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# A Garden Wall

*A Musical Lesson of Vision for Mission*

Text and music by Libby Larsen

## PRELUDE

*A children's chorus and Orff band should play a short prelude. They are grouped in the stage area. If there is a large chorus, the chorus remains on stage. If the characters of the play make up the chorus, they assume their roles following the prelude.*

$\text{♩} = 126$

Chorus

Piano

*f* *mp*

4 *f* Al - le - lu, Al - le - lu, Ve -

7 *f* *mp* ni Cre - a - tor Spi - ri - tus.

*legato*

Ped. J

11

Musical score for measures 11-13. The system includes a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains the lyrics: "Praise the know - ing, Praise the grow - ing,". The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

14

Musical score for measures 14-16. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "Praise God from whom all bless - ings flow,". The piano accompaniment continues with a consistent bass line and treble accompaniment.

17

Musical score for measures 17-19. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "Praise God from whom all bless - ings flow." The piano accompaniment concludes the phrase with a final chord in the treble and a sustained bass line.

*Children approach the wall, examine it eagerly but gingerly.*

20

Musical score for measures 20-22. This system consists of a piano accompaniment only, starting with a mezzo-piano (*mp*) dynamic marking. The bass line features a rhythmic pattern of eighth notes, while the treble line has chords and melodic lines.

23

Musical notation for measures 23-25. The system includes a treble clef staff with rests and a grand staff (treble and bass clefs) with piano accompaniment. The piano part starts with a forte (*f*) dynamic. A large watermark 'Copyrighted Material' is visible across the page.

26

Musical notation for measures 26-28. The system includes a treble clef staff with rests and a grand staff with piano accompaniment. The piano part begins with a mezzo-piano (*mp*) dynamic and ends with a forte (*f*) dynamic. A 'Ped.' (pedal) marking is present at the end of the system. A large watermark 'Copyrighted Material' is visible across the page.

29

Musical notation for measures 29-31. The system includes a treble clef staff with rests and a grand staff with piano accompaniment. The piano part features a mezzo-piano (*mp*) dynamic. A large watermark 'Copyrighted Material' is visible across the page.

32

Musical notation for measures 32-34. The system includes a treble clef staff with rests and a grand staff with piano accompaniment. The piano part starts with a forte (*f*) dynamic. A 'Ped.' (pedal) marking is present at the end of the system. A large watermark 'Copyrighted Material' is visible across the page.

## NARRATOR:

In a town, in a country, there is a wall, taller than children, wider than vision, jagged and decaying—just the kind of wall that demands to be climbed—just the kind of wall we are told never to explore. Of course, adults know it is impossible for a child to resist a good climbing wall. We were children once ourselves and from time to time display our scars to prove it. So we use our creativity to find a way to protect our children from danger. We use their innocence as a decoy, telling them not that the wall is dangerous (they know they're unbreakable), instead we say that even though we don't know what is on the other side of the wall, it may be dangerous. We hint at all things monstrous. In the name of protection and security, we teach all too well the lesson that what we don't know *will* hurt us.

## INSTRUMENTAL PIECE AT THE WALL

*Scary paws are seen groping over the wall.*

♩ = 138 briskly, menacingly

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure is marked with a fermata. The dynamics are marked *f* (forte) and *p* (piano). The piece begins with a series of eighth notes in the right hand and a similar pattern in the left hand, with some chromatic movement.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure is marked with a fermata. The dynamics are marked *f* (forte), *sub. p* (subito piano), and *mf* (mezzo-forte). The piece continues with eighth notes and some chromatic movement, with a change in dynamics.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure is marked with a fermata. The dynamics are marked *f* (forte). The piece continues with eighth notes and some chromatic movement, with a change in dynamics.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure is marked with a fermata. The dynamics are marked *pp* (pianissimo) and *mf* (mezzo-forte). The piece continues with eighth notes and some chromatic movement, with a change in dynamics.

15

*p*  
L.H.  
R.H.

19

*f*  
*sub. p*  
(R.H.)

23

*mf*  
*pp*

27

*p*  
L.H.  
R.H.

31

*mf*  
*f*  
ord.

35

*sub. p*  
*pp*

**NARRATOR:**

Still, as children we were irresistably drawn to the wall. It has beauty; though crumbling it is still strong; it is old and venerable. It is worth climbing if only we could be sure we are not in danger. [*Children sit with backs to the wall.*] “But what is danger?,” we ask. “If we scrape our knees or even break a bone, won’t our bodies heal? After all, we’ve seen our parents’ scars and heard their proud stories of this tree climbed, or that silo conquered. And if there are monsters waiting, why haven’t we ever heard of anyone actually being devoured by one?” [*Pause*] Oh that rock-stepped, amber-stoned, ivy-leaking wall, calling us, tempting us, “Climb over, climb over...”

**FLOWERS & BUSHES** (*chanting*)

*mf*  
Climb o - ver, climb o - ver, climb  
(Enter at random and continue)  
Singers should ready bells and wind chimes.

*mp*  
(Softly strike random notes on multiple xylophones—continue.)

*mp*  
(stroke strings with fingers - continue)  
Ped

**NARRATOR:** What is on the other side? **CHILD ONE:** Treasure! **CHILD TWO:** Monsters!

*The scary paws appear again. The children leap to their feet, alternately approaching and backing away from the wall.*

**CHILD THREE:** A big dark pit that we can’t climb out of!

**CHILD FOUR:** Ghosts!

**CHILD FIVE:** Snakes!

**ALL** (*in unison*): Tigers, beasts, fire, horrifical horrors!

*Continue*

*Continue*

*Continue*

Suddenly, flowers are blown over the wall landing at the feet of the children. The scary paws disappear. The flowers and bushes giggle. There is a dramatic moment of silence.

Child One picks up the flower(s) and looks at it (or them) in wonder and awe. Then Child One bursts forth with excitement.

**CHILD ONE:** (*speaking*) I'm going over. I have to go over!

**CHILDREN TWO, THREE, FOUR, FIVE:** (*backing away, singing*) But...monsters!

*giggle briefly*

Xylophones - *play loudly, fast random notes*

Sandblocks + woodblocks + rattles - *make loud, growling monster sounds*

**CHILD ONE:** (*speaking, imploring the dog to jump up and see what's on the other side, which the dog does*) No, flowers...I think.

**CHILDREN TWO, THREE, FOUR, FIVE:** (*singing*) But...our parents! Mother! Father! Father! Mother! (*etc.*)

*giggle briefly*

*simile*

*simile*

**CHILD ONE:** (*speaking*) I have to go over. I'll find a way. There must be a way. [*He tries to climb the wall but fails. The dog gets on all fours and woofs for the child to climb on his back to the top of the wall. He does. The other children do the same during the following narration and song.*]

**NARRATOR:** Though we're told never to go over the wall, we have to. So we ask mercy for what we are about to do. Not mercy for our disobedience, but mercy that our way be made less perilous.

Gently flowing ♩ = 80

*mf*

1. As the deer leaps the brook,  
2. As the seed turns to flower,

*mp*

4

As the bird wings the sky,  
As the shell turns to sand,

As the fish swims up -  
As the min-ute turns to

7

stream,  
hour

As the cat-er-pil-lar be-comes the but-ter-fly, Have  
As the child-grows- to wo-man and-man, Have