

Abraham Newsom

RUMI

for Chorus and Orchestra

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for Chorus and Orchestra

A GREAT WAGON
SOLOMON'S CROOKED CROWN
WHERE EVERYTHING IS MUSIC/QUIETNESS/ON CHILDREN RUNNING THROUGH
CONSTANT CONVERSATION

1997

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St. Gregory's Abbey
Three Rivers, Michigan

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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 sam 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

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I: A GREAT WAGON *for Chorus and Orchestra*

♩ = 120, Peacefully

Measures 1-5 of the piano accompaniment. The music is in 3/2 time and B-flat major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of chords and eighth notes. The dynamic marking is *pp*.

Measures 6-11 of the piano accompaniment. The right hand has a melodic line with a long note in measure 8. The left hand continues with a rhythmic accompaniment. The dynamic marking is *p*.

Measures 12-16 of the piano accompaniment. The right hand has a melodic line with eighth notes. The left hand has a bass line with a long note in measure 12. The dynamic marking is *p*.

Measures 17-21 of the piano accompaniment. The right hand has a melodic line with eighth notes. The left hand has a bass line with a long note in measure 17. The dynamic marking is *p*.

Measures 22-26 of the piano accompaniment. The right hand has a melodic line with eighth notes. The left hand has a bass line with a long note in measure 22. The dynamic marking is *pp*.

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

27

Musical notation for measures 27-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 27 features a whole note chord in the bass and a half note chord in the treble. Measures 28 and 29 show a melodic line in the treble with eighth notes and a sustained bass line. Measure 30 contains a complex chordal texture in the treble.

31

Musical notation for measures 31-35. Measures 31 and 32 show a melodic line in the treble with eighth notes and a sustained bass line. Measures 33 and 34 feature a complex chordal texture in the treble. Measure 35 has a melodic line in the treble and a bass line with a fermata. A dynamic marking of *p* (piano) is present below the bass line.

36

Musical notation for measures 36-39. Measures 36 and 37 show a melodic line in the treble with eighth notes and a sustained bass line. Measures 38 and 39 feature a complex chordal texture in the treble.

40

Musical notation for measures 40-44. Measures 40 and 41 show a complex chordal texture in the treble and a bass line with a fermata. Measures 42 and 43 feature a melodic line in the treble with eighth notes and a sustained bass line. Measure 44 has a melodic line in the treble and a bass line with a fermata. A dynamic marking of *p* (piano) is present below the bass line.

45

Musical notation for measures 45-47. Measures 45 and 46 show a complex chordal texture in the treble and a bass line with a fermata. Measure 47 features a melodic line in the treble with eighth notes and a sustained bass line.

48

Musical notation for measures 48-51. Measures 48 and 49 show a complex chordal texture in the treble and a bass line with a fermata. Measures 50 and 51 feature a melodic line in the treble with eighth notes and a sustained bass line. A dynamic marking of *f* (forte) is present above the treble staff.

51

Let the beau - ty we love be what
Let the beau - ty we love be what
Let the beau - ty we love be what
Let the beau - ty we love be what

The musical score for measures 51-56 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "Let the beau - ty we love be what". The piano accompaniment is in the left hand, with a simple harmonic structure.

57

we do. There are hun - dreds
we do. There are hun - dreds
we do. There are hun - dreds
we do. There are hun - dreds

p

The musical score for measures 57-62 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "we do. There are hun - dreds". The piano accompaniment is in the left hand, with a simple harmonic structure. A piano dynamic marking (*p*) is present in the piano part.

63

of ways to kneel

of ways to kneel

of ways to kneel

of ways to _____ kneel

p

69

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

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

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

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

p

75

There are hun - - - dreds of ways

There are hun - - - dreds of ways

There are hun - - - dreds of ways

There are hun - - - dreds of ways

There are hun - - - dreds of ways

mp

Detailed description: This block contains five systems of musical notation for measures 75-80. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal lines are in a B-flat major key signature and contain the lyrics 'There are hun - - - dreds of ways'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

81

— to kneel

— to kneel

— to kneel

— to kneel

— to kneel

mf *f*

Detailed description: This block contains five systems of musical notation for measures 81-85. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal lines are in a B-flat major key signature and contain the lyrics '— to kneel'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are present in the piano part.

86

ff

kneel and kiss the ground.

ff

kneel and kiss the ground.

ff

kneel and kiss the ground.

ff

kneel and kiss the ground.

p

92

96

101

mp

The price of kiss - ing is your

mp

The price of kiss - ing is your

mp

The price of kiss - ing is your

mp

The price of kiss - ing is your

106

life.

What a bar - gain, —

life.

What a bar - gain, —

life.

What a bar - gain, —

life.

What a bar - gain, —

112

Musical staff 1 (treble clef) for measures 112-117. It contains rests for the first four measures and notes for the last three measures.

let's buy it.

Musical staff 2 (treble clef) for measures 112-117. It contains rests for the first four measures and notes for the last three measures.

let's buy it.

Musical staff 3 (treble clef) for measures 112-117. It contains rests for the first four measures and notes for the last three measures.

let's buy it.

Musical staff 4 (bass clef) for measures 112-117. It contains rests for the first four measures and notes for the last three measures.

let's buy — it.

Piano accompaniment for measures 112-117, consisting of two staves (treble and bass clefs). The music features chords and melodic lines.

118

Piano accompaniment for measures 118-121, consisting of two staves (treble and bass clefs). The music features chords and melodic lines, including a dynamic marking *f* in measure 121.

122

Musical staff 1 (treble clef) for measures 122-127. It contains rests for the first four measures and notes for the last three measures.

The breeze at — dawn has

Musical staff 2 (treble clef) for measures 122-127. It contains rests for all six measures.

Musical staff 3 (treble clef) for measures 122-127. It contains rests for all six measures.

Musical staff 4 (bass clef) for measures 122-127. It contains rests for all six measures.

Piano accompaniment for measures 122-127, consisting of two staves (treble and bass clefs). The music features chords and melodic lines.

128

se - crets to tell you. You must ask _____ for

Don't go back to sleep.

Don't go back to sleep.

pp

Detailed description: This block contains the musical score for measures 128 through 132. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "se - crets to tell you. You must ask _____ for" (measures 128-130) and "Don't go back to sleep." (measures 131-132). The piano part includes a dynamic marking of *pp* at the end of measure 132. The bass line also has the lyrics "Don't go back to sleep." written below it.

133

what you real - ly want.

Don't go back to sleep.

Don't go back to sleep.

Detailed description: This block contains the musical score for measures 133 through 137. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "what you real - ly want." (measures 133-135) and "Don't go back to sleep." (measures 136-137). The piano part continues with accompaniment for the vocal lines.

138

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

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

mf

144

The door is round and o-pen *ff*

The door is round and o-pen *ff*

where the two worlds touch. *ff*

where the two worlds touch. *ff*

STR

150

where the two worlds touch.

where the two worlds touch.

where the two worlds touch.

where the two worlds touch.

156

160

164

optional cut: 166-181

168

173

177

← optional cut: 166-181 |

181

185

There are hun - dreds _____ of ways to kneel

There are hun - dreds _____ of ways to kneel

There are hun - dreds _____ of ways to kneel

There are hun - dreds _____ of ways to kneel

192

kneel _____ and

kneel _____ and

kneel _____ and

kneel _____ and

196

kiss the ground.

kiss the ground.

kiss the ground.

kiss the ground.

201

205

209

213

f

218 | optional cut: 218-237

f

222

f

226

f

230

f

235

← optional cut: 218-237 |

mp

238

241 *mp*

mp Let the beau - ty we love be what we

mp Let the beau - ty we love be what we

mp Let the beau - ty we love be what we

Let the beau - ty we love be what we

248

do. There are hun - dreds of

do. There are hun - dreds of

do. There are hun - dreds of

do. There are hun - dreds of

do. There are hun - dreds of

p

254

ways to kneel

ways to kneel

ways to kneel

ways to _____ kneel

p

260

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

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

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

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

p

267

kneel _____ and kiss the ground.

kneel _____ and kiss the ground.

kneel _____ and kiss the ground.

kneel _____ and kiss the ground.

mp

This block contains the musical score for measures 267 through 272. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "kneel _____ and kiss the ground." repeated for each voice part. The piano part includes a dynamic marking of *mp* and a crescendo hairpin.

273

pp

This block shows the piano accompaniment for measures 273 through 276. It consists of two staves (treble and bass clef). The music features a dynamic marking of *pp* and includes a long, sustained bass line in the left hand.

277

This block shows the piano accompaniment for measures 277 through 279. It consists of two staves (treble and bass clef). The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand has a simple bass line.

280

This block shows the piano accompaniment for measures 280 through 282. It consists of two staves (treble and bass clef). The right hand continues with the complex rhythmic pattern from the previous block, and the left hand has a simple bass line.

283

287

II: Solomon's Crooked Crown

♩ = 88 didactic

f

f So - lo-mon was bu - sy jud-ging o - thers, when it was

f So - lo-mon was bu - sy *f* jud-ging o - thers, when it was

f jud-ging o - thers,

f jud-ging o - thers,

II: Solomon's Crooked Crown

♩ = 88 didactic

5

his per-son-al thoughts

his per-son-al thoughts

his per-son-al thoughts that were dis-rup-ting the com - mu - ni -

his per-son-al thoughts that were dis-rup-ting the com - mu - ni -

Detailed description: This block contains the musical notation for measures 5 through 9. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of two staves (Right and Left Hand). The lyrics are: "his per-son-al thoughts" (measures 5-6), "his per-son-al thoughts that were dis-rup-ting the com - mu - ni -" (measures 7-9). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

10

His crown slid croo-ked on his

His crown slid croo-ked on his

ty. croo-ked

ty. croo-ked

Detailed description: This block contains the musical notation for measures 10 through 14. It features four vocal staves and a piano accompaniment. The lyrics are: "His crown slid croo-ked on his" (measures 10-11), "ty. croo-ked" (measures 12-13), and "ty. croo-ked" (measures 14). The piano accompaniment continues with harmonic support for the vocal lines.

16

head. He put it straight, but the crown went aw - ry ag - ain.

head. He put it straight, but the crown went aw - ry ag - ain.

aw - ry ag - ain.

aw - ry ag - ain.

21

jud-ging o - thers,

jud-ging o - thers,

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

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

26

His crown slid croo-ked on his head.

His crown slid croo-ked on his head.

croo-ked

croo-ked

31

jud-ging but the crown went aw - ry ag -

jud-ging but the crown went aw - ry ag -

So-lo-mon was bu - sy jud-ging aw - ry ag -

So-lo-mon was bu - sy jud-ging aw - ry ag -

36

ain. Fi-nal-ly he be-gan to

ain. Fi-nal-ly he be-gan to

ain. Eight times this hap-pened.

ain. Eight times this hap-pened.

41

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

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

"Why do you keep til-ting o-ver my eyes?

"Why do you keep til-ting o-ver my eyes?

46

"I have to. — When your pow'r los - es com -

"I have to. — When your pow'r los - es com -

f *ff*

51

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

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

56

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

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

8

Detailed description: This block contains the musical score for measures 56 through 60. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are identical, with lyrics "Im - me - diate - ly So - lo - mon re - cog - nized the" appearing under both. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats, and the time signature is 4/4. The piano part includes a dynamic marking of 8.

61

truth. He knelt and

truth. He knelt and

Detailed description: This block contains the musical score for measures 61 through 65. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are identical, with lyrics "truth. He knelt and" appearing under both. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats, and the time signature is 4/4.

67

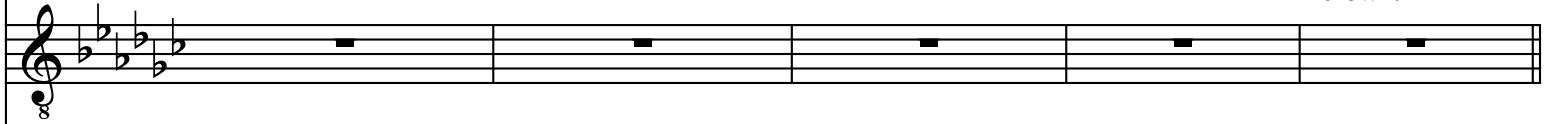

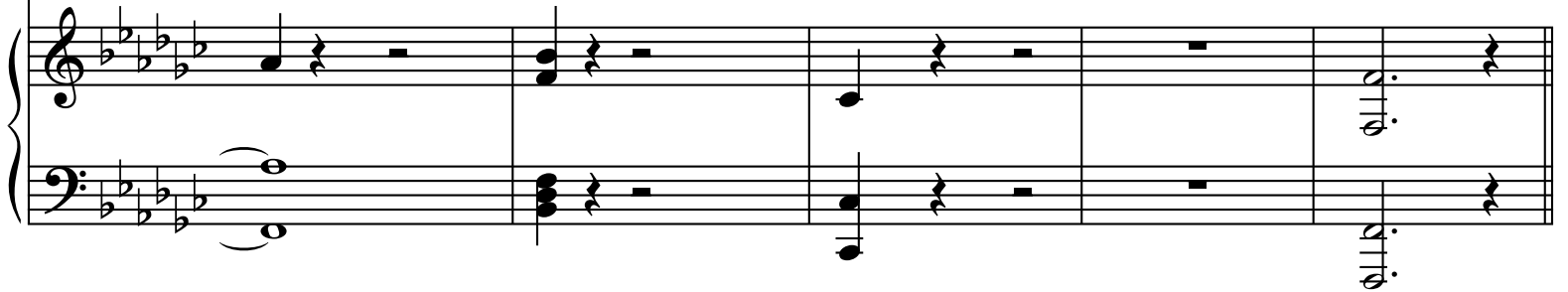


asked for-give-ness. The crown cen-tered it - self on his crown.



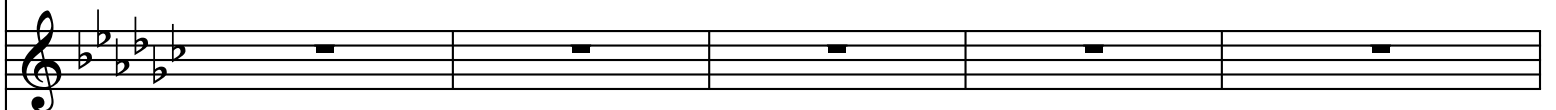
asked for-give-ness. The crown cen-tered it - self on his crown.

crown.

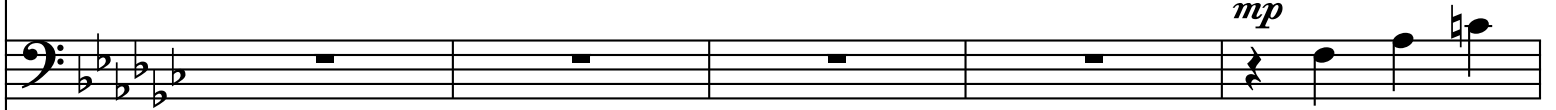
piu mosso ♩ = 144

72


mp

When some-thing



mp

When some-thing

piu mosso ♩ = 144



77

goes wrong, ac - cuse your-self first.

goes wrong, ac - cuse your-self first.

82

mp of Pla - to can wob - ble and go

mp of Pla - to can wob - ble and go

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

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

87

ff

blind. *ff* List-en when your crown re-minds you

blind. *ff* List-en when your crown re-minds you

blind. *ff* List-en when your crown re-minds you

blind. *ff* List-en when your crown re-minds you

92

of what makes you cold t'ward o-thers, as you pam-per the gree-dy

of what makes you cold t'ward o-thers, as you pam-per the gree-dy

of what makes you cold t'ward o-thers, as you pam-per the gree-dy

of what makes you cold t'ward o-thers, as you pam-per the gree-dy

a tempo ♩ = 144

96

fff

e - ner - gy — in - side.

fff

e - ner - gy — in - side.

fff

e - ner - gy — in - side.

fff

e - ner - gy — in - side.

a tempo ♩ = 144

mf

101

p

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

p

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

ppp

rall.

106

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

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

f We have fal - len int-o the place where eve-ry thing is
 We have fal - len int-o the place where eve-ry thing is
 We have fal - len int-o the place where eve-ry thing is
 We have fal - len int-o the place where eve-ry thing is

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

ff *mf* *p*

Figured bass line: $\text{v} \text{d} \text{||} \text{d} \text{||} \text{a}$

6

mu - sic. Your old

mu - sic. Your old

mu - sic. Your old

mu - sic. Your old

ff *p* *ff*

11

life was a fran - tic run-ning from si - lence.

life was a fran - tic run-ning from si - lence.

life was a fran - tic run-ning from si - lence.

life was a fran - tic run-ning from si - lence.

p

17

mp

The way of love is not a

mp

The way of love is not a

mp

The way of love is not a

mp

The way of love is not a

The way of love

is not a

ff *p*

21

ff

p

sub - tle ar - gu - ment

sub - tle

ff

p

sub - tle ar - gu - ment

sub - tle

ff

p

sub - tle ar - gu - ment

sub - tle

ff

p

sub - tle ar - gu - ment

sub - tle

ff

p

ff *p*

25

mf *ff*

The door there is de - va -

mf *ff*

The door there is de - va -

mf *ff*

The door there is de - va -

mf *ff*

The door there is de - va -

ff *p*

30

sta - tion

sta - tion

sta - tion

sta - tion

34

mp 3 3

We have fal - len We have fal - len

mp 3 3

We have fal - len We have fal - len

mp 3 3

We have fal - len We have fal - len

mp 3 3

We have fal - len We have fal - len

ff

39

3

We have

3

We have

3

We have

3

We have

43

fal - len from si - lence.

fal - len from si - lence.

fal - len from si - lence.

fal - len from si - lence.

48

mf Birds make great

mf Birds make great

mp *mf* *p* *mp*

52

sky cir - cles of their free -

sky *mf* cir - cles of their free -

mf Birds make great cir - cles of their free -

Birds make great cir - cles of their free -

pp

57

dom They fall, and fal - - - ling, they're

dom They fall, and fal - - - ling, they're

dom They fall, and fal - ling,

dom They fall, and fal - ling,

mp

62

gi - ven wings How do they

gi - ven wings How do they

gi - ven wings How do they

gi - ven wings How do they

pp *mf* *ff*

67

learn it? How do they learn it?

learn it? How do they learn it?

learn it? How do they learn it?

learn it? How do they learn it?

mf

72

They fall, and fal -

They fall, and fal -

They fall, and fal -

They fall, and fal -

ff *mf*

77

ling, they're gi - ven wings

ling, they're gi - ven wings

ling, they're gi - ven wings

ling, they're gi - ven wings

82

mf

86

f *ff*

90

rit. **meno mosso** ♩ = 66

The breeze at dawn has secrets to

The breeze at dawn has secrets to

rit. **meno mosso** ♩ = 66

pp *p*

95

tell you. You must ask for what you real - ly

tell you. You must ask for what you real - ly

Don't go back to sleep.

Don't go back to sleep.

p

a tempo ♩ = 80

101

want The way of love

want The way of love

Don't go back to sleep. The way of love

Don't go back to sleep. The way of love

a tempo ♩ = 80

p

106

ff *p*

is not a sub - tle ar - gu - ment

ff *p*

is not a sub - tle ar - gu - ment

ff *p*

is not a sub - tle ar - gu - ment

ff *p*

is not a sub - tle ar - gu - ment

110

mf

mf The door there is

mf The door there is

mf The door there is

mf The door there is

The door there is

ff *p*

115

ff

de - va - sta - tion

ff

de - va - sta - tion

ff

de - va - sta - tion

ff

de - va - sta - tion

119

mp

We have fal - len We have fal - len

mp

We have fal - len We have fal - len

mp

We have fal - len We have fal - len

mp

We have fal - len We have fal - len

ff

124

Piano accompaniment for measures 124-127. The right hand features a melodic line with a slur over the first two measures and a fermata over the last two. The left hand plays a rhythmic pattern of eighth notes with triplet markings over each measure.

128

Vocal and piano accompaniment for measures 128-131. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "We have fallen from silence." with a slur and triplet marking over the first measure. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

132

Piano accompaniment for measures 132-135. The right hand has a melodic line with a slur and a fermata over the last two measures. The left hand continues with the rhythmic pattern. Dynamic markings *mp* and *mf* are present, along with a hairpin crescendo symbol.

136

mf

mf

mf

mf

141

their free - - - dom and

their free - - - dom and

of their free - - - dom They fall, They

of their free - - - dom They fall, They

mp

146

fall, and falling, they're given wings

fall, and falling, they're given wings

fall, and falling, they're given wings

fall, and falling, they're given wings

pp 3/8

rubato

a tempo ♩ = 80

151

We have fallen We have

We have fallen We have

We have fallen We have

We have fallen We have

rubato **a tempo** ♩ = 80

ff 3/8

155

fal - len

fal - len

fal - len

fal - len

fal - len

pp

159

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.

mf

ff

164

Musical score for measures 164-168. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). Measure 164 features a treble staff with a series of chords and a bass staff with a single note. Measure 165 has a treble staff with a melodic line and a bass staff with a chord. Measure 166 shows a treble staff with a melodic line and a bass staff with a chord. Measure 167 has a treble staff with a melodic line and a bass staff with a chord. Measure 168 features a treble staff with a melodic line and a bass staff with a chord. A dynamic marking of *mf* is placed above the treble staff in measure 168.

169

Musical score for measures 169-172. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. Measure 169 features a treble staff with a series of chords and a bass staff with a single note. Measure 170 has a treble staff with a melodic line and a bass staff with a chord. Measure 171 shows a treble staff with a melodic line and a bass staff with a chord. Measure 172 features a treble staff with a melodic line and a bass staff with a chord. A dynamic marking of *f* is placed above the treble staff in measure 172.

173

Musical score for measures 173-178. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. Measure 173 features a treble staff with a series of chords and a bass staff with a single note. Measure 174 has a treble staff with a melodic line and a bass staff with a chord. Measure 175 shows a treble staff with a melodic line and a bass staff with a chord. Measure 176 has a treble staff with a melodic line and a bass staff with a chord. Measure 177 features a treble staff with a melodic line and a bass staff with a chord. Measure 178 features a treble staff with a melodic line and a bass staff with a chord. Dynamic markings of *pp* and *mf* are placed above the treble staff in measures 176 and 178, respectively. Triplet markings (3) are present above the treble staff in measures 178 and 179.

179

Musical score for measures 179-183. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. Measure 179 features a treble staff with a series of chords and a bass staff with a single note. Measure 180 has a treble staff with a melodic line and a bass staff with a chord. Measure 181 shows a treble staff with a melodic line and a bass staff with a chord. Measure 182 has a treble staff with a melodic line and a bass staff with a chord. Measure 183 features a treble staff with a melodic line and a bass staff with a chord. A dynamic marking of *pp* is placed above the treble staff in measure 182. Triplet markings (3) are present above the treble staff in measures 179, 180, 181, and 182.

IV: Constant Conversation

♩ = 80 yearning

The musical score is written for piano and consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The score includes various dynamics such as *p*, *mf*, *f*, and *pp*, as well as trills and slurs. The piece is marked with a tempo of 80 beats per minute and a mood of 'yearning'. The first system (measures 1-5) features a piano (*p*) accompaniment with a melodic line in the bass clef. The second system (measures 6-9) introduces a mezzo-forte (*mf*) melodic line in the treble clef. The third system (measures 10-13) features a forte (*f*) accompaniment in the bass clef and a mezzo-forte (*mf*) melodic line in the treble clef. The fourth system (measures 14-18) features a piano (*p*) accompaniment in the bass clef and a piano-piano (*pp*) melodic line in the treble clef. The fifth system (measures 19-23) features a piano (*p*) accompaniment in the bass clef and a mezzo-forte (*mf*) melodic line in the treble clef. The sixth system (measures 24-27) features a forte (*f*) accompaniment in the bass clef and a mezzo-forte (*mf*) melodic line in the treble clef.

28 *mf* *f* *p*

32 *p*

37 *mf*

42 *f* *mf*

46 *p* *f* *p* 2

51 2

56 *mf* *f*

60 *mf* *p* *f*

64 *p*

69 *p* *mf*

74 *f* *mf*

78 *f* *mf*

83

Musical score for measures 83-88. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* and *mf*.

89

Musical score for measures 89-94. The right hand continues with eighth-note patterns and slurs. The left hand features a steady eighth-note accompaniment. Fingerings and dynamic markings are present.

95

Musical score for measures 95-99. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with eighth notes. A dynamic marking of *f* is present. The system ends with a double bar line and repeat dots.

100

Musical score for measures 100-103. The right hand continues with eighth-note patterns. The left hand features a rhythmic accompaniment with eighth notes. Dynamic markings include *f* and *mf*. The system ends with a double bar line and repeat dots.

104

Musical score for measures 104-108. The right hand features a melodic line with slurs and eighth notes. The left hand has a rhythmic accompaniment with eighth notes. Dynamic markings include *f* and *mf*. The system ends with a double bar line and repeat dots.

109

Musical score for measures 109-114. The right hand features a melodic line with slurs and eighth notes. The left hand has a rhythmic accompaniment with eighth notes. Dynamic markings include *ff* and *mf*. The system ends with a double bar line and repeat dots.

114

Musical score for measures 114-118. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth-note patterns, often beamed in pairs, and some sixteenth-note runs. The lower staff (bass clef) provides a harmonic accompaniment with chords and eighth-note patterns. A fermata is placed over the final note of measure 118. The number '2' appears above the final measure, indicating a second ending.

119

Musical score for measures 119-123. The system consists of two staves. The upper staff continues the melodic line with eighth-note patterns. The lower staff features a steady accompaniment of eighth notes. A dynamic marking of *mf* is present in measure 121. The number '2' appears above the final measure, indicating a second ending.

124

Musical score for measures 124-129. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff features a more complex accompaniment with chords and eighth-note patterns. The number '2' appears above the final measure, indicating a second ending.

130

Musical score for measures 130-134. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff features a steady accompaniment of eighth notes. The number '2' appears above the final measure, indicating a second ending.

135

Musical score for measures 135-139. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff features a steady accompaniment of eighth notes. A dynamic marking of *f* is present in measure 137. The number '2' appears above the final measure, indicating a second ending.

140

Musical score for measures 140-144. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff features a steady accompaniment of eighth notes. The number '2' appears above the final measure, indicating a second ending.

144

2

149

Who is the _____

mf *p* *mf* *f* 2

154 Sops.

_____ luc - ki - est _____ in the whole _____

2

159 Sops.

or - ches - tra? _____ The reed.

2

163 Sops.

Musical score for measure 163. The vocal line (Soprano) has a whole rest followed by a half note G4 with a fermata and a slur over a pair of eighth notes (A4, G4) marked with a '2'. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, with a fermata over the final chord. Dynamics include *f* and *mf*. The lyrics are "Its mouth".

166 Sops.

Musical score for measure 166. The vocal line (Soprano) has a half note G4 with a fermata and a slur over a pair of eighth notes (A4, G4) marked with a '2'. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, with a fermata over the final chord. Dynamics include *mf*. The lyrics are "tou - ches your lips to learn".

171 Sops.

Musical score for measure 171. The vocal line (Soprano) has a half note G4 with a fermata and a slur over a pair of eighth notes (A4, G4) marked with a '2'. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, with a fermata over the final chord. Dynamics include *f*. The lyrics are "mu - sic. The reed."

175

ff

All reeds *ff*

All reeds *ff*

All reeds *ff*

All reeds

f *mf*

2 2

178

— think on - ly of this chance.

— think on - ly of this chance.

— think on - ly of this chance.

— think on - ly of this chance.

su - gar - cane es - pec - ial - ly chance.

2 2 2

182

f

2 2 2

185

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

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

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

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

mf

189

dance.

dance.

dance.

dance.

192

f

2

2

2

2

197

2

2

2

2

2

203

p

2

2

2

2

208

Who is the _____ luc - ki - est _____

2 2

Who is the _____ luc - ki - est _____

2 2

Who is the _____ luc - ki - est _____

2 2

Who is the _____ luc - ki - est _____

2 2

mf

2

2

213

in the whole _____ or - ches - tra? _____ The

in the whole _____ or - ches - tra? _____ The

in the whole _____ or - ches - tra? _____ The

in the whole _____ or - ches - tra? _____ The

The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together in pairs or groups of four, with some notes marked with a '2' for a second ending or repeat.

217

reed.

reed.

reed.

reed.

The reed parts consist of single notes on a whole note, with some notes marked with a '2'. The piano accompaniment continues with a similar rhythmic pattern of beamed eighth and sixteenth notes, with some notes marked with a '2'.

220

Its mouth touches your

Its mouth touches your

Its mouth touches your

Its mouth touches your

f *mf*

225

lips to learn music. The

lips to learn music. The

lips to learn music. The

lips to learn music. The

2

229

reed.
reed.
reed.
reed.

2 2 2

232

All reeds _____ think on - ly of this
All reeds _____ think on - ly of this
All reeds _____ think on - ly of this
All reeds su - gar - cane es - pec - ial - ly

f *mf*

2 2 2

237

chance.

chance.

chance.

chance.

240

They sway in the cane-brakes, free in the

They sway in the cane-brakes, free in the

They sway in the cane-brakes, free in the

They sway in the cane-brakes, free in the

f *mf*

244

Musical staff 1 (treble clef) with lyrics: ma - ny ways they dance. The staff contains a melodic line with eighth notes and a dotted quarter note. There are two '2' markings above the first two eighth notes.

ma - ny ways they dance.

Musical staff 2 (treble clef) with lyrics: ma - ny ways they dance. The staff contains a melodic line with eighth notes and a dotted quarter note. There are two '2' markings above the first two eighth notes.

ma - ny ways they dance.

Musical staff 3 (treble clef) with lyrics: ma - ny ways they dance. The staff contains a melodic line with eighth notes and a dotted quarter note. There are two '2' markings above the first two eighth notes.

ma - ny ways they dance.

Musical staff 4 (bass clef) with lyrics: ma - ny ways they dance. The staff contains a melodic line with eighth notes and a dotted quarter note. There are two '2' markings above the first two eighth notes.

ma - ny ways they dance.

Piano accompaniment for measures 244-246. The right hand features a melodic line with eighth notes and chords. The left hand features a bass line with eighth notes and chords. There are '2' markings above the first two eighth notes in both hands.

247

Piano accompaniment for measures 247-249. The right hand features a melodic line with eighth notes and chords. The left hand features a bass line with eighth notes and chords. There are '2' markings above the first two eighth notes in both hands. A dynamic marking *f* is present in measure 248.

250

Piano accompaniment for measures 250-252. The right hand features a melodic line with eighth notes and chords. The left hand features a bass line with eighth notes and chords. There are '2' markings above the first two eighth notes in both hands. A dynamic marking *p* is present in measure 251.

255

mf

260

p

265

p With - out you the in ² stru-ments

p With - out you the in - stru-ments

p With - out you the in ² stru-ments

p With - out you the in ² stru-ments

p *f*

270

would die.

would die.

would die.

would die.

p *p* *f* *p* *f*
p *f* *p* *f*

275

One sits

One sits

p *f* *p* *f* *p*
p *f* *p* *f* 2

280

close be - side you.

close be - side you.

8 A - no - ther takes a long

A - no - ther takes a long

2 2 2

2 2

Detailed description: This block contains the musical score for measures 280 through 284. It features five staves. The first two staves are vocal lines for two voices, both with the lyrics "close be - side you." The third and fourth staves are vocal lines for two voices, both with the lyrics "A - no - ther takes a long". The fifth staff is a piano accompaniment with a complex rhythmic pattern, including triplets and sixteenth notes, and is marked with a '2' below it.

285

8 kiss.

kiss.

2

Detailed description: This block contains the musical score for measures 285 through 289. It features five staves. The first two staves are vocal lines for two voices, both with the lyrics "kiss.". The third and fourth staves are vocal lines for two voices, both with the lyrics "kiss.". The fifth staff is a piano accompaniment with a complex rhythmic pattern, including triplets and sixteenth notes, and is marked with a '2' below it.

290

The tam - ² bou - rine begs,

The tam - bou - rine begs,

295

Touch my skin The

Touch my skin The

so I can be my - self

so I can be my - self

300

musical score for measures 300-304. It features four vocal staves and a piano accompaniment. The lyrics are: "tam - bou - rine begs, Touch my skin" (repeated in the first two staves), "Touch my" (third staff), and "Touch my" (fourth staff). The piano part includes a complex rhythmic pattern with slurs and fingerings (e.g., '2').

305

G.P.

musical score for measures 305-309. It features four vocal staves and a piano accompaniment. The lyrics are: "skin" (third staff) and "skin" (fourth staff). The piano part includes a complex rhythmic pattern with slurs and fingerings (e.g., '2'). The word "G.P." appears above the piano part in measure 307.

344

Musical score for measures 344-349. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff with slurs and a bass line with chords and some melodic fragments. There are several '2' markings in the bass line, likely indicating fingerings. A '7' marking is also present in the bass line.

350

Musical score for measures 350-355. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with the melodic line in the upper staff and the bass line. A dynamic marking of *f* (forte) is present in the upper staff. There are several '2' markings in the bass line and a '7' marking.

356

Musical score for measures 356-361. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with the melodic line in the upper staff and the bass line. There are several '2' markings in the bass line and a '7' marking.

362

Musical score for measures 362-366. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with the melodic line in the upper staff and the bass line. There are several '2' markings in the bass line and a '7' marking.

367

Musical score for measures 367-371. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a bass line with chords. A dynamic marking of *p* (piano) is present in the upper staff. A trill marking (*tr*) is present in the upper staff. There are several '2' markings in the bass line.

372

Musical score for measures 372-376. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with the melodic line in the upper staff and the bass line. A trill marking (*tr*) is present in the upper staff. There are several '2' markings in the bass line.

376

tr. p.

This system contains five measures of music. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with dotted quarter notes. A trill (tr.) is indicated above a dotted quarter note in the first and fifth measures, with a piano (p.) dynamic marking.

381

tr. p.

This system contains four measures of music. The right hand continues the melodic development with slurs and eighth-note patterns. The left hand accompaniment remains consistent. A trill (tr.) is marked above a dotted quarter note in the fourth measure, with a piano (p.) dynamic marking.

385

tr. p.

This system contains five measures of music. The right hand features a melodic line with slurs and eighth-note patterns. The left hand accompaniment consists of dotted quarter notes. A trill (tr.) is marked above a dotted quarter note in the fourth measure, with a piano (p.) dynamic marking.

390

This system contains four measures of music. The right hand has a melodic line with a prominent sixteenth-note run in the second measure. The left hand accompaniment features eighth-note patterns with slurs and accents.

394

This system contains five measures of music. The right hand continues the melodic line with slurs and eighth-note patterns. The left hand accompaniment features eighth-note patterns with slurs and accents.

399

This system contains five measures of music. The right hand features a melodic line with slurs and eighth-note patterns. The left hand accompaniment features eighth-note patterns with slurs and accents. The system concludes with a double bar line and a final chord.

$\text{♩} = 80$ triumphant

403

ff

This system contains measures 403 and 404. The music is in 3/2 time and features a melodic line in the right hand with a long slur over measures 403 and 404. The left hand provides harmonic support with chords and some rhythmic patterns.

405

This system contains measures 405, 406, and 407. The melodic line continues with a slur over measures 405 and 406. The left hand has a more active role with rhythmic patterns and chords.

408

This system contains measures 408, 409, 410, 411, and 412. The melodic line continues with a slur over measures 408 and 409. The left hand features some complex rhythmic patterns and chords. The system ends with a double bar line.