

Abraham Newsom

# RUMI

*for Chorus and Orchestra*

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# RUMI

*for Chorus and Orchestra*

A GREAT WAGON

SOLOMON'S CROOKED CROWN

WHERE EVERYTHING IS MUSIC/QUIETNESS/ON CHILDREN RUNNING THROUGH  
CONSTANT CONVERSATION

1997

ABRAHAM NEWSOM

St. Gregory's Abbey  
Three Rivers, Michigan

webber music - kalamazoo, michigan, u.s.a.

I

Let the beauty we love be what we do.  
There are hundreds of ways to kneel  
kneel and kiss the ground.

The price of kissing is your life.  
What a bargain, let's buy it.

The breeze at dawn has secrets to tell you.  
Don't go back to sleep.  
You must ask for what you really want.  
Don't go back to sleep.

People are going back and forth across the door sill  
where the two worlds touch.  
The door is round and open  
where the two worlds touch.

There are hundreds of ways to kneel  
kneel and kiss the ground.

Let the beauty we love be what we do.  
There are hundreds of ways to kneel  
kneel and kiss the ground.

II

Solomon was busy judging others,  
when it was his personal thoughts  
that were disrupting the community.  
His crown slid crooked on his head.  
He put it straight, but the crown went awry again.  
Eight times this happened.

Solomon was busy judging others,  
His crown slid crooked on his head.  
Solomon was busy judging others  
but the crown went awry again.  
Eight times this happened.

Finally he began to talk to his headpiece.  
"Why do you keep tilting over my eyes?"

"I have to. When your When your pow'r loses compassion,  
I have to I have to show what such a condition looks like."

Immediately Solomon recognized the truth.  
He knelt and asked forgiveness.  
The crown centered itself on his on his crown.

When something goes wrong, accuse yourself first.  
Even the wisdom of Plato or Solomon  
can wobble and go and go blind.

Listen when your crown reminds you  
of what makes you cold t'ward others,  
as you pamper the greedy energy inside.  
Solomon was busy judging others,  
judging others,  
Solomon was busy judging others.

III

We have fallen into the place  
where every thing is music.  
Your old life was a life was a frantic running from silence.  
The way of love is not a subtle argument  
The door there is devastation

We have fallen from silence.  
Birds make great make great sky circles of their freedom  
They fall, and falling, they're given wings  
How do they learn it?  
They fall, and falling, they're given wings

The breeze at dawn has secrets to tell you.  
Don't go back to sleep.  
You must ask for what you really really want  
Don't go back to sleep.  
The way of love is not a subtle argument  
The door there is devastation.

We have fallen We have fallen  
We have fallen from silence.

Birds make great make great sky circles of their freedom  
They fall, and falling, they're given wings

We have fallen We have fallen  
We have fallen from silence.

IV

Who is the luckiest in the whole orchestra? The reed.  
Its mouth touches your lips to learn music. The reed.  
All reeds think only of this of this chance.  
They sway in the canebrakes,  
free in the many ways they dance.

Who is the luckiest in the whole orchestra? The reed.  
Its mouth touches your lips to learn music. The reed.  
All reeds think think think only of this of this chance.  
They sway in the canebrakes,  
free in the many ways they dance.

Without you the instruments would die.  
One sits close beside you.  
Another nother takes a long kiss.  
The tambourine begs, Touch my skin so I can be myself.  
The tambourine begs, Touch my skin.

All verses and movement titles taken from The Essential Rumi by Coleman Barks and John Mayne, published by Harper Collins Publishers 1995.

Texts for movements I & IV used by permission of Threshold Books. These verses were first published in Open Secrets: Versions of Rumi, translated by Coleman Barks, originally published by Threshold Books, 139 Main Street, Brattleboro, Vermont 05301.

Texts for movements II & III used by direct permission of the translator, Coleman Barks, Athens, Georgia.

## Composer's Notes for RUMI

While I was composing the *MISSA BREVIS*, we received a book of English translations of poems by Rumi. I usually do not enjoy or appreciate poetry (much too concise and intense), but Rumi caught my attention and pulled me into his works. So, I decided to set some of the poems to music, as I had recently done with the Latin mass. I did get permission from the publisher and translator - a much easier process than I had anticipated.

RUMI is much in my style of repetitive, dark music spiraling in upon itself (as Andy Warhol once said: "I like being bored.") In the original composition, the order of movements was: *A GREAT WAGON*, followed by *CONSTANT CONVERSATION* segueing into *SOLOMON'S CROOKED CROWN*, and ending with *WHERE EVERYTHING IS MUSIC*, with a hint of ambiguity of whether or not the final key was E-flat major or c minor. The publisher suggested changing the order to the present configuration and making the ending more positive. I think his suggestions were wise in making the whole thing more listener friendly.

*A GREAT WAGON* is one of the few things I have written in a major key, and I think I did a pretty good job. Maybe I should try doing it some more. I like the almost jazzy vocal chords at the beginning.

*SOLOMON'S CROOKED CROWN* contains good advice: always check our own shoes for poop before complaining how bad everything smells. The opening rhythm in the women's voices is a form of the "nanny nanny boo boo" tattle tale rhythm we have all used so much in our own minds and hearts.

*WHERE EVERYTHING IS MUSIC*, etc...is yearning and accepting at the same time - we can't figure out what is best for us or even what we really want, we just have to fall into the arms of God and trust. One of the soprano themes from the first movement is reprised in this movement, bringing the beginning to the ending.

*CONSTANT CONVERSATION* starts with a long episode of canes swaying in the breeze before the voices ever come in with the words. The reeds beg for a kiss, the tambourine wants his skin touched, and no telling what the other instruments or performers are yearning for - maybe "don't ask, don't tell" is the best policy in this situation. After the main body of the movement, it goes back to the cane-swaying theme. A final triumphant ending brings the whole symphony to a close.

Jalīl ad-Dīn Muḥammad Rūmī (30 September 1207 – 17 December 1273), was a 13th-century Persian poet, jurist, theologian, and Sufi mystic. Rūmī is a descriptive name meaning "the Roman" since he lived most of his life in an area called Rūm because it was once ruled by the Eastern Roman Empire. He lived most of his life under the Sultanate of Rum, where he produced his works and died in 1273 AD. He was buried in Konya and his shrine became a place of pilgrimage. Following his death, his followers and his son Sultan Walad founded the Mawlawīyah Sufi Order, also known as the Order of the Whirling Dervishes, famous for its Sufi dance known as the *sema* ceremony.

Rumi's works are written in the New Persian language. A Persian literary renaissance (in the 8th/9th century) started in regions of Sistan, Khorāsān and Transoxiana and by the 10th/11th century, it reinforced the Persian language as the preferred literary and cultural language in the Persian Islamic world. Rumi's importance is considered to transcend national and ethnic borders. His original works are widely read in their original language across the Persian-speaking world. Translations of his works are very popular in other countries. His poetry has influenced Persian literature as well as Urdu, Punjabi and other Pakistani languages written in Perso/Arabic script e.g. Pashto and Sindhi. His poems have been widely translated into many of the world's languages and transposed into various formats. In 2007, he was described as the "most popular poet in America." (The above two paragraphs are taken from the WIKIPEDIA entry on Rumi)

I like many forms and styles of music, and my favorite way of listening to music is lying on the floor with earphones on and lights out. When I do this, it is usually while listening to dark, repetitive music, and so it turns out the music that I write tends to be dark and repetitive. In fact, I write music with the intention of it being listened to by solitary listeners with earphones on and lights out, rather than as being performed live in a hall with an audience (I think it would bore the audience to death, in fact). Another aspect of my compositions is the tendency to end quietly, almost fading away. I am not sure why I do that - maybe it has something to do with the expanding universe ending in cold inertness (or is it too haughty of me to think I am that attuned to the universe?).

Overall, I am quite pleased with the way the whole thing turned out. I am also immensely appreciative of John Webber for typesetting it and making it available for others online. He patiently puts in a lot of work on my music.

Br. Abraham Newsom  
St. Gregory's Abbey



# RUMI

for Chorus and Orchestra

Abraham Newsom

I: A GREAT WAGON

♩ = 120, Peacefully

Flutes I II

Oboes I II

Clarinets in B<sup>b</sup> I II

Bassoon I II

Horns in F I II

Trumpet in B<sup>b</sup> I II

Trombones I II

Tuba

Timpani

Soprano

Alto

Tenor

Bass

Violins I

Violins 2

Violas

Cellos

Double Basses

*p*

*pp*

*p*

Performance note: repetitive rhythm to be well articulated without disturbing the overall legato of the movement.

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12

Flts. *pp*

Obs. *pp*

Clts. *pp* a2

Bsns. *pp*

Hns.

Trps. *p*

Tbns.

Tuba *pp*

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



22

Flts. *p* *pp*

Obs. *p* *pp*

Clt. *a2* *p* *pp*

Bsns.

Hns.

Trps. *p*

Tbns.

Tuba *p*

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp*

D.B. *pp*

31

Flts. *pp*

Obs. *pp*

Clts. *pp* a2

Bsns. *pp* a2

Hns.

Trps.

Tbns.

Tuba *pp*

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

D.B.

39

Flts. *pp*

Obs. *pp*

Clt. *pp* a2

Bsns. *pp* a2

Hns.

Trps.

Tbns.

Tuba *pp*

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

47

Flts. *pp*

Obs. *pp*

Cts. *pp* a2

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop. Let the beau - ty we love be

Alto Let the beau - ty we love be

Ten. Let the beau - ty we love be

Bass Let the beau - ty we love be

Vln. 1 *f* *pp*


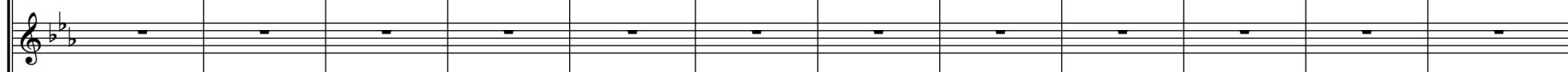
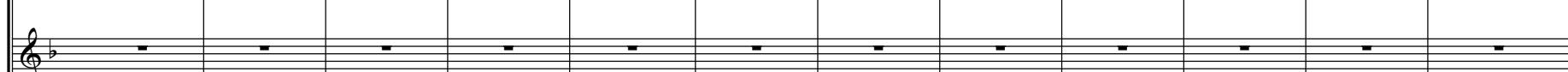
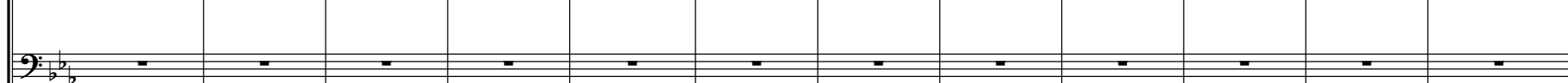
Vln. 2 *f* *pp*



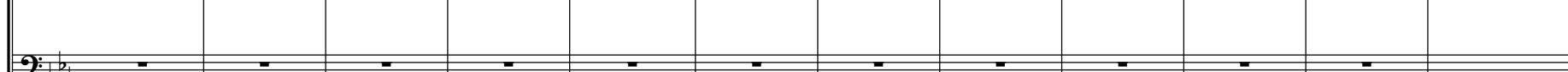

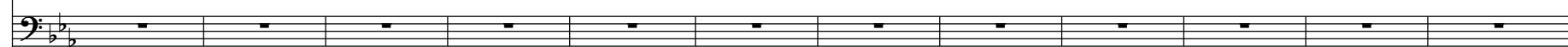
Vla. *f* *pp*

Vc.



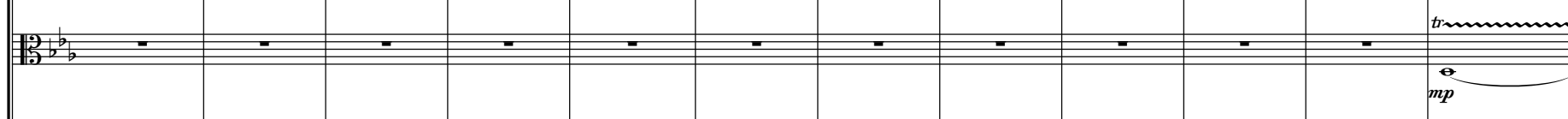

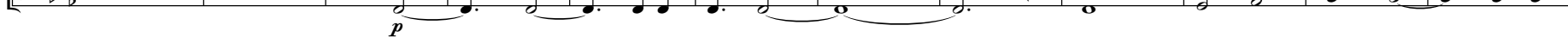
D.B.

56




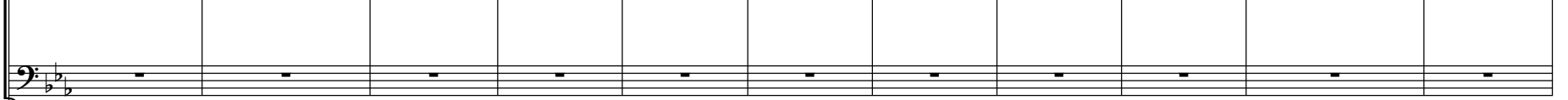
Flts.   
Obs.   
Clts.   
Bsns. 



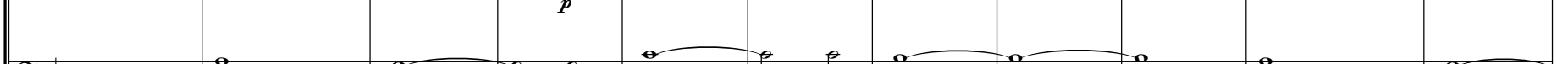


Hns.   
Trps.   
Tbns.   
Tuba   
Timp. 




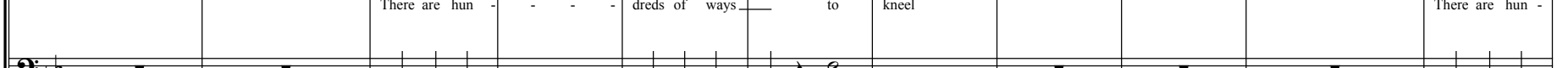
Sop.   
Alto   
Ten.   
Bass 

Vln. 1   
Vln. 2   
Vla.   
Vc.   
D.B. 


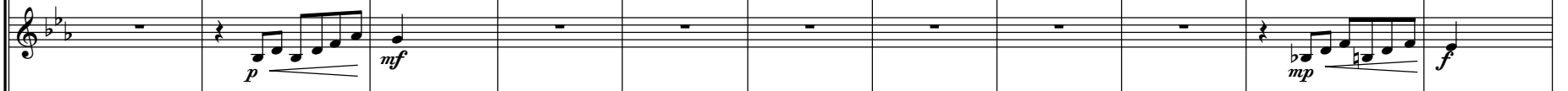
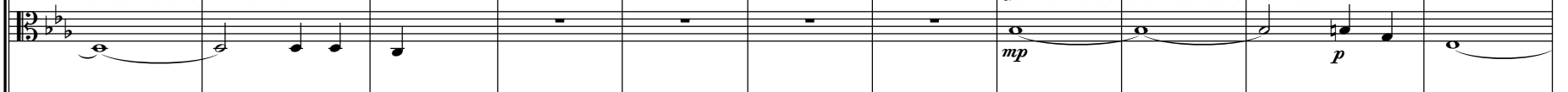


68

Flts.   
Obs.   
Clts.   
Bsns. 

Hns.   
Trps.   
Tbns.   
Tuba   
Timp. 

Sop.   
Alto   
Ten.   
Bass   

There are hun - - - - dreds of ways — to kneel There are hun -  
There are hun - - - - dreds of ways — to kneel There are hun -  
There are hun - - - - dreds of ways — to kneel There are hun -  
There are hun - - - - dreds of ways — to kneel There are hun -

Vln. 1   
Vln. 2   
Vla.   
Vc.   
D.B. 

79

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p* *f* *ff*

*mf* *f* *tr*

dreds of ways to kneel kneel and kiss the

90

Flts. *mp*

Obs. *mp*

Clts. *mp*

Bsns.

Hns. *p* *a2*

Trps.

Tbns. *p* *a2*

Tuba *p*

Timp.

Sop. ground.

Alto ground.

Ten. ground.

Bass ground.

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *p*

Vla. *p* *f* *p*

Vc. *f* *p*

D.B. *f* *p*



100

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop. *mp*  
The price of kiss - ing is your life. What a

Alto *mp*  
The price of kiss - ing is your life. What a

Ten. *mp*  
The price of kiss - ing is your life. What a

Bass *mp*  
The price of kiss - ing is your life. What a

Vln. 1 *p* *f* *p* *pp*

Vln. 2 *p* *f* *p* *pp*

Vla. *p* *f* *p* *pp*

Vc. *pp* *p*

D.B. *pp* *p*

110

Flts. *pp*

Obs. *pp*

Cfts. *pp*

Bsns.

Hns.

Trps.

Tbns. *mf*

Tuba *mf*

Timp.

Sop. bar - gain, — let's buy it.

Alto bar - gain, — let's buy it.

Ten. bar - gain, — let's buy it.

Bass bar - gain, — let's buy it.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

121

Flts. *pp*

Obs. *pp*

Clts. *pp*

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop. The breeze at dawn has secrets to tell you.

Alto

Ten. Don't go back to

Bass Don't go back to

Vln. 1 *f* *pp* *pp*

Vln. 2 *f* *pp* *pp*

Vla. *f* *pp* *pp*

Vc. *pp* *pp*

D.B. *pp* *pp*

131

Flts. *pp*

Obs. *pp*

Cts. *pp*

Bsns. *pp*

Hrns.

Trps.

Tbns.

Tuba

Timp.

Sop. You must ask — for what you real - ly want. Peo-ple are go-ing back and forth a - cross the

Alto Peo-ple are go-ing back and forth a - cross the

Ten. sleep. Don't go back to sleep.

Bass sleep. Don't go back to sleep.

Vln. 1

Vln. 2

Vla.

Vc. *mf*

D.B. *mf*



154

Flts. *mf* *f*

Obs. *mf* *f*

Clts. *mf* *f*

Bsns. *mf*

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

D.B.

162

Flts. a2

Obs. a2

Clts. a2

Bsns. a2

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

D.B.

172

Flts. a2

Obs. a2

Clts. a2

Bsns. a2

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

D.B.

Detailed description: This page of a musical score covers measures 172 through 177. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) features a melodic line starting in measure 174, marked with a forte (*f*) dynamic and an *a2* fingering. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained chords and rhythmic patterns. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment, with the violins and viola also marked with a forte (*f*) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The score is written in a key signature of two flats and a common time signature.



180

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

There are hun - dreds of ways to

There are hun - dreds of ways to

There are hun - dreds of ways to

There are hun - dreds of ways to

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

190

Flts. *a2*

Obs. *a2*

Clts. *a2*

Bsns. *a2*

Hns. *a2*

Trps.

Tbns. *a2*

Tuba

Timp.

Sop. kneel kneel \_\_\_\_\_ and kiss the ground.

Alto kneel kneel \_\_\_\_\_ and kiss the ground.

Ten. kneel kneel \_\_\_\_\_ and kiss the ground.

Bass kneel kneel \_\_\_\_\_ and kiss the ground.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

D.B.

200

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*ff*

*f*

*f*

*f*

208

Flts. *a2* *f* *a2*

Obs. *a2* *f* *a2*

Clts. *a2* *f*

Bsns. *a2*

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

D.B.

216

Flts. a2

Obs. a2

Clts. a2

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

D.B.

225

Flts. *a2* *f* *a2*

Obs. *a2* *f* *a2*

Clts. *a2* *f*

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *mf*

D.B. *mf*

234

Flts. *mf* *mp*

Obs. *mf* *mp*

Clts. *a2* *mf* *a2* *mp*

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

240

Flts.

Obs.

Cts. a2

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop. *mp*  
Let the beau - ty we love be what we do.

Alto *mp*  
Let the beau - ty we love be what we do.

Ten. *mp*  
Let the beau - ty we love be what we do.

Bass *mp*  
Let the beau - ty we love be what we do.

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vc. *p*

D.B. *p*



251

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

There are hun - dreds of ways to kneel

There are hun - - - dreds of ways ...

There are hun - dreds of ways to kneel

There are hun - - - dreds of ways ...

There are hun - dreds of ways to kneel

There are hun - - - dreds of ways ...

There are hun - dreds of ways to kneel

There are hun - - - dreds of ways ...

*p*

*mf*

*p*

*mf*

*tr*

*mp*

*p*

263

Flts. *p* a2

Obs.

Clts. *p* a2

Bsns.

Hns. *p*

Trps. *p*

Tbns. *p*

Tuba *p*

Timp.

Sop. — to kneel kneel — and kiss the ground.

Alto — to kneel kneel — and kiss the ground.

Ten. — to kneel kneel — and kiss the ground.

Bass — to kneel kneel — and kiss the ground.

Vln. 1 *mp* *f* *pp*

Vln. 2 *mp* *f*

Vla. *tr* *mp* *p*

Vc.

D.B.

275

Flts. *mf* *a2*

Obs.

Clts. *mf* *a2*

Bsns. *mf* *a2*

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *f* *p*

Vln. 2 *pp* *f* *p*

Vla. *pp* *f* *p*

Vc. *pp*

D.B. *pp*

282

Flts. *mf* a2

Obs.

Clts. *mf* a2

Bsns. *mf* a2

Hns.

Trps.

Tbns.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. 1 *mp* *p* *mp* *p* *pp*

Vln. 2 *mp* *p* *mp* *p* *pp*

Vla. *mp* *p* *mp* *p* *pp*

Vc. *pp*

D.B. *pp*

## II: Solomon's Crooked Crown

♩ = 88 didactic

Flutes I  
II

Oboes I  
II

Clarinets in B $\flat$  I  
II

Bassoon I  
II

Horns in F I  
II

Trumpet in B $\flat$  I  
II

Trombones I  
II

Tuba

Timpani

Cymbals

Bass Drum

Soprano

Alto

Tenor

Bass

Violins I

Violins 2

Violas

Cellos

Double Basses

*p*

*f*

*f*

*f*

*f*

*p*

So - lo-mon was bu-sy jud-ging o-thers, when it was his per-son-al thoughts

So - lo-mon was bu-sy jud-ging o-thers, when it was his per-son-al thoughts

jud-ging o-thers, his per-son-al thoughts that were dis-rup-ting the com - mu - ni - ty.

jud-ging o-thers, his per-son-al thoughts that were dis-rup-ting the com - mu - ni - ty.



22

Flts. *p*

Obs. *p*

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop. jud-ging o - thers, His crown slid croo-ked on his head.

Alto jud-ging o - thers, His crown slid croo-ked on his head.

Ten. Eight times this hap - pened. So-lo-mon was bu - sy jud-ging o - thers, croo-ked

Bass Eight times this hap - pened. So-lo-mon was bu - sy jud-ging o - thers, croo-ked

Vln. 1 *p* *pp* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc.

D.B.

32

Flts. *p*

Obs. *p*

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp. *mf*

Cyms.

B. Dr.

Sop. jud-ging but the crown went aw-ry ag-ain. Fi-nal-ly he be-gan to

Alto jud-ging but the crown went aw-ry ag-ain. Fi-nal-ly he be-gan to

Ten. So-lo-mon was bu-sy jud-ging aw-ry ag-ain. Eight times this hap-pened.

Bass So-lo-mon was bu-sy jud-ging aw-ry ag-ain. Eight times this hap-pened.

Vln. 1 *p* *pp* *mf* *p*

Vln. 2 *mf* *p* *pp* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc.

D.B.



41

Flts. *p* *p* *f* *ff*

Obs. *p* *f* *ff*

Clts. *f* *ff*

Bsns. *f* a2

Hns. *f* *ff*

Trps.

Tbns. *ff*

Tuba *f*

Timp. *ff* *tr*

Cyms.

B. Dr.

Sop. talk to his head-piece. "Why do you keep til-ting o-ver my eyes?"

Alto talk to his head-piece. "Why do you keep til-ting o-ver my eyes?"

Ten. "Why do you keep til-ting o-ver my eyes?" "I have to. When your pow'r los-es com-

Bass "Why do you keep til-ting o-ver my eyes?" "I have to. When your pow'r los-es com-

Vln. 1 *pp* *f*

Vln. 2 *mf* *p* *pp* *mf* *f*

Vla. *p* *mf* *mf* *f*

Vc. *f*

D.B. *f*

51

Flts. *f*

Obs. *f*

Clts. *f* *p*

Bsns. *p*

Hns. *ff* *p*

Trps. *ff* *p*

Tbns. *ff*

Tuba *ff*

Timp. *tr* *ff* *f*

Cyms.

B. Dr.

Sop. Im-me-diate-ly So-lo-mon re-cog-nized the

Alto Im-me-diate-ly So-lo-mon re-cog-nized the

Ten. pas-sion, I have to show what such a con - di-tion looks like.

Bass pas-sion, I have to show what such a con - di-tion looks like.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *p*

D.B. *ff* *p*

61

Flts. *f* *fp*

Obs. *f* *fp*

Clts. *f* *fp*

Bsns.

Hns. *f*

Trps.

Tbns. *f*

Tuba *f*

Timp.

Cyms.

B. Dr.

Sop. truth. He knelt and asked for-give-ness. The crown cen-tered it-self on his crown.

Alto truth. He knelt and asked for-give-ness. The crown cen-tered it-self on his crown.

Ten.

Bass

Vln. 1 *ff* *p*

Vln. 2 *f* *ff* *p*

Vla. *mf* *f* *f* *ff* *p*

Vc. *ff* *p*

D.B. *ff* *p*

72 *piu mosso* ♩ = 144

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*p*

*p*

*p*

When some - thing goes wrong, ac - cuse your - self first.

When some - thing goes wrong, ac - cuse your - self first.

80

Flts. *p*

Obs. *p*

Clts. *p*

Bsns. *p*

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop. *mp*  
of Pla - to can wob - ble and go blind.

Alto *mp*  
of Pla - to can wob - ble and go blind.

Ten.  
E - ven the wis - dom or So - lo - mon can wob - ble and go blind.

Bass  
E - ven the wis - dom or So - lo - mon can wob - ble and go blind.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

90

Flts. *pp* *ff* *pp*

Obs. *pp* *ff* *pp*

Clts. *pp* *ff* *pp*

Bsns. <sup>a2</sup> *ff* *pp* *ff* *pp*

Hns. *mf* *pp* *ff* *pp*

Trps. *mf* *pp* *ff* *pp*

Tbns. *mf* *pp* *ff* *pp*

Tuba *ff*

Timp. *ff* *pp* *ff* *pp* *tr*

Cyms. *ff*

B. Dr. *ff*

Sop. *ff* *fff*

Alto *ff* *fff*

Ten. *ff* *fff*

Bass *ff* *fff*

Vln. 1 *mf* *fff* *mf* *ff* *pp* *ff* *pp*

Vln. 2 *mf* *fff* *mf* *ff* *pp* *ff* *pp*

Vla. *mf* *fff* *mf* *ff* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp*

D.B. *ff* *pp* *ff* *pp*

List-en when your crown re-minds you of what makes you cold t'ward o-thers, as you pam-per the gree-dy e-ner-gy in-side.

a tempo ♩ = 144

98

Flts. *p*

Obs. *p*

Clts. *p*

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp. *mf*

Cyms.

B. Dr.

Sop. *p*  
So - lo - mon was bu - sy jud - ging o - thers,

Alto *p*  
So - lo - mon was bu - sy jud - ging o - thers,

Ten.

Bass

Vln. 1

Vln. 2

Vla. *mf* *ppp*

Vc. *mf* *ppp*

D.B. *mf* *ppp*





III: Where Everything is Music/Quietness/On Children Running Through  
Sublime, with subdued ecstasy.  $\text{♩} = 80$

This page contains a musical score for an orchestra and vocal soloists. The score is written in 2/2 time and includes parts for Flutes I & II, Oboes I & II, Clarinets in Bb I & II, Bassoon I & II, Horns in F I & II, Trumpet in Bb I & II, Trombones I & II, Tuba, Timpani, Cymbals, Bass Drum, Soprano, Alto, Tenor, Bass, Violins I & II, Violas, Cellos, and Double Basses. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics: "We have fal - len int-o the place where eve-ry thing is mu - sic. Your old". The score features various dynamics such as *ff*, *p*, *mf*, and *f*, along with articulation marks like accents and slurs. The woodwinds and strings have melodic lines, while the brass and percussion provide harmonic support. The vocalists enter in the middle of the page with a melodic line and lyrics.

11

Flts.

Violas

Double Basses

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p* < *f*      *p* < *f*

*pp*      *pp*      *p*

*p*      *f*      *p* < *f*

*ff*

*mp*      *mp*      *mp*      *mp*

life was a fran - tic run-ning from si - lence.      The way of love is not a

life was a fran - tic run-ning from si - lence.      The way of love is not a

life was a fran - tic run-ning from si - lence.      The way of love is not a

life was a fran - tic run-ning from si - lence.      The way of love is not a

*mf*      < *ff*      *ff*      *p*

*mf*      < *ff*      *ff*      *p*

21

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf* *ff*

*pp* *mf* *ff*

*pp* *mf* *f*

*a2* *p*

*ff* *p* *mf*

sub - tle ar - gu - ment The door there is

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

29

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf* *ff* *pp* *mf* *ff* *pp* *ff* *mp* *mp* *mp* *mp* *pp* *pp* *pp* *pp* *pp*

de - va - sta - tion We have fal - len We have fal - len

de - va - sta - tion We have fal - len We have fal - len

de - va - sta - tion We have fal - len We have fal - len

de - va - sta - tion We have fal - len We have fal - len

38

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*p*

*p*

*mp*

*pp*

*pp*

*pp*

*pp*

*pp*

We have fal - len from si - lence.

We have fal - len from si - lence.

We have fal - len from si - lence.

We have fal - len from si - lence.

We have fal - len from si - lence.

*pp*

*pp*

*pp*

*pp*

*pp*

48

Flts. *mf* *p* *mf*

Obs. *mp* *mf* *p* *mf*

Clts. *mp* *mf* *p*

Bsns. *mp* *mf* *p*

Hns. *pp* *p*

Trps. *p*

Tbns. *pp*

Tuba *mp* *mf* *pp*

Timp.

Cyms.

B. Dr.

Sop. *mf*  
Birds make great sky cir - cles of their free -

Alto *mf*  
Birds make great sky cir - cles of their free -

Ten. *mf*  
Birds make great cir - cles of their free -

Bass *mf*  
Birds make great cir - cles of their free -

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p*

57

Flts. *mf*

Obs. *mf*

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop.  
dom They fall, and fal - - - ling, they're gi - ven wings

Alto  
dom They fall, and fal - - - ling, they're gi - ven wings

Ten.  
dom They fall, and fal - ling, gi - ven wings

Bass  
dom They fall, and fal - ling, gi - ven wings

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B.

65

Flts. *mf*

Obs. *mf*

Clts. *mf*

Bsns. *mf*

Hns.

Trps.

Tbns. *mf*

Tuba

Timp.

Cyms.

B. Dr.

Sop. *mf*  
How do they learn it? How do they learn it?

Alto *mf*  
How do they learn it? How do they learn it?

Ten. *mf*  
How do they learn it? How do they learn it?

Bass *mf*  
How do they learn it? How do they learn it?

Vln. 1 *ff* *mp* *ff*

Vln. 2 *ff* *mp* *ff*

Vla. *ff* *mp* *ff*

Vc. *ff* *ff*

D.B. *ff* *ff*





84

*rit.*

**meno mosso** ♩ = 66

Flts. *f*

Obs. *f*

Clts. *f*

Bsns. *ff* *p*

Hns. *f*

Trps. *f*

Tbns. *f*

Tuba

Timp. *3*

Cyms.

B. Dr.

Sop. The breeze at...

Alto The breeze at...

Ten.

Bass

Vln. 1 *mf* *f* *ff* *pp*

Vln. 2 *mf* *f* *ff* *pp*

Vla. *mf* *f* *ff* *pp*

Vc. *f* *ff* *pp*

D.B. *f* *ff* *pp*

93

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*p*

*p*

*p*

*p*

*mf*

dawn has se - crets to tell you. You must ask for — what you real - ly want

dawn has se - crets to tell you. You must ask for — what you real - ly — want

Don't go back to sleep. Don't go back to sleep.

Don't go back to sleep. Don't go back to sleep.

a tempo  $\text{♩} = 80$

104

Flts. *mf*

Obs. *pp* *mf*

Clts. *pp* *mf*

Bsns.

Hns. *p* *a2*

Trps.

Tbns.

Tuba

Timp. *ff*

Cyms.

B. Dr.

Sop. *ff* *p*  
The way of love is not a sub - tle ar - gu - ment

Alto *ff* *p*  
The way of love is not a sub - tle ar - gu - ment

Ten. *ff* *p*  
The way of love is not a sub - tle ar - gu - ment

Bass *ff* *p*  
The way of love is not a sub - tle ar - gu - ment

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

112

Flts. *ff* *mf* *ff*

Obs. *ff* *pp* *mf* *ff*

Clts. *ff* *pp* *mf* *ff*

Bsns. *ff*

Hns. *a2* *p* *ff*

Trps.

Tbns.

Tuba

Timp. *ff* *ff*

Cyms.

B. Dr.

Sop. *mf* *ff* *mp*

Alto *mf* *ff* *mp*

Ten. *mf* *ff* *mp*

Bass *mf* *ff* *mp*

The door there is de - va - sta - tion We have

Vln. 1 *ff* *p* *pp*

Vln. 2 *ff* *p* *pp*

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

D.B. *ff* *p* *pp*

121

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*mp*

*pp*

fal - len We have fal - len We have fal - len from si - lence.

fal - len We have fal - len We have fal - len from si - lence.

fal - len We have fal - len We have fal - len from si - lence.

fal - len We have fal - len We have fal - len from si - lence.

132

Flts. *mf* *p* *mf*

Obs. *mp* *mf* *p* *mf*

Clts. *p* *mp* *mf* *p*

Bsns. *p* *mp* *mf* *p*

Hns. *pp* *p*

Trps. *p*

Tbns. *pp*

Tuba *pp*

Timp.

Cyms.

B. Dr.

Sop. *mf*  
Birds cir - cles of

Alto *mf*  
Birds cir - cles of

Ten. *mf*  
Birds make great sky Birds make great cir - cles

Bass *mf*  
Birds make great sky Birds make great cir - cles

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p*

141

Flts. *mf*

Obs. *mf*

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop.  
their free - dom and fal - - - ling, they're gi - ven wings

Alto  
their free - dom and fal - - - ling, they're gi - ven wings

Ten.  
of their free - dom They fall, They fall, and fal - ling, gi - ven wings

Bass  
of their free - dom They fall, They fall, and fal - ling, gi - ven wings

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B.



151 *rubato* *a tempo* ♩ = 80

Flts. *mf* *p*

Obs. *mf* *pp*

Clts. *a2* *p* *a2*

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Cyms.

B. Dr.

Sop. We have fal - len We have fal - len

Alto We have fal - len We have fal - len

Ten. We have fal - len We have fal - len

Bass We have fal - len We have fal - len

Vln. 1 *ff* *pp* *p*

Vln. 2 *ff* *pp* *p*

Vla. *ff* *pp* *p*

Vc. *ff*

D.B. *ff*

159

Flts. *mf* *ff*

Obs. *mf* *ff*

Clts. *mf* *ff*

Bsns.

Hns.

Trps.

Tbns. *pp*

Tuba

Timp. *ff*

Cyms.

B. Dr.

Sop. *ff* *pp* *p*  
We have fal - len from si - lence.

Alto *ff* *pp* *p*  
We have fal - len from si - lence.

Ten. *ff* *pp* *p*  
We have fal - len from si - lence.

Bass *ff* *pp* *p*  
We have fal - len from si - lence.

Vln. 1 *ff* *pp* *p*

Vln. 2 *ff* *pp* *p*

Vla. *ff* *pp*

Vc. *ff* *pp*

D.B. *ff* *pp*

167

Flts. *pp*

Obs. *pp*

Clts. *pp*

Bsns. *pp*

Hns. *pp*

Trps.

Tbns. *pp*

Tuba *pp*

Timp. *pp*

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

175

This musical score page covers measures 175 through 180. The instrumentation includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Trps.), Trombones (Tbns.), Tuba, Timpani (Timp.), Cymbals (Cyms.), Bass Drum (B. Dr.), Soprano (Sop.), Alto, Tenor (Ten.), Bass, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Flutes and Oboes:** Remain silent throughout the passage.
- Clarinet and Bassoon:** Enter in measure 178 with a half note, marked *pp*. The Clarinet part includes a dynamic marking *a2*.
- Horn and Trombone:** Enter in measure 178 with a half note, marked *pp*. The Trombone part includes a dynamic marking *a2*.
- Tuba:** Enters in measure 178 with a half note, marked *pp*.
- Timpani:** Features a triplet of eighth notes in measure 175, followed by a tremolo in measure 178, and another tremolo in measure 180, all marked *pp*.
- Cymbals and Bass Drum:** Enter in measure 178 with a quarter note, marked *pp*.
- Vocalists:** Soprano, Alto, Tenor, and Bass parts are present but contain no notes.
- String Section:**
  - Violin 1 and 2:** Play a half note in measure 175, marked *pp*.
  - Viola:** Enters in measure 178 with a half note, marked *pp*.
  - Violoncello and Double Bass:** Play a half note in measure 175, marked *pp*. From measure 176 to 179, they play a triplet of eighth notes, marked *mf*. In measure 180, they play a half note, marked *pp*.

IV: Constant Conversation  
♩ = 80 yearning

This musical score is for the piece "IV: Constant Conversation" with a tempo of 80 beats per minute and a mood of yearning. The score is written in 6/8 time and includes parts for the following instruments and voices:

- Flutes I & II:** Both parts are silent throughout the piece.
- Oboes I & II:** Both parts are silent throughout the piece.
- Clarinet in B♭ I & II:** Both parts play a melodic line starting in the fourth measure, marked *p* (piano).
- Bassoon I & II:** Both parts play a rhythmic accompaniment of eighth notes, marked *p* (piano).
- Horns in F I & II:** Both parts are silent throughout the piece.
- Trumpet in B♭ I & II:** Both parts are silent throughout the piece.
- Trombones I & II:** Both parts are silent throughout the piece.
- Tuba:** Silent throughout the piece.
- Timpani:** Silent throughout the piece.
- Tubular Bells:** Silent throughout the piece.
- Cymbals:** Silent throughout the piece.
- Bass Drum:** Silent throughout the piece.
- Soprano, Alto, Tenor, Bass:** All vocal parts are silent throughout the piece.
- Violins I & II:** Both parts play a melodic line, marked *mf* (mezzo-forte), with accents and trills.
- Violas:** Play a melodic line, marked *mp* (mezzo-piano), with trills.
- Cellos:** Play a melodic line, marked *mf* (mezzo-forte).
- Double Basses:** Play a melodic line, marked *mf* (mezzo-forte), with a *pizz.* (pizzicato) instruction.

10

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*pp*

*p*

*mf*

*f*

*tr*

*arco*

*pizz.*

20

Flts. *pp*

Obs. *pp*

Clts. *p*

Bsns. *p* a2

Hns.

Trps.

Tbns.

Tuba *pp*

Timp. *mf*

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *mf* *mf* *mf* *mf* *tr* *mf* *p* *mf*

Vln. 2 *mf* *tr* *mf* *mf* *tr* *p* *f* *p*

Vla. *tr* *f* *p*

Vc. *arco*

D.B.

29

Flts.

Obs.

Clts.

Bsns. *a2*

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



39

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*pp*

*p*

*a2*

*pp*

*mf*

*mf*

*p*

*mf*

*f*

*f*

*tr*

*tr*

*tr*

*tr*

47

Flts. *p*

Obs. *p*

Clts. *p*

Bsns. *a2* *p*

Hns. *pp* *mf*

Trps. *mf*

Tbns. *pp* *mp*<sup>2</sup>

Tuba *mp*

Timp. *mp*<sup>2</sup>

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *mf*

Vln. 2 *p* *mf* *tr* *mf*

Vla. *p* *tr*

Vc. *mf*

D.B. *mf*

Detailed description: This page of a musical score covers measures 47 to 54. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) is highly active, with many notes and dynamic markings such as *p*, *pp*, and *mf*. The brass section (Trombones, Tuba, and Timpani) also has significant parts, including *mp* and *mf* dynamics. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) provides a rhythmic and harmonic foundation, with dynamic markings like *mf* and *p*. Percussion instruments (Cymbals, Snare Drum, Bells) are present but mostly silent. The vocal staves (Soprano, Alto, Tenor, Bass) are empty, indicating no vocal lines in this section.

57

Flts. *pp*

Obs. *pp*

Clts.

Bsns. *a2* *p*

Hns. *mf* *pp* *a2*

Trps. *mf* *pp*

Tbns. *pp* *mp*

Tuba *mp*

Timp. *mf* *mp*

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *tr* *mf* *p* *mf* *p* *tr* *mf*

Vln. 2 *p* *tr* *mf* *p* *mf*

Vla. *f* *p* *f* *p*

Vc.

D.B.









107

This page of a musical score, numbered 80, covers measures 107 through 114. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, and strings. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Trps.), Trombones (Tbns.), and Tuba. The percussion section includes Timpani (Timp.), Bells, Cymbals (Cyms.), and Bass Drum (B. Dr.). The vocal section includes Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 107-110 feature a sustained melodic line in the woodwinds and strings, with dynamics marked *mf*. Measures 111-114 show a more active texture with woodwinds and strings playing rhythmic patterns, and brass instruments (Tuba, Timp.) playing accents. Dynamics in the later measures range from *mf* to *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.







138

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*mf*

*ff*

*a2*

*ff*

*ff*

*ff*

*ff*

*ff*

149

Flts. *p* *pp* *p* *pp*

Obs. *p* *pp* *p*

Clts. *p* *pp* *a2*

Bsns. *p* *pp*

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop. *f* Who is the luc - ki - est in the whole

Alto

Ten.

Bass

Vln. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

D.B. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

159

Flts. *p* *f* *p*

Obs. *a2* *mf* *p*<sup>2</sup>

Clts. *a2* *p*

Bsns. *pp*

Hns.

Trps.

Tbns.

Tuba

Timp. *p* *p*<sup>2</sup> *f* *p*<sup>2</sup>

Bells

Cyms.

B. Dr.

Sop. or - ches-tra? The reed. Its mouth

Alto

Ten.

Bass

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*



175

Flts. *mf* *p* *mf* 2 2 2

Obs. *mf* *mf* 2 2 2

Clts. *mf* *a2* *mf* 2 2 2

Bsns. *mf* *a2* *mf* 2 2 2

Hns. *mf* 2 2 2

Trps. *mf* 2 2 2

Tbns. *mf* 2 2 2

Tuba *mf* 2 2 2

Timp. 2 2 2

Bells

Cyms.

B. Dr.

Sop. *ff*  
All reeds — think on - ly of this chance.

Alto *ff*  
All reeds — think on - ly of this chance.

Ten. *ff*  
All reeds — think on - ly of this chance.

Bass *ff*  
All reeds — think on - ly of this chance.

Vln. 1 *f* *mf* 2 2 2

Vln. 2 *f* *mf* 2 2 2

Vla. *f* *mf* 2 2 2

Vc. *f* *mf* 2 2 2

D.B. *f* *mf* 2 2 2

183

Flts. *mf* *p* *mf*

Obs. *mf* *mf*

Clts. *mf* *mf*

Bsns. *mf* *mf*

Hns. *mf* *f*

Trps. *mf*

Tbns. *mf*

Tuba *mf*

Timp.

Bells

Cyms.

B. Dr.

Sop. They sway in the cane-brakes, free in the ma-ny ways they dance.

Alto They sway in the cane-brakes, free in the ma-ny ways they dance.

Ten. They sway in the cane-brakes, free in the ma-ny ways they dance.

Bass They sway in the cane-brakes, free in the ma-ny ways they dance.

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*



190

Flts. *mf* *f* a2

Obs. *mf* a2

Clts. a2 a2

Bsns. *p* *f*

Hns. 2

Trps. 2 *mf* a2 2 *mf*

Tbns. 2 *mf* a2 *f* *mf*

Tuba *f*

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *f*

Vln. 2 *f*

Vla. 2 *f*

Vc. 2 *f*

D.B. 2 *f*

199

Flts. *mf* 2

Obs. *mf* 2

Clts. a2

Bsns. a2

Hns. 2 *p* 2 *p*

Trps. a2 2 *mf* a2 2 *mf*

Tbns. a2 *mf* a2 2 *mf*

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop. Who is the

Alto Who is the

Ten. Who is the

Bass Who is the

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f* 2 *mf*

Vc. *f* 2

D.B. *f* 2

210

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*mf*

*pp*

luc-ki - est in the whole or - ches-tra? The reed.

luc-ki - est in the whole or - ches-tra? The reed.

luc-ki - est in the whole or - ches-tra? The reed.

luc-ki - est in the whole or - ches-tra? The reed.

*mf*

219

Flts. *mf* *p* *f* *p* *f* *p* *f* *p* *f*

Obs. *mf* *p*

Cfts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp. *p* *p* *f* *p* *f* *p* *f* *p* *f*

Bells

Cyms.

B. Dr.

Sop. Its mouth tou - ches your lips to learn mu - sic.

Alto Its mouth tou - ches your lips to learn mu - sic.

Ten. Its mouth tou - ches your lips to learn mu - sic.

Bass Its mouth tou - ches your lips to learn mu - sic.

Vln. 1 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vla. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

D.B. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*



236

Flts. *mf* *p* *mf*

Obs. *mf* *mf*

Clts. *mf* *mf*

Bsns. *mf* *mf*

Hns. *mf*

Trps. *mf*

Tbns. *mf*

Tuba *mf*

Timp.

Bells

Cyms.

B. Dr.

Sop. of this chance. They sway in the cane-brakes,

Alto of this chance. They sway in the cane-brakes,

Ten. of this chance. They sway in the cane-brakes,

Bass of this chance. They sway in the cane-brakes,

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*



251

Flts. *p* *a2*

Obs. *p* *a2*

Clts. *p* *a2*

Bsns. *p* *a2*

Hns. *p* *a2*

Trps. *mf* *a2*

Tbns. *mf* *a2*

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score covers measures 251 through 258. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) features melodic lines with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The brass section (Trumpets, Trombones, and Tuba) provides harmonic support with *mf* dynamics. The string section (Violins 1 & 2, Viola, Violoncello, and Double Bass) plays a rhythmic accompaniment, with the lower strings marked *f*. Percussion instruments (Tympani, Bells, Cymbals, and Snare Drum) are present but have no notation in this section. The score includes various musical notations such as slurs, accents, and dynamic markings.



262

Flts. *p* *f*

Obs. *a2* *p* *f*

Clts. *a2*

Bsns. *a2*

Hns. *p<sup>2</sup>* *ff*

Trps. *ff*

Tbns. *ff*

Tuba *ff*

Timp. *ff* *ff*

Bells

Cyms.

B. Dr.

Sop. *p*

Alto *p*

Ten. *p*

Bass *p*

With - out you the in - stru - ments would die.

Vln. 1 *p* *f* *p* *f*

Vln. 2 *p* *p*

Vla. *p* *f* *p* *f*

Vc. *p* *p*

D.B. *p* *f* *p* *f*

273

Flts. *p* *f* *p* *f* *p* *f*

Obs. *p* *f* *p* *f* *p* *f*

Clts. *p* *f* *p* *f* *p* *f* *p* *f*

Bsns. *p* *f* *p* *f* *p* *f* *p* *f*

Hns.

Trps.

Tbns.

Tuba

Timp. *p* *f* *p* *f* *p* *f* *p* *f*

Bells

Cyms.

B. Dr.

Sop. One sits close be - side you.

Alto One sits close be - side you.

Ten. A - no - ther

Bass A - no - ther

Vln. 1 *p* *f* *p* *f* *p* *f* *p* *f*

Vln. 2 *p* *f* *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

D.B. *p* *f* *p* *f* *p* *f* *p* *f*



293

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

rine begs, Touch my skin The tam - bou - rine begs,  
rine begs, Touch my skin The tam - bou - rine begs,  
so I can be my - self so I can be my - self





325

Flts. *a2*

Obs. *a2*

Clts. *p* *a2*

Bsns. *p*

Hns. *p<sup>2</sup>*

Trps. *a2* *mf*

Tbns. *a2* *mf*

Tuba *pp*

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *mf*

Vln. 2 *mf* *tr*

Vla. *f*

Vc. *mf* *pizz.* *f<sup>2</sup>*

D.B. *mf* *f<sup>2</sup>*

336

Flts. a2

Obs. a2

Clts. a2

Bsns.

Hns. *p* 2

Trps. a2 2 *mf*

Tbns. a2 2 *mf*

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f* 2

Vc. *f* 2

D.B. *f* 2

Detailed description: This page of a musical score covers measures 336 to 345. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Trps.), and Trombones (Tbns.). The brass section includes Tuba and Timpani (Timp.). Percussion includes Bells, Cymbals (Cyms.), and Snare Drum (B. Dr.). The vocal section includes Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various musical notations such as slurs, accents, and dynamic markings like *p*, *mf*, and *f*. Rehearsal marks with the number 2 are present in the Horns, Trumpets, Trombones, Viola, Violoncello, and Double Bass parts.



347

Flts. *a2*

Obs. *a2* *mf* *2*

Clts.

Bsns.

Hns. *p* *2*

Trps. *a2* *2* *mf*

Tbns. *a2* *2* *mf*

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla. *f* *2*

Vc. *f* *2*

D.B. *f* *2*

Detailed description: This page of a musical score, numbered 105, covers measures 347 to 356. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Trps.), and Trombones (Tbns.). The brass section includes Tuba and Timpani (Timp.). Percussion includes Bells, Cymbals (Cyms.), and Snare Drum (B. Dr.). The vocal section includes Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score features various musical notations such as dynamics (mf, p, f), articulation (accents, slurs), and performance instructions (a2, 2). The woodwinds and strings play active parts, while the brass and percussion are mostly silent or have sparse entries.

358

Flts. *a2*

Obs. *a2*  
*mf*

Clts.

Bsns. *p*

Hns. *p*

Trps. *a2*  
*mf*

Tbns. *a2*  
*mf*

Tuba *p*

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f* *tr*

Vc. *f* *mf* *pizz.*

D.B. *f* *mf*

369

Flts. *p*

Obs. *p*

Clts. *p*

Bsns. *p*

Hns.

Trps.

Tbns. *a2*

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *tr*

Vc. *arco*

D.B.

Detailed description: This page of a musical score covers measures 369 to 376. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) features a melodic line with a dynamic marking of *p* (piano). The brass section (Trumpets, Trombones, Tuba) provides harmonic support, with Trombones and Tuba marked *a2* (second octave). The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment, with Violins marked *mf* (mezzo-forte) and the Double Bass marked *arco* (arco). Percussion instruments (Timpani, Bells, Cymbals, Snare Drum) are present but have no notation in this section. The score is written in a key signature of three flats and a common time signature.



389

Flts.

Obs.

Clts.

Bsns.

Hns.

Trps.

Tbns.

Tuba

Timp.

Bells

Cyms.

B. Dr.

Sop.

Alto

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*p*

*pp*

*a2*

*tr*

*p*

*mf*

*mp*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

399

Flts. *f* *ff*

Obs.

Clts. *mf* *ff*

Bsns. *mf* *ff*

Hns. *mf* *ff*

Trps.

Tbns. *mf* *ff*

Tuba *mf* *ff*

Timp. *f* *mf* *ff*

Bells

Cyms. *ffff*

B. Dr. *ffff*

Sop.

Alto

Ten.

Bass

Vln. 1 *ff* *ff* *ff* *ff*

Vln. 2 *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff*

Vc. *ff* *ff*

D.B. *ff* *ff*

405

Flts. *ff*

Obs. *ff*

Clts. *ff*

Bsns. *ff*

Hns. *ff*

Trps. *ff*

Tbns. *ff*

Tuba *ff*

Timp. *ff* *ffff*

Bells

Cyms. *f* *ffff*

B. Dr. *mf*

Sop.

Alto

Ten.

Bass

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*