converted – you will be iced then.**

I have been up Nevada to the top of Lyell and found a living glacier; (but you don't want that) and I have been in the canyon above, and I was going to tell you the beauty there; (but it is all ice-born beauty, and too cold for you) and I was going to tell about the making of the South Dome; (but ice did that too) and about the hundred lakes that I found; (but the ice made them, every one) and I had some groves to speak about – groves of surpassing loveliness in new pathless Yosemite; (but they all grew upon glacial drift – and I have nothing to send but what is frozen or freezable).

Glaciers came down from heaven, they were angels with folded wings, white wings of snowy bloom. Locked hand in hand, the little spirits did nobly; they were willing messengers to whom God spoke "well done" from heaven, calling them back to their homes in the sky.

**Next summer you will be converted – you will be iced then!**

#### 5. Descent: "Sequoia"

[Squirrelville, Sequoia County Nut Time]

Behold the King in his glory, King Sequoia! Behold! Behold! Behold! Some time ago I left for Sequoia, and have been at his feet; fasting and praying for light. For is he not the greatest light in the woods? And is he not the greatest light in the world? Where are such columns of sunshine brought to earth?

See Sequoia reaching for the skies, every summit modeled in curves, as if pressed into unseen moulds, warm in the amber sun. How truly Godful in stature! Today, King Sequoia bowed down to me down in the grove as I stood gazing. Behold the King in his glory, King Sequoia!

The sun is set and the star candles are lit to show me the way – little Douglas squirrel and I off to bed. Therefore, my Carr, goodnight. You ask, "When are you coming down?" Ask the Lord – Lord Sequoia! Behold!

## **The Composer**

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker’s catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at:  
**[www.gwynethwalker.com](http://www.gwynethwalker.com)**

Dedicated to Dr. Tracy Lipke-Perry, Pianist  
University of Minnesota – Duluth

# Songs from the High Sierra

for High Voice and Piano

John Muir (1838-1914)  
G. Walker, alt.

Gwyneth Walker

## 1. Ascent: “Glacier Birds and Other Companions”

[Yosemite Valley, August 5th, 1872]

**Tempo ad libitum**

*playfully,  
as birds hopping across a glacier  
ascending black-note clusters*

*faster, scurrying  
higher*

*just a few birds  
very high*

The piano introduction consists of two staves in G major. The right hand features ascending black-note clusters, starting with a piano (*p*) dynamic. The left hand provides a simple accompaniment. The music is marked *Tempo ad libitum* and includes performance instructions: *playfully, as birds hopping across a glacier ascending black-note clusters*, *faster, scurrying higher*, and *just a few birds very high*.

**mf quasi recitative**

Dear Mrs. Carr: Your letter telling me to catch my best

*rapidly, blurred, a glacier in the distance*

**pp** barely noticed

The first system shows the vocal line and piano accompaniment. The vocal line is in G major and begins with the lyrics "Dear Mrs. Carr: Your letter telling me to catch my best". The piano accompaniment features a wavy, blurred texture in the right hand, described as *rapidly, blurred, a glacier in the distance*, and a *pp* dynamic. The left hand has a simple accompaniment.

*Rec.*

glacier birds, and come to you and the coast mountains, only makes me the more

**p** as a little bird in the distance

*8va*

*8va*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "glacier birds, and come to you and the coast mountains, only makes me the more". The piano accompaniment features a wavy texture in the right hand and a melodic line in the left hand, marked *p* and *8va*. The left hand part is also marked *8va*.

*Rec.*

an - xious to see you, and if you can not come up I \_\_\_\_\_

*stop*

(Pedal off)

(Ped.)

Moderate tempo ♩ = 108 *rit.* Slower, *p*

\_\_\_\_\_ will have to come down, if on - ly for a talk.

Moderate tempo ♩ = 108 *rit.* Slower

*mf*

5 *a tempo* (♩ = 108) *mf* *ecstatic*

My birds are fly - ing ev - ery - where, \_\_\_\_\_

*a tempo* (♩ = 108) *gentle tremoli, as birds in flight*

*p* *mf*

Ped. Ped. Ped.



8

in to all moun - tains and plains, of all climes and times,

*Loco simile*

12

and some are ducks in the sea, and I

*f*

15

scarce know what to do a - bout it. I

*Grandly* (*f*)

*Grandly* (*f*)

*sub* - - - - -

19

would see the coast rang - es, but I was think - ing I would hide in Yo -

*mf*

*mf*

*loco*

4

22

*p* *with excitement*

sem-i - te and write. \_\_\_\_\_ I would hike back \_\_\_\_\_ a - mong the

*p* *with excitement*

Red. \_\_\_\_\_ Red. \_\_\_\_\_ Red. \_\_\_\_\_

26

*mf*

gla - ciers of the sum - mits, \_\_\_\_\_ and be read - y to catch an - y

*mf*

*cresc.*

Red. \_\_\_\_\_ simile

29

**Grandly**

whis - pers of ice and snow.

**Grandly**

*f*

33

*mf*

You sense all the bends and

*mf*

8<sup>vb</sup> - *mf*  
Red.

36

falls and rap - ids and cas - cades of my moun - tain life you

(*And.*)

39

know that my com - pan - ions are those who live with me

*And.*

42

*poco rit.* Slightly slower *p*

in the same sky, wheth - er in reach of hand or spir - it.

*poco rit.* Slightly slower

(*And.*)

44

*a tempo* (♩ = 108) *mf*

I am learn - ing to live close to the lives of my

*a tempo* (♩ = 108) (*mf*)

## 2. "Glory in the Mountains"

[Yosemite, 1871]

With motion ♩ = 92, but not rushed

(the grandeur of the mountains)

(the mountain top)

*p*

with much pedal

8va

3

Detailed description: This block shows the piano introduction in 4/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present. An 8va marking is shown above the right hand, and a triplet of eighth notes is marked with a '3' below it. The instruction 'with much pedal' is written below the piano part.

4 *mf* with reverence for the wilderness

"The Spir-it" has led me in-to the wil-der-ness,

8va

3

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line begins at measure 4 with the lyrics "The Spir-it" has led me in-to the wil-der-ness. The piano accompaniment continues with a similar eighth-note pattern. A dynamic marking of *mf* is placed above the piano part. An 8va marking is shown above the piano part, and a triplet of eighth notes is marked with a '3' below it.

7 and I am once more in the glo-ry of Yo-sem-i-te.

8va

*mf*

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "and I am once more in the glo-ry of Yo-sem-i-te." The piano accompaniment features a change in dynamics to *mf* in the final measure. An 8va marking is shown above the piano part.

10 I am filled with vis-ions of snow-y for-ests of the

8va

6/4

Detailed description: This block contains the third line of the vocal melody and piano accompaniment. The vocal line begins at measure 10 with the lyrics "I am filled with vis-ions of snow-y for-ests of the". The piano accompaniment changes to a 6/4 time signature. An 8va marking is shown above the piano part.

8 *poco rit.* **Slightly slower**

13 *f*

pine and spruce, and of moun - tain spires, pearl - y and half trans -

*poco rit.* **Slightly slower**

*f*

16 *mf* *accel.*

par - ent, — reach - ing in - to hea - ven blue — not — pur - er than them -

*mf* *accel.*

19 *a tempo* (♩ = 96) *f*

selves. —

*a tempo* (♩ = 96) *f*

as a waterfall in the mountains

22 *p* *in wonderment*

*in wonderment* *gentle, quivering tremoli* I wish that you could see the edge of the

*p*

26

*mf*

snow - cloud which ho - vered, so sooth - ing - ly, \_\_\_\_\_ dis -

Reo.

29

charg - ing its heaven be - got - ten snow with such un - mis - tak - a - ble gen - tle - ness and love,

Reo.

33

*poco rit.* Slightly slower, grandly

*f*

mo - ving from pine to pine, as if be - stow - ing bless - ings up - on

Reo.

36

*p* freely

each. I wish that you could see this, I wish that you could see this.\_

(Reo.)

39 *a tempo* (♩ = 96)

*mf*

In a few hours — we

*a tempo* (♩ = 96)  
*ascending the mountain*

*mf*

42

climbed in - to a glor - ious storm cloud. —

44

— What a har - vest of cryst - al

46

flowers, and the wind song.

49

*p* we would not see be - fore us in the storm, *mf* but as I was familiar with the  
*blurred tremolo, as if blinded in a storm* *rit.* general map of the mountain,

52

we had no dif - fi - cult - y in find - ing our way.

55

*accel.* *a tempo* (♩ = 96) *f* I went out to watch the com - ing of the dark -  
*accel.* *a tempo* (♩ = 96) *f*



### 3. "Yosemite Falls" [Midnight, April 3, 1871, Yosemite]

Flowing ♩ = 108  
as a waterfall

4 *mf* tenderly

O Mrs. Carr, that

7

you could be here to mingle in this night moon glo -

*f*

10

- - - ry! I am in the

14

13

Up - per Yo - sem - i - te Falls, and can hard - ly calm my - self to

*Leg.*

16

*poco rit.*

**Slower, quasi recitative**

, *p*

write, but you have been so pres - ent in my thought.

*poco rit.* **Slower, quasi recitative**

*Leg.*

*a tempo* (♩ = 108)

*mf* with excitement and anticipation

19

In the af - ter - noon, I came up to the moun - tain,

*a tempo* (♩ = 108) *gentle tremolo, with excitement and anticipation*

*mf*

(*Leg.*)

23

with a blan - ket and a piece of bread, to spend the night in prayer

*Leg.*

26

*poco rit.* **Slower**

— a - mong the spouts of the Fall. ————— I can on - ly

29

wish a - gain that you would ex - pose your soul ————— to the rays —————

33

*a tempo* (♩ = 108)

— of this heaven. —————

36

*ecstatic*

Sil - ver from the

moon lights this glo - rious cre - a - tion which we

*Slightly slower*

name the Falls, \_\_\_\_\_ and has laid a dou - ble rain - bow at its

*mf* *Ossia*

*Slightly slower*

Red.

base. O the mu-sic that is

*a tempo (♩ = 108), grandly* *f celebratory*

*p in the distance* *f* *celebratory*

8<sup>va</sup> 8<sup>vb</sup> Red.

# 4. "Ice!"

[Yosemite, December 11, 1871]

(in which the author has a disagreement with Mrs. Carr!)

**Quickly, as brittle ice**

a black-note cluster followed by a white-note (upward) glissando

(ascending) *f* *higher*

*ped.*

black-note cluster to white-note cluster tremoli

*very high*

**Singer** (may wish to step forward to the audience)  
*spoken loudly, with disgust and disbelief  
(tempered with affection), directed at Mrs. Carr.*

"Ice! So you dislike ice!!!"

*p* *ff* *p* *ff*

*ped.*

Singer resumes normal stage position

2 **Quickly** ♩ = 120, *ice crystals*

*p*

*slight pedal*

5 *mf conversationally*

But gla - ciers, dear friend -

*mf* *p*

*ped.*

8

ice is on - ly an - oth - er form of ter - res - trial love.

*mf* *p*

Ped.

11

I am as - ton - ished to hear you speak so un - be - liev - a - bly of

*mf* *rit.*

Ped.

14

Slower *a tempo* (♩ = 120) *rit.*

God's glo - rious crys - tal gla - ciers.

Slower *a tempo* (♩ = 120) *rit.*

*p*

(Ped.) *slight pedal, as before*

18

Slower *f with disgust*

“They are on - ly pests,” you say, and you think them

Slower *f*

Ped.

20

20

“wrong in tem - pera - ture,” \_\_\_\_\_ and they lived in “hor - ri - ble times,” \_\_\_\_\_

(for rehearsal only)

**ppp**

*(f)*

8<sup>vb</sup>  
Ped.

23

(as an aside)

*a tempo* (♩ = 120)

**mf** curtly, with disdain

*p*

and you don't care  
to hear about them.

You con -

*a tempo* (♩ = 120)

*gentle tremolo, to portray confusion*

8<sup>vb</sup>  
Ped.

*p*

Ped.

Ped.

27

**mf**

fuse me. You have taught me here and en - cour - aged me to read the

*cresc.*

**mf**

Ped.

Ped.

Ped.

30 **Slower**  
*f* in frustration

moun - tains. Now you will not lis - ten.

**Slower**  
*f* (answering the voice)

Free measure: (Singer steps forward, to tease Mrs. Carr)

33 *mf* recitative with some delight

Next summer you will be con - vert - ed - you will be iced then.

playfully *8va-*  
*p*

Resume normal stage position

34 *a tempo* (♩ = 120) *f* ecstatic

*a tempo* (♩ = 120) I have been up Ne -

37

va - da to the top of Ly - ell and found a



The Singer dismissively  
cuts off the piano chord

40

(as an aside)  
*mf* curtly, with disdain , *f* ecstatic

liv - ing gla - ciers; \_\_\_\_\_ (but you don't want to hear that) and

42

I have been in the can - yon a - bove, and I was going to tell you the

45

\* cut-off again

*mf* , *f*

beau - ty there; \_\_\_\_\_ (but it is all ice-born and I was going to tell a-bout the  
beauty, and too cold for you)

\*This alternation between ecstatic love of glaciers and disdain for Mrs. Carr's dislike of ice continues through m. 56.

48

ma - king of the South Dome; \_\_\_\_\_ (but ice did that too) and a - bout the

cut-off *mf* , *f*

50

hun - dred lakes that I found; \_\_\_\_\_ (but the ice made and I had some them, every one)

cut-off *mf* , *f*

52

groves to speak a - bout, groves of sur - pass - ing

54 *rit.* **Grandly**

love - li - ness in new path - less Yo - sem - i - te;

*rit.* **Grandly**

(Ped.)

Free measure cut-off

56 *mf*

(but they all grew and I have noth - ing to send but what is fro - zen or freez - a - ble).

upon glacial drift)

*8va*

*p*

(Ped.)

*a tempo* (♩ = 120)

57

*p*

*cresc.*

(Ped.)

59 *mf* *glowingly, affectionately*

Gla - ciers came down from heaven, they were

*mf*

(Ped.)

61

an - gels with fold - ed wings, white wings of snow - y bloom. —

Led.

64

*lightly*  
 Locked hand in hand, the lit - tle spir - its did no - bly, —

Led.

67

they were will - ing mes - sen - gers — to whom

*rit.*

Led.

70

**Grandly**  
*f*  
 God spoke "well done" from hea - ven, —

**Grandly**  
*grva*

Led.

## 5. Descent: "Sequoia"

[Squirrelville, Sequoia County Nut Time]

Grandly ♩ = 92  
the majestic Sequoia trees

Piano introduction in G major, 4/4 time. The music features a steady eighth-note accompaniment in both hands. The right hand plays a descending eighth-note line, while the left hand plays a similar line an octave lower. The tempo is marked 'Grandly' with a quarter note equal to 92 beats per minute. The piece is described as 'the majestic Sequoia trees'. The introduction consists of four measures.

5

Vocal entry and piano accompaniment. The vocal line begins with a rest for two measures, then enters with the lyrics 'Be - hold the King in his glo - ry, King Se -'. The piano accompaniment continues with the same eighth-note pattern as the introduction. The tempo remains 'Grandly' at 92 bpm. The key signature is G major. The piano part includes dynamic markings like *f* and accents.

9

Vocal continuation and piano accompaniment. The vocal line continues with the lyrics 'quo - ia! Be - hold! Be - hold! Be -'. The piano accompaniment maintains the eighth-note accompaniment. The tempo remains 'Grandly' at 92 bpm. The key signature is G major. The piano part includes dynamic markings like *f* and accents.

13

Slightly faster ♩ = 100, with motion

*mf*

hold! \_\_\_\_\_ Some time a - go I left for Se-quo - ia, and

Slightly faster ♩ = 100, with motion

*a gentle background*

\_\_\_\_\_ (Ped.) \_\_\_\_\_ (Ped.)

17

*f triumphantly*

have been at his feet; fast - ing and pray - ing for light. For is he not the great - est

(Ped.) \_\_\_\_\_ (Ped.) \_\_\_\_\_ (Ped.) \_\_\_\_\_ (Ped.)

21

light in the woods? \_\_\_\_\_ And is he not the great - est light in the world? \_\_\_\_\_

\_\_\_\_\_ (Ped.) \_\_\_\_\_ (Ped.) \_\_\_\_\_ (Ped.) \_\_\_\_\_ (Ped.)

25 *mf*

Where are such col - umns of sun - shine brought to

(Loco.)

28 , *a tempo* (♩ = 100)

earth?

, *a tempo* (♩ = 100)

*p* with excitement and wonderment

(Loco.)

31 *p*

See Se - quo - ia reach - ing for the skies, \_\_\_\_\_ ev - ery

*8va*

(Loco.) (Loco.)

34

sum - mit mod - eled in curves, as if pressed in - to un - seen

*loco*

(Loco.)

30

37

*mf* *rit.* **Slowly, triumphantly**

moulds, warm \_\_\_\_\_ in the am - ber sun. How tru - ly

*mf* *rit.* **Slowly, triumphantly**

40

*f* *mf*

God - ful in stat - ure, \_\_\_\_\_ how tru - ly God - ful in stat - ure! \_\_\_\_\_ To -

44

*recitative*

day King Se - quo - ia bowed down to me in the grove as I stood gaz - ing. \_\_\_\_\_

*unobtrusive*

*p*

47

**Grandly** ♩ = 92

*f*

Be - hold the King in his glo - ry, King Se -

**Grandly** ♩ = 92

*mf* *f*



50 **Faster** ♩ = 108 *rit.*

quo - ia!

**Faster** ♩ = 108 *rit.*

54 *a tempo* (♩ = 108)

*p* gently

*8va*

*loco* as the setting sun

57 *p* gently, as night approaches

The sun is set and the star can - dles are

60

lit to show me the way - lit - tle Doug - las \*squirrel and

\*a reference to the Douglas fir, the home of the squirrel!

73

Lord Se - quo - ia! Be - hold!

77

Be - hold! Be - hold! Be -

81

hold! Be - hold!

*ritard. to end*

*cresc.*

*loco*

*ff*

*8va*

*8vb*

3'15"  
 Total duration: 15'15"  
 October 22, 2014  
 New Canaan, Connecticut