

HP04-17

A Sound Like This

for nine-part male vocal ensemble

FOR PERUSA ONLY

Edie Hill

Text adapted from Robert Bly's versions of Kabir

A Sound Like This

I.

*My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!*

Run to his feet-
he is standing close to your head right now.

You have slept for millions and millions of years.

Why not wake up this morning?

II.

*Listen friend, this body is his dulcimer.
He draws the strings tight, and out of it comes
the music of the inner universe.*

If the strings break and the bridge falls,
then this dulcimer of dust goes back to dust.

Kabir says: The Holy One is the only one who can
draw music from it.

III.

*Inside this clay jug there are canyons and pine mountains,
and the maker of canyons and pine mountains!
All seven oceans are inside, and hundreds of millions
of stars.
The acid that tests gold is there, and the one who
judges jewels.
And the music from the strings no one touches, and
the source of all water.*

*If you want the truth, I will tell you the truth:
Friend, listen: the God whom I love is inside.*

IV.

Student, do the simple purification.

You know that the seed is inside the horse-chestnut
tree;
and inside the seed there are the blossoms of the tree,
and the chestnuts, and the shade.
So inside the human body there is the seed, and
inside the seed there is the human body again.

Fire, air, earth, water, and space – if you don't want
the secret one,
you can't have these either.

*Thinkers, listen, tell me what you know of that is not
inside the soul?*

Take a pitcher full of water and set it down on the
water –
now it has water inside and water outside.
We mustn't give it a name,

lest silly people start talking again about the body and
the soul.

If you want the truth, I'll tell you the truth:
Listen to the secret sound, the real sound, which is
inside you.
The one no one talks of speaks the secret sound to
himself,
and he is the one who has made it all.

V.

*Friend, hope for the Guest while you are alive.
Jump into experience while you are alive!
Think...and think...while you are alive.
What you call "salvation" belongs to the time before
death.*

*If you don't break your ropes while you're alive,
do you think
ghosts will do it after?*

*The idea that the soul will join with the ecstatic
just because the body is rotten –
that is all fantasy.
What is found now is found then.
If you find nothing now,
you will simply end up with an apartment in the City
of Death.
If you make love with the divine now, in the next life
you will have the face of satisfied desire.*

*So plunge into the truth, find out who the Teacher is,
believe in the Great Sound!*

Kabir says this: When the Guest is being searched for,
it is intensity of the longing for the Guest that
does all the work.

Look at me, and you will see a slave of that intensity.

VI.

*The flute of interior time is played whether we
hear it or not.
What we mean by "love" is its sound coming in.
When love hits the farthest edge of excess, it reaches
wisdom.*

*And the fragrance of that knowledge!
It penetrates our thick bodies,
it goes through walls.
Its network of notes has a structure as if a million
suns were arranged inside.
This tune has truth in it.
Where else have you heard a sound like this?*

Funds for this commission have been provided by
the Chamber Music America Commissioning Endowment Fund.

A SOUND LIKE THIS

for Cantus

KABIR

ROBERT BLY

EDIE HILL

I. An Invocation

With intensity beat=60

10 " 3 " niente 6 " 10 "
Tenor 1
10 " 3 " nn niente 6 " 10 "
Tenor 2
10 " niente < mp > < mf > 6 " 10 "
Tenor 3
10 " 10 " 10 " 5 " niente 5 "
Tenor 4
10 " 8 " 10 "
Tenor 5
10 " 10 " 10 "
Baritone 1
10 " 10 " 10 "
Baritone 2
sfp 8 " sfp 9 " 5 " niente
Lis-ten, nn
Bass 1
10 " sfp 8 " 5 " niente
Lis-ten, nn
Bass 2
10 " 10 " 10 "

ad lib. c. 10 "

5 " whisper, sotto voce 10 " *ad lib. c. 10 "*

T1 5 " whisper, sotto voce 10 " *ad lib. c. 10 "*

My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

T2 7 " whisper, sotto voce 2" 7 " *ad lib. c. 10 "*

My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

T3 10 " 3 " whisper, sotto voce 6 " *ad lib. c. 10 "*

wake up! *ad lib. c. 10 "*

T4 *mp* 10 " 10 " *ad lib. c. 10 "*

(nn) *ad lib. c. 10 "*

T5 10 " 10 " *ad lib. c. 10 "*

niente 5 " 5 " 10 " *ad lib. c. 10 "*

nn *ad lib. c. 10 "*

Bari 1 5 " 10 " *ad lib. c. 10 "*

niente 5 " 5 " 10 " *ad lib. c. 10 "*

nn *ad lib. c. 10 "*

Bari 2 10 " 5 " *whisper, sotto voce* *c. 5 "* *ad lib. c. 10 "*

(nn) My inside, listen to me, listen to me *ad lib. c. 10 "*

B1 10 " 10 " *ad lib. c. 10 "*

(nn) *ad lib. c. 10 "*

B2 5 " 5 " 10 " *ad lib. c. 10 "*

niente *mp* 10 " *ad lib. c. 10 "*

nn *ad lib. c. 10 "*

c. 3 " *ad lib.* **c. 27 "**

T1 * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

T2 * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

T3 * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

T4 *ppp* — *fff* * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

T5 *ppp* — *fff* * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

Bari 1 * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

Bari 2 *ppp* — *fff* * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

B1 *ss* — *t* * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

B2 * My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

* Whisper all of part(s) of this phrase.
Repeat "Listen" and "the Teacher, is near" and "wake up" at varying intervals.

Sheet music for a vocal ensemble of eight parts (T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, B2) showing a vocal exercise. The music consists of two staves of five measures each.

Measure 1:

- T1:** Dynamics: $5''$, $15''$, *niente*, $5''$, *mf*, $5''$. Articulation: $*\text{oo}$.
- T2:** Dynamics: *niente*, $20''$, *mp*, *n*, $5''$, *n*, $5''$. Articulation: $*\text{oo}$.
- T3:** Dynamics: *niente*, $20''$, *mp*, *n*, $10''$.
- T4:** Dynamics: *ppp*, $9''$, $10''$, *niente*, $10''$, *mp*, *n*. Articulation: $\geq \text{x}$, *Lis - ten*, $*\text{oo}$.
- T5:** Dynamics: *ppp*, $9''$, $10''$, *niente*, $10''$, *mp*, $10''$, *n*. Articulation: $\geq \text{x}$, *Lis - ten*, $*\text{oo}$.
- Bari 1:** Dynamics: $5''$, $5''$, *niente*, $10''$, *mp*, $3''$, *n*, $7''$. Articulation: $\geq \text{x}$, $*\text{oo}$.
- Bari 2:** Dynamics: *ppp*, $4''$, $5''$, *niente*, $10''$, *mp*, $3''$, *n*, $7''$. Articulation: $\geq \text{x}$, *Lis - ten*, $*\text{oo}$.
- B1:** Dynamics: *ppp*, $4''$, $15''$, *niente*, $15''$. Articulation: $\geq \text{x}$, *Lis - ten*, $*\text{oo}$.
- B2:** Dynamics: $5''$, $15''$, *niente*, $15''$. Articulation: $\geq \text{x}$, $*\text{oo}$.

A large diagonal watermark "TOP SECRET USA ONLY" is overlaid across the page.

* Begin "oo" with lips barely parted,
gradually open vowel with increase of dynamic.

Musical score for ten voices (T1-T5, Bari 1-2, B1, B2) on five staves. The score includes dynamic markings (pp, mp, niente, oo), duration markings (4", 8", 10", 5"), and sustained notes.

The score consists of five staves, each representing a different voice:

- T1 (Soprano): Starts with *pp*, *n*, *4"*, *8"*, *n*, *mp*, *8"*, *n*, *10"*. Includes sustained notes with *oo*.
- T2 (Soprano): Starts with *pp*, *n*, *4"*, *8"*, *n*, *mp*, *8"*, *5"*, *n*, *5"*. Includes sustained notes with *oo*.
- T3 (Soprano): Starts with *niente*, *mp*, *4"*, *8"*, *n*, *10"*. Includes sustained notes with *oo*.
- T4 (Soprano): Starts with *niente*, *mp*, *4"*, *8"*, *n*, *10"*. Includes sustained notes with *oo*.
- T5 (Soprano): Starts with *niente*, *mp*, *4"*, *8"*, *n*, *10"*. Includes sustained notes with *oo*.
- Bari 1 (Bass): Starts with *niente*, *mp*, *8"*, *10"*. Includes sustained notes with *oo*.
- Bari 2 (Bass): Starts with *niente*, *mp*, *8"*, *10"*. Includes sustained notes with *oo*.
- B1 (Bass): Starts with *pp*, *n*, *4"*, *4"*, *4"*, *8"*, *n*, *10"*. Includes sustained notes with *oo*.
- B2 (Bass): Starts with *pp*, *n*, *4"*, *4"*, *4"*, *8"*, *n*, *10"*. Includes sustained notes with *oo*.

Musical score page 6 featuring ten staves (T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, B2) with measures indicated by vertical bar lines and time values (5", 10", 5", 2", etc.). The score includes dynamics such as *niente*, *mf*, *pp*, and *mp*, and various rests and note patterns. A large diagonal watermark reading "TOP PAPER ONLY" is overlaid across the page.

T1: Measures 1-10. Dynamics: *pp* (5"), *niente* (10"), *niente* (5"), *mf* (8").

T2: Measures 1-10. Dynamics: *pp* (5"), *niente* (10"), *niente* (5"), *mf* (10"). Notes: (oo) at start, oo at end.

T3: Measures 1-10. Dynamics: *niente* (5"), *mf* (15"). Notes: (oo) at start.

T4: Measures 1-10. Dynamics: *niente* (5"), *mf* (15"). Notes: (oo) at start.

T5: Measures 1-10. Dynamics: *niente* (5"), *mf* (12"). Notes: (oo) at start.

Bari 1: Measures 1-10. Dynamics: *niente* (5"), *mf* (15"). Notes: (oo) at start.

Bari 2: Measures 1-10. Dynamics: *mp* (5"), *niente* (10"), *mf* (15"). Notes: (oo) at start.

B1: Measures 1-10. Dynamics: *mp* (5"), *niente* (10"), *mf* (5"). Notes: (oo) at start.

B2: Measures 1-10. Dynamics: *mp* (5"), *niente* (10"), *mf* (5"). Notes: (oo) at start.

pp *n* 5 " 5 " 5 " 5 " c. 4 "

T1 (oo) My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

pp *n* 5 " 5 " 5 " 5 " 3 "

T2 (oo) My inside, listen to me, the greatest spirit,
the Teacher, is near,
wake up, wake up!

5 " 5 " 5 " 5 " 5 " 5 "

T3 (oo) *n* *mf* *n* 5 " 5 " 5 " 5 " 5 " 5 "

5 " 5 " 5 " 5 " 5 " 5 "

T4 (oo) *mf* *n* 5 " 5 " 5 " 5 " 5 " 5 "

5 " 5 " 5 " 5 " 5 " 5 "

pp *n* 5 " 5 " *n* *mf* *n* 5 " 5 " *n* 5 " 5 "

T5 (oo) (oo) (oo) 5 " 5 " 5 " 5 " 5 " 5 " 5 " 5 "

Bari 1 5 " 5 " 5 " 5 " 5 " 5 " 5 " 5 "

Bari 2 5 " 5 " 5 " 5 " 5 " 5 " 5 " 5 "

B1 (oo) (oo) (oo) 5 " 5 " 5 " 5 " 5 " 5 " 5 "

B2 (oo) (oo) (oo) 5 " 5 " 5 " 5 " 5 " 5 " 5 "

ad lib.

c. 30 "

T1 * My inside, listen to me, the greatest spirit,
 the Teacher, is near,
 wake up, wake up!

T2 * My inside, listen to me, the greatest spirit,
 the Teacher, is near,
 wake up, wake up!

T3 * My inside, listen to me, the greatest spirit,
 the Teacher, is near,
 wake up, wake up!

T4 * My inside, listen to me, the greatest spirit,
 the Teacher, is near,
 wake up, wake up!

T5 oo

Bari 1 oo

Bari 2 oo

B1 * My inside, listen to me, the greatest spirit,
 the Teacher, is near,
 wake up, wake up!

B2 * My inside, listen to me, the greatest spirit,
 the Teacher, is near,
 wake up, wake up!

- * Speak/whisper all of part(s) of this phrase.
- Repeat "Listen" and "the Teacher, is near" and "wake up" at varying intervals.

Free

T1 ff

T2 ff

T3 ff

T4 ff

T5 ff

Bari 1 ff

Bari 2 ff

B1 ff

B2 ff

Robert
Bly ff

My inside, listen to me, the greatest spirit,
 the Teacher, is near,
 wake up, wake up!
 Run to his feet —
 he is standing close to your head right now.
 You have slept for millions and millions of years.
 Why not wake up this morning?

II. He Draws The Strings Tight

♩ = 76-80

The musical score consists of ten staves. From top to bottom, the parts are: T1 (Soprano), T2 (Soprano), T3 (Soprano), T4 (Soprano), T5 (Soprano), Bari 1 (Bassoon), Bari 2 (Bassoon), B1 (Double Bass), and B2 (Double Bass). The vocal parts (T1-T5) sing a melody with lyrics: "Lis - ten, friend, this bod - y, oh...". The instrumental parts (Bari 1, Bari 2, B1, B2) play harmonic support. Measure 1 starts with piano dynamic (p) for T1, followed by mezzo-forte (mp) and forte (f) dynamics. Measures 2-3 show sustained notes with dynamic markings: p, mp, p; mp, f, mp; and p, mf, p respectively. Measure 4 features eighth-note patterns with dynamic markings: p, mp, p; mp, f, mp; and p, mf, p.

T1
T2
T3
T4
T5
Bari 1
Bari 2
B1
B2

Lis - ten, friend, this bod - y, oh.
Lis - ten, friend, this bod - y, oh.
Lis - ten, friend, this bod - y, this bod - y is his
this bod - y is his

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5

T1

mf

this bod-y— is his dul-ci-mer. oh— oh—

T2

mf p mf

oh— oh—

T3

mf

this bod-y is his dul—

T4

mf

this bod-y is his dul—

T5

mf

this bod-y is his dul—

Bari 1

mf

dul-ci-mer, this bod-y is his dul—

Bari 2

mf

dul-ci-mer, this bod-y is his dul—

B1

5

B2

8

A

Moto espressivo $\text{♩}=\text{c.60}$

II

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

out ³ of it— comes the mu - - - sic,— out comes the mu - - - sic,—

out ³ of it— comes the mu - - - sic,— out comes the mu - - - sic,—

mu - - - sic,— mu

15 a bit slower $\text{c.} 50$ *accel.*

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

f $\text{c.} 80$

out comes the mu - sic of the
out of it—comes the mu - - - sic,— out comes the mu - sic of the
out of it—comes the mu - - - sic,— out comes the mu - sic of the
out comes the mu - sic of the
out of it—comes the mu - - - sic,— out comes the mu - - -
sic, mu - - - sic,— mu - - -
sic, mu - - - sic,— mu - - -
sic, mu - - - sic,— mu - - -

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19 $\bullet=c.72-76$ $\bullet=c.80$

T1 in - ner u - ni - verse..-

T2 in - ner u - ni - verse..-

T3 in - ner u - ni - verse..-

T4 in - ner u - ni - verse..- mu - - - - sic,

T5 in - ner u - ni - verse..- mu - - - - sic,

Bari 1 sic, mu - - - - sic, mu - - - - sic,

Bari 2 sic, mu - - - - sic, mu - - - - sic,

B1 sic, mu - - - - sic, mu - - - - sic,

B2 sic, mu - - - - sic, mu - - - - sic,

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available for purchase.

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available for purchase.

B

37

c.60 *accel.*

T1

pp

c.72-76 *poco rit.*

T2

pp

Lis - ten, friend,

T3

pp

dolce

pp *mp*

T4

pp

out of it—comes the mu - sic of the in-ner u - ni-verse,—

T5

pp *mp*

out of it—comes the mu - sic of the in-ner u - ni-verse,—

Bari 1

p

mu — — — — — sic, — — — oo — — —

Bari 2

p

mu — — — — — sic, — — — oo — — —

B1

p

mu — — — — — sic, — — — oo — — —

B2

p

mu — — — — — sic, — — — oo — — —

lift these lines, use rubato, ebb and flow

41 *p* *pp* *mp* *p* *mf*

T1 Lis - ten, friend, — This tune has truth in

T2 — This tune has —

T3 *mp* *p* *pp* *mf* *p*
Lis - ten, friend, This tune has truth in it.

T4 *n* *mp* *n*
oo —

T5 *n* *mp* *n*
oo — *mp* *n*

Bari 1 — *mp* *n*

Bari 2 — *mp* *n*

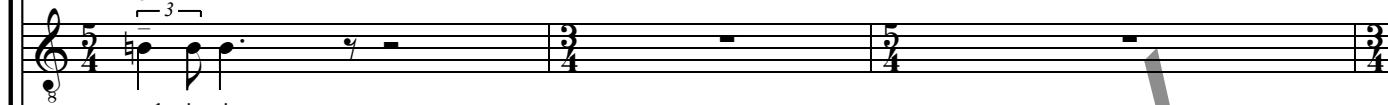
B1 — *mp* *n*

B2 — *mp* *n*

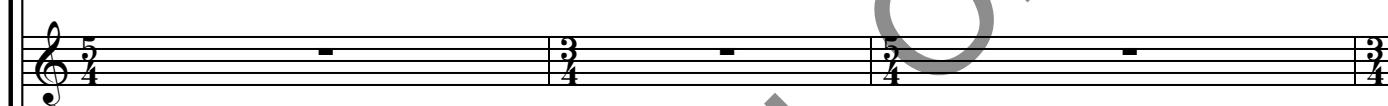
44

pp ————— *mf* ————— *p*

T1 
it. This tune has truth in it.

T2 
truth in it.

T3 
This tune has truth in it. This tune has

T4 

T5 

Bari 1 

Bari 2 

B1 

B2 

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C $\text{♩}=63$ *accel. slightly to end*

T1

T2

T3

truth in it.

Where else—have you heard a

T4

Where else—have you heard a

T5

Where else—have you heard a sound—like this?— Where else—have you heard a

Bari 1

Where else—have you heard a sound—like this?— Where else—have you heard a

Bari 2

mu - - - - - sic, mu - - - - -

B1

mu - - - - - sic, mu - - - - -

B2

mu - - - - - sic, mu - - - - -

51

T1 Where else have you heard a sound like this? *fff*

T2 Where else have you heard a sound like this? *fff*

T3 sound like this? Where else have you heard a sound like this? *fff*

T4 sound like this? Where else have you heard a sound like this? *fff*

T5 sound like this? Where else have you heard a sound like this? *fff*

Bari 1 sound like this? Where else have you heard a sound like this? *fff*

Bari 2 sic, mu - - - - - sic.

B1 sic, mu - - - - - sic.

B2 sic, mu - - - - - sic.

III. Clay Jug

Rugged, Bold $\text{♩} = 132$

T1 *mf*
 In - side— this— clay— jug—

T2 *mf*
 In - side— this— clay— jug—

T3 *mf*
 In - side— this— clay— jug—

T4

T5

Bari 1

Bari 2 *p*
 In - side— this— clay— jug—

B1 *p*
 In - side— this— clay— jug—

B2 *p*
 In - side— this— clay— jug—

5

T1

T2

T3

T4 *p*
In - side— this— clay— jug—

T5 *p*
In - side— this— clay— jug—

Bari 1 *p*
In - side— this— clay— jug—

Bari 2

B1 *p*
In - side— this— clay— jug— there are can - yons and

B2 *p*
In - side— this— clay— jug— there are can - yons and

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Musical score page 26 featuring nine staves of music. The vocal parts are T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, and B2. The score includes lyrics for B1 and B2.

T1, T2, T3, T4, T5: These five treble clef voices provide harmonic support. T1, T2, T3, and T4 enter at measure 9, while T5 enters at measure 10. Measures 11-12 show them sustained notes. Measure 13 begins with a forte dynamic (f) on a quarter note followed by a eighth-note pair.

Bari 1, Bari 2: Bass clef voices. Bari 1 enters at measure 10, and Bari 2 enters at measure 11. Both provide harmonic support throughout the section.

B1, B2: Bass clef voices. B1 enters at measure 10, and B2 enters at measure 11. They sing the main melody, which consists of eighth-note pairs. The lyrics for B1 and B2 are identical:

pine—— moun - tains—— and the mak - er of can-yons and pine—— moun - tains.——

pine—— moun - tains—— and the mak - er of can-yons and pine—— moun - tains.——

12

T1 — this— clay— jug—

T2 — this— clay— jug—

T3 — this— clay— jug—

T4 *p* In - side— this—— clay— jug—

T5 *p* In - side— this—— clay— jug—

Bari 1 *p* In - side— this—— clay— jug— *mf* and

Bari 2 *p* In - side— this—— clay— jug— *mp* there are can - yons and

B1 *pp* In - side— this—— clay— jug—— there are can - yons and

B2 *pp* In - side— this—— clay— jug—— there are can - yons and

16

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

pine— moun-tains— and the mak - er of can - yons and pine— moun - tains,— pine—
mf

pine— moun-tains— and the mak - er of can - yons and pine— moun - tains,— pine—
mf

pine— moun-tains— and the mak - er of can - yons, and can - yons and pine moun - tains,—
mf

pine— moun-tains— and the mak - er of can - yons, and can - yons and pine moun - tains,—

20

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mak - er of can - yons and pine— moun - tains,— there are can - yons and

mak - er of can - yons and pine— moun - tains,— there are can - yons and

moun - tains— and the mak - er of, In - side— this— clay— jug— there are can - yons and

moun - tains— and the mak - er of moun - - tains,—

can - yons and pine— moun - - - - tains,—

can - yons and pine— moun - - - - tains,—

24

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

pine— moun - tains— and the mak - er of can-yons and pine— moun - tains!

pine— moun - tains— and the mak - er of can-yons and pine— moun - tains!

pine— moun - tains— and the mak - er of can-yons and pine— moun - tains!

Ah— can-yons and pine— moun -

Ah— can-yons and pine— moun -

Ah— can-yons and pine— moun -

27

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

All sev - en o - ceans are in side! _____

All sev - en o - ceans, _____

- tains! _____

All sev - en o - ceans are in - side, _____

- tains! _____

f

KOPPERUSAL ONLY

30

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mf

and hun - dreds and mil - lions of

mf

and hun - dreds and mil - lions of

f

All sev - en o - ceans, and hun - dreds and mil - lions of

mf

All sev - en o - ceans, and hun - dreds and mil - lions of

mf

o - ceans are in - side, and hun - dreds and mil - lions of

mf

TOP PERUSA

30

and hun - dreds and mil - lions of

and hun - dreds and mil - lions of

All sev - en o - ceans, and hun - dreds and mil - lions of

All sev - en o - ceans, and hun - dreds and mil - lions of

o - ceans are in - side, and hun - dreds and mil - lions of

ff

33 a little slower ($\text{♩}=100$)

T1 stars. The ac - id that tests gold is there,

ff

T2 stars. The ac - id that tests gold is there,

ff

T3 stars. The ac - id that test gold is there,

ff

T4 stars.

ff

T5 stars.

Bari 1 stars. and the

f ff

Bari 2 stars.

B1 and the

B2 and the

a little slower ----- =c.80-84

37

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

p cantabile *mf* *p*

and the mu - sic, the mu - sic from the strings

p cantabile *mf* *p*

and the mu - sic, the mu - sic from the strings no one

p

one who judg - es jewels,

p cantabile *mf* *p*

and the mu - sic, the mu - sic from the strings no one

p

one who judg - es jewels,

p

one who judg - es jewels,

41

T1 source of all wa - ter.

T2 source of all wa - ter.

T3 source of all wa - ter.

T4 and the source of all wa - ter.

T5 touch - es, and the source of all wa - ter.

Bari 1 source of all wa - ter. In - side this clay jug,

Bari 2 touch - es, and the source of all wa - ter.

B1 source of all wa - ter.

B2 source of all wa - ter.

45

T1

T2

T3

T4

T5

In - side this clay jug,

Bari 1

In - side this clay jug,

Bari 2

In - side this clay jug, In - side this clay jug,

B1

In - side this clay jug, In - side this clay jug,

B2

In - side this clay jug, In - side this clay jug,

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48 *mp*

T1

In - side— this— clay— jug— there are can - yons and pine—— moun - tains—

T2

In - side— this— clay— jug— there are can - yons and pine—— moun - tains—

T3

In - side— this— clay— jug— there are can - yons and pine—— moun - tains—

T4

In - side— this— clay— jug— there are can - yons and pine—— moun - tains—

T5

In - side— this— clay— jug— there are can - yons and pine—— moun - tains—

Bari 1

In - side— this— clay— jug— there are can - yons and pine—— moun - tains—

Bari 2

In - side—— this—— clay—— jug,—

B1

In - side—— this—— clay—— jug,—

B2

In - side—— this—— clay—— jug,—

51

mf

T1

— and the mak - er of can-yons and pine— moun - tains.— In - side— this— clay— jug—

mf

T2

— and the mak - er of can-yons and pine— moun - tains.— In - side— this— clay— jug—

mf

T3

— and the mak - er of can-yons and pine— moun - tains.— In - side— this— clay— jug—

mf

T4

— and the mak - er of can-yons and pine— moun - tains.— In - side— this— clay— jug—

mf

T5

— and the mak - er of can-yons and pine— moun - tains.— In - side— this— clay— jug—

mf

Bari 1

— and the mak - er of can-yons and pine— moun - tains.— In - side— this— clay— jug—

mf

Bari 2

— In - side—— this—— clay—— jug,——

mf

B1

— In - side—— this—— clay—— jug,——

mf

B2

— In - side—— this—— clay—— jug,——

54

T1 — there are can - yons and pine—— moun - tains—— and the mak - er of *f*

T2 — there are can - yons and pine—— moun - tains—— and the mak - er of *f*

T3 — there are can - yons and pine—— moun - tains—— and the mak - er of *f*

T4 — there are can - yons and pine—— moun - tains—— and the mak - er of *f*

T5 — there are can - yons and pine—— moun - tains—— and the mak - er of *f*

Bari 1 — there are can - yons and pine—— moun - tains—— and the mak - er of *mf*

Bari 2 In - side this—— clay—— jug.—— In - side *f*

B1 In - side this—— clay—— jug.—— In - side *mf*

B2 In - side this—— clay—— jug.—— In - side *f*

57

T1

can-yons and pine moun - tains.— In - side— this— clay jug—— there are can - yons and

T2

can-yons and pine moun - tains.— In - side— this— clay jug—— there are can - yons and

T3

can-yons and pine moun - tains.— In - side— this— clay jug—— there are can - yons and

T4

can-yons and pine moun - tains.— In - side— this— clay jug—— there are can - yons and

T5

can-yons and pine moun - tains.— In - side— this— clay jug—— there are can - yons and

Bari 1

can-yons and pine moun - tains.— In - side— this— clay jug—— there are can - yons and

Bari 2

— this— clay jug,— In - side— this—

B1

— this— clay jug,— In - side— this—

B2

— this— clay jug,— In - side— this—

60

T1

ff

pine—— moun - tains—— and the mak - er of can - yons and pine—— moun - tains.——

T2

ff

pine—— moun - tains—— and the mak - er of can - yons and pine—— moun - tains.——

T3

ff

pine—— moun - tains—— and the mak - er of can - yons and pine—— moun - tains.——

T4

ff

pine—— moun - tains—— and the mak - er of can - yons and pine—— moun - tains.——

T5

ff

pine—— moun - tains—— and the mak - er of can - yons and pine—— moun - tains.——

Bari 1

ff

pine—— moun - tains—— and the mak - er of can - yons and pine—— moun - tains.——

Bari 2

ff

— clay—— jug,—— In - side—— this—— clay—— jug,——

B1

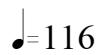
ff

— clay—— jug,—— In - side—— this—— clay—— jug,——

B2

ff

— clay—— jug,—— In - side—— this—— clay—— jug,——

 = 116

63

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

Friend,

In - side this clay jug, — In - side this clay jug, — In - side this clay jug, —

In - side this clay jug, — In - side this clay jug, — In - side this clay jug, —

In - side this clay jug, — In - side this clay jug, —

— In - side this clay jug, — In - side this clay jug, — In - side this clay jug, —

— In - side this clay jug, — In - side this clay jug, —

mp



66

T1

T2

T3

Lis - ten, — friend, — If

T4

T5

Bari 1

Bari 2

In - side this— clay jug, — In - side this— clay jug, — In - side this— clay jug, —

B1

In - side this— clay jug, — In - side this— clay jug, — In - side this— clay jug, —

B2

In - side this— clay jug, — In - side this— clay jug, — In - side this— clay jug, —

FOR PAPER USE ONLY

This musical score page contains eight staves, each representing a different vocal part. The parts are labeled T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, and B2 from top to bottom. The music is in 66 time. The first three staves (T1, T2, T3) have treble clefs, while the remaining five staves (T4, T5, Bari 1, Bari 2, B1, B2) have bass clefs. The vocal parts for T3, Bari 2, and B1 include lyrics: 'Lis - ten, — friend, — If' for T3, 'In - side this— clay jug, — In - side this— clay jug, — In - side this— clay jug, —' for Bari 2, and 'In - side this— clay jug, — In - side this— clay jug, — In - side this— clay jug, —' for B1. The vocal parts for T1, T2, T4, T5, and B2 do not have lyrics. Measure numbers are present above the first few measures of each staff, starting with 66. A large, diagonal watermark reading 'FOR PAPER USE ONLY' is overlaid across the page.

69

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

Friend, —

you want the truth, —

Lis - ten, — friend, —

In - side this clay jug, — In - side this clay jug, — In - side this clay jug, —

In - side this clay jug, — In - side this clay jug, — In - side this clay jug, —

In - side this clay jug, — In - side this clay jug, — In - side this clay jug, —

T1 $\text{♩} = 108$ $\text{♩} = 104$

T2 p mf

T3 mf

T4

T5 mf

Bari 1

Bari 2

B1

B2

lis - ten, friend. If you want the truth

Lis - ten, friend. If you want the truth

If you want— the

If you want— the

In - side— this— clay jug,

74 $\text{♩} = 100$

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

I will tell you the truth———(oo)———

I will tell you the truth———(oo)———

truth I will tell you the truth,——— the God,———

I will tell you the truth———

truth I will tell you the truth,———

I will tell you the truth———(oo)———

— In - side - this - clay jug,———

— In - side - this - clay jug,———

— In - side - this - clay jug,———

This page intentionally
left blank. Full score
available for purchase.

This page intentionally
left blank. Full score
available for purchase.

89

T1 God whom I love is in - side, _____ the God, _____ the

T2 God whom I love, _____ the God, _____ the

T3 — love is in - side, _____ the God, _____ the

T4 God whom I love _____ is in - side, _____ the

T5 God whom I love _____ is in - side, _____ the

Bari 1 — whom I love, _____ the God whom I love, _____ the

Bari 2 — whom I love, _____ the God whom I love, _____ the

B1 — the God whom I love, _____ the

B2 — the God whom I love, _____ the

95

p

Dolce *poco rit.*

T1 God whom I love, the God whom I love is in - side._____

T2 God whom I love, the God whom I love is in - side._____

T3 God whom I love, the God whom I love is in - side._____

T4 God whom I love, the God whom I love is in - side._____

T5 God whom I love, the God whom I love is in - side._____

Bari 1 God whom I love, the God whom I love is in - side._____

Bari 2 God whom I love, the God whom I love is in - side._____

B1 God whom I love, the God whom I love is in - side._____

B2 God whom I love, the God whom I love is in - side._____

IV. Interlude: Thinkers, Listen!



Whisper

f Lap

Chest

mf

f Lap

Chest

mf

f Lap

Chest

mf

f Lap

Chest

mf

f Chest

f Chest

f Chest

f Chest

T1

T2

T3

T4

T5

Bari 1

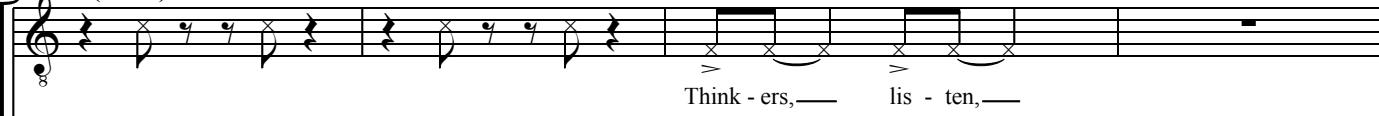
Bari 2

B1

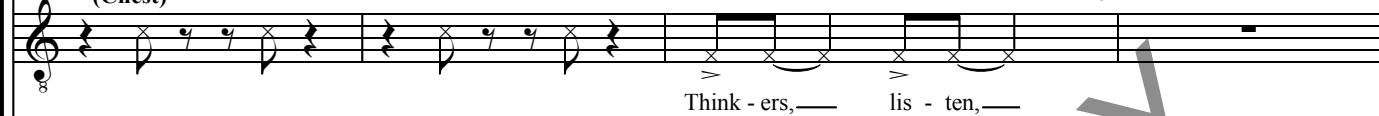
B2

* Interlude should be performed while sitting -
can be done in chairs or on risers, provided
there is a place for the foot beats.

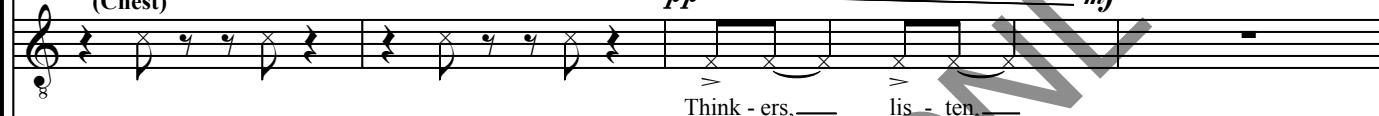
5 (Chest) *pp* ————— *mf*

T1 |  Think - ers, lis - ten,

(Chest) *pp* ————— *mf*

T2 |  Think - ers, lis - ten,

(Chest) *pp* ————— *mf*

T3 |  Think - ers, lis - ten,

(Chest) *pp* ————— *mf*

T4 |  Think - ers, lis - ten,

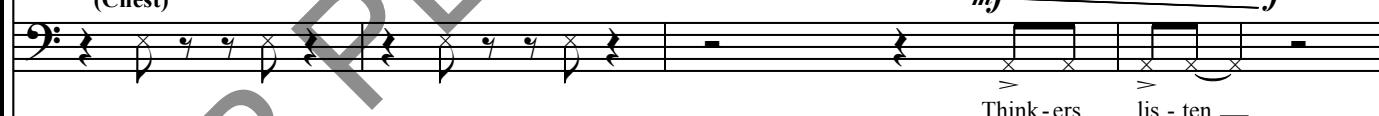
(Chest) *pp* ————— *mf*

T5 |  Think - ers, lis - ten,

(Chest) *mf* ————— *f*

Bari 1 |  Think - ers, lis - ten,

(Chest) *mf* ————— *f*

Bari 2 |  Think - ers, lis - ten,

(Chest) *mf* ————— *f*

B1 |  Think - ers, lis - ten,

(Chest) *mf* ————— *f*

B2 |  Think - ers, lis - ten,

FOR PEPUSA ONLY

9 *mf*

T1

Tell me what you know of that is not in - side the soul.

mf

T2

Tell me what you know of that is not in - side the soul.

mf

T3

Tell me what you know of that is not in - side the soul.

mf

T4

Tell me what you know of that is not in - side the soul.

mf

T5

Tell me what you know of that is not in - side the soul.

mf

Bari 1

Tell me what you know of that is not in - side the soul.

mf

Bari 2

Tell me what you know of that is not in - side the soul.

mf

B1

Tell me what you know of that is not in - side the soul.

mf

B2

Tell me what you know of that is not in - side the soul.

12 (Lap) > > sub. *p* > >

(Lap) > > sub. *p* > >

(Lap) > > sub. *p* > >

f Clap 3 > > sub. *p* 3 3 > >

f Clap 3 > > sub. *p* 3 3 > >

f Clap 3 > > sub. *p* 3 3 > >

FOR PAPER USE ONLY

f (Lap) 16

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

* Can alternate feet or use both, whatever is more comfortable.

20 (Lap) ff >

T1

(Lap) ff >

T2

(Lap) ff >

T3

(Clap) 3 ff 3

T4

(Clap) 3 ff 3

T5

(Clap) 3 ff 3

Bari 1

(Feet) ff

Bari 2

B1

(Feet) ff

B2

24

T1 Feet
sub. *pp*

T2 Feet
sub. *pp*

T3 Feet
sub. *pp*

T4 Lap
sub. *pp*

T5 Lap
sub. *pp*

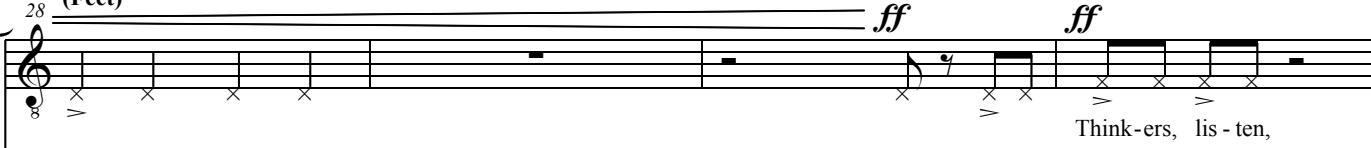
Bari 1 Lap
sub. *pp*

Bari 2 Clap
sub. *pp*

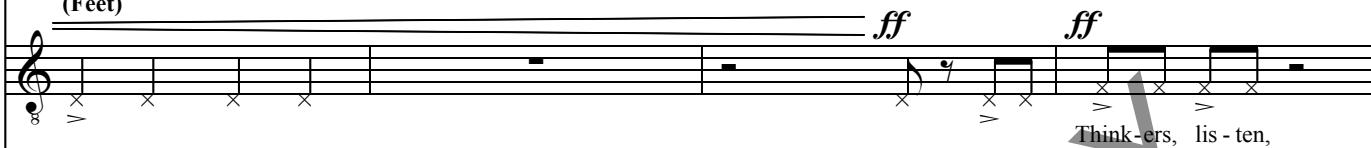
B1 Clap
sub. *pp*

B2 Clap
sub. *pp*

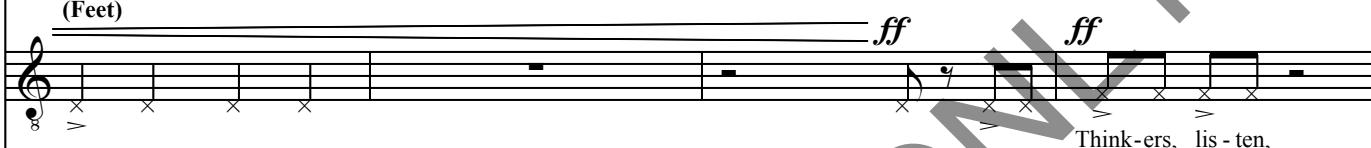
28 (Feet)

T1  ff ff
Think-ers, lis - ten,

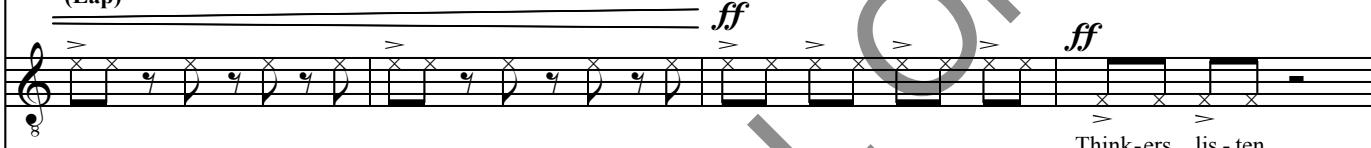
(Feet)

T2  ff ff
Think-ers, lis - ten,

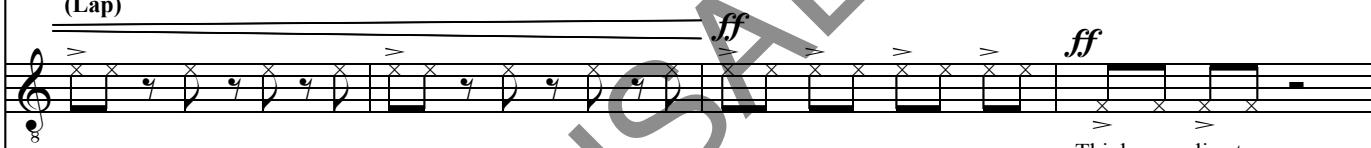
(Feet)

T3  ff ff
Think-ers, lis - ten,

(Lap)

T4  ff ff
Think-ers, lis - ten,

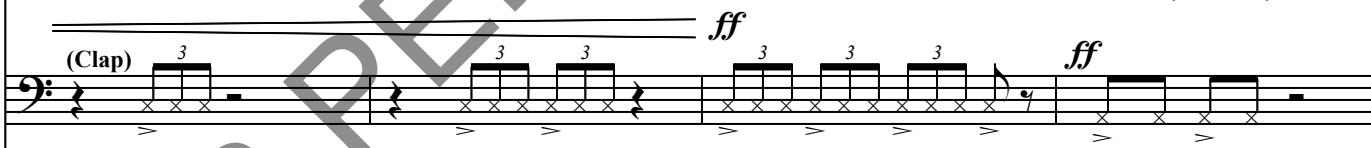
(Lap)

T5  ff ff
Think-ers, lis - ten,

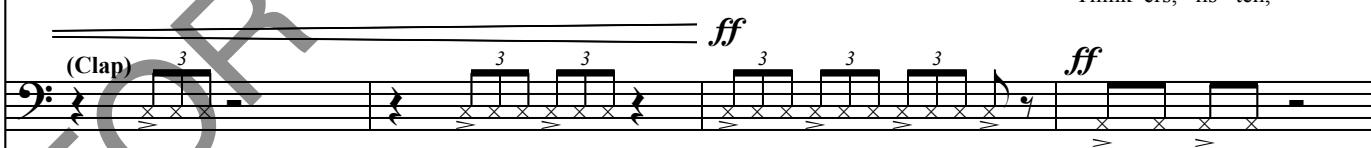
(Lap)

Bari 1  ff ff
Think-ers, lis - ten,

(Clap) 3

Bari 2  ff ff
Think-ers, lis - ten,

(Clap) 3

B1  ff ff
Think-ers, lis - ten,

(Clap) 3

B2  ff ff
Think-ers, lis - ten,

32 Feet
sub. *p*

T1

Tell me what you know of that is not in - side the soul.

Feet
sub. *p*

T2

Tell me what you know of that is not in - side the soul.

Feet
sub. *p*

T3

Tell me what you know of that is not in - side the soul.

Lap
sub. *p*

>

T4

Tell me what you know of that is not in - side the soul.

Lap
sub. *p*

>

T5

Tell me what you know of that is not in - side the soul.

Lap
sub. *p*

>

Bari 1

Tell me what you know of that is not in - side the soul.

Clap
sub. *p*

3 3 3 3

Bari 2

Tell me what you know of that is not in - side the soul.

Clap
sub. *p*

3 3 3 3

B1

Tell me what you know of that is not in - side the soul.

Clap
sub. *p*

3 3 3 3

B2

Tell me what you know of that is not in - side the soul.

35

T1 *f* Chest

T2 *f* Chest

T3 *f* Chest

T4 *f* Chest *f* Feet

T5 *f* Chest *f* Feet

Bari 1 *f* Chest *f* Feet

Bari 2 *f* Chest

B1 *f* Chest

B2 *f* Chest

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39 (Chest)

T1

T2 (Chest)

T3 (Chest)

T4 (Feet)

T5 (Feet)

Bari 1 (Feet)

Bari 2 (Chest) *f Lap*

B1 (Chest) *f Lap*

B2 (Chest) *f Lap*

43

f Clap

T1

T2

T3

(Feet)

T4

(Feet)

T5

(Feet)

Bari 1

(Lap)

Bari 2

(Lap)

B1

(Lap)

B2

FOR PUBLICATION ONLY

(Clap)
sub. *p*

T1

47

(Clap)
sub. *p*

T2

(Clap)
sub. *p*

T3

(Feet)
sub. *p*

T4

(Feet)
sub. *p*

T5

(Feet)
sub. *p*

Bari 1

(Lap)
sub. *p*

Bari 2

(Lap)
sub. *p*

B1

(Lap)
sub. *p*

B2

(Clap)

ff all out to the end

T1

T2

T3

(Feet)

ff all out to the end

T4

(Feet)

ff all out to the end

T5

(Feet)

ff all out to the end

Bari 1

(Lap)

ff all out to the end

Bari 2

(Lap)

ff all out to the end

B1

(Lap)

ff all out to the end

B2

V. While You Are Alive

Recitative, free

$\text{♩} = \text{c.} 160$, with great intensity

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

Friend,

Friend,

Hope for the Guest—

6

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

while you are a-live, while you are a-live! Hope for the Guest— while you are a-live, while

p

Hope for the Guest— while you are a-live, while

10

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

FOR PEPUGAL ONLY

Hope for the Guest—

Hope for the Guest—

mf *p*

mf *p*

mf *p*

mf *p*

you are a - live, while you are a - live,

you are a - live, while you are a - live,

14

T1

T2

T3

T4

T5

Bari 1

while you are a - live, while you are a - live!

Bari 2

while you are a - live, while you are a - live! Jump in - to ex-per - i-ence

B1

while you are a - live,

B2

while you are a - live,

18

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mf

while you are a - live, while you are a - live! Jump in - to ex-per - i-ence

mf

while you are a - live, while you are a - live! Jump in - to ex-per - i-ence

Jump in - to ex-per - i-ence

22

T1

T2

T3

T4

T5

Bari 1

while you are a - live,

mf

Bari 2

while you are a - live, while you are a - live, while you are a - live!

mf

B1

while you are a - live, while you are a - live, while you are a - live!

mf

B2

while you are a - live, while you are a - live!





The musical score consists of eight staves, each representing a different voice or instrument. The voices are labeled T1, T2, T3, T4, T5, Bari 1, Bari 2, and B1. The B2 staff is present but appears to be unused. The music is in common time, with measures indicated by vertical bar lines. The key signature changes between measures, including G major, A major, and B major. The vocal parts sing the lyrics "while you are a - live," with the second "while" being sustained. The Bari 2 and B1 parts sing the same line simultaneously. Dynamic markings "mf" (mezzo-forte) are placed above the Bari 1, Bari 2, and B1 staves. Measure 22 starts with a whole rest for T1, followed by quarter notes for T2, T3, T4, and T5. The Bari 1 staff begins with a dotted half note followed by eighth-note pairs. The Bari 2 and B1 staves begin with eighth-note pairs. The B2 staff starts with a whole rest.

26

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

ff
f
mf
f
ff
ff
ff
pp

think...
Think... and think... think...
Think... and think... think...
Think... and think... think...
while you are a - live! think...
while you are a - live! think...
Think... and think... think...
while
pp
while

31

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

FOR PERUSAL ONLY

The musical score consists of ten staves, each representing a different vocal part. The parts are: T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, and B2. The music is in common time (indicated by '4'). The first five staves (T1-T5) have treble clefs and the last four (Bari 1-B2) have bass clefs. Measure 31 begins with a rest for all parts. The lyrics 'while you are a - live, while you are a -' are repeated three times across the measures. The dynamics 'mp' (mezzo-forte) are indicated above the Bari 2 and B1 staves. Measure 32 starts with a rest for all parts. The lyrics 'you are a - live, while you are a -' are repeated three times across the measures. The dynamics 'mp' are indicated above the B1 and B2 staves. Measure 33 starts with a rest for all parts. The lyrics 'you are a - live, while you are a -' are repeated three times across the measures. The dynamics 'mp' are indicated above the B1 and B2 staves.

while you are a - live, while you are a -

while you are a - live, while you are a -

while you are a - live, while you are a -

while you are a - live, while you are a -

35

T1

T2

T3

What you call sal - va - tion be -

T4

T5

Bari 1

Bari 2

live, while you are a - live,

B1

live, while you are a - live, while you are a - live,

B2

live, while you are a - live, while you are a - live,

mf

mf

mf

39

T1

T2

T3 longs to the time be - fore death.

T4

T5

Bari 1

Bari 2 while you are a - live, while you are a - live! *mf ff*

B1 while you are a - live, while you are a - live! *mf ff*

B2 while you are a - live, while you are a - live! *mf ff*

FOR REPRODUCTION ONLY

This musical score consists of eight staves, each representing a different vocal part. The parts are labeled T1, T2, T3, T4, T5, Bari 1, Bari 2, and B1. The score is set in 5/4 time, with measures indicated by vertical bar lines. The vocal parts sing in unison at the beginning, followed by T3 singing a melodic line with lyrics. The score concludes with a dynamic section where all parts sing 'while you are a - live, while you are a - live!' followed by a forte dynamic (ff). The music ends with a final dynamic section where all parts sing 'while you are a - live, while you are a - live!' followed by a forte dynamic (ff). The entire score is marked with a large, diagonal watermark reading 'FOR REPRODUCTION ONLY'.

43

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

Hope for the Guest- while you are a-live, while you are a - live! Jump in - to ex-per - i-ence while

Hope for the Guest- while you are a-live, while you are a - live! Jump in - to ex-per - i-ence while

Hope for the Guest- while you are a-live, while you are a - live! Jump in - to ex-per - i-ence while

Hope for the Guest- while you are a-live, while you are a - live! Jump in - to ex-per - i-ence while

mf

Jump in - to ex-per - i-ence while

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available for purchase.

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left blank. Full score
available for purchase.

55

T1 *fff* 

T2 *fff* 

T3 *fff*  *mp (background)* 

T4 *fff*  *mp (background)* 

T5 *fff*  *mp (background)* 

Bari 1 *fff* 

Bari 2 *fff* 

B1 *fff*  *f* 

B2 *fff*  *f* 

think... While you are a - live, while

think... While you are a - live, while

think... While you are a - live, while

think... While

think... While

think... while you are a - live!

think... while you are a - live!



59

T1

mp

you are a - live, while you are a - live,

T2

mp

you are a - live, while you are a - live,

T3

you are a - live,— while you are a - live, while you are a - live,

T4

you are a - live,— while you are a - live,

T5

you are a - live,— while you are a - live,

Bari 1

with force f

If you don't break your ropes while you are a - live, do

Bari 2

with force f

If you don't break your ropes while you are a - live, do

B1

with force f

If you don't break your ropes while you are a - live, do

B2

with force f

If you don't break your ropes while you are a - live, do

62

T1

while you are a - live, while you are a - live, while you are a - live!

T2

while you are a - live, while you are a - live, while you are a - live!

T3

while you are a - live, while you are a - live, while you are a - live!

T4

while you are a - live, while you are a - live!

T5

while you are a - live, while you are a - live!

Bari 1

you think ghosts will do it af - ter?—

Bari 2

you think ghosts will do it af - ter?—

B1

you think ghosts will do it af - ter?—

B2

you think ghosts will do it af - ter?—

A free, with increasing intensity and dynamic

** 65*

c. 24"

subg/spoken - medium tempo

T1 *p* ————— *f* *6*
If you make love with the divine now,
you will have the face of satisfied desire.

T2 c. 15" *p* *slowly chanted* ————— *f* *6*
What is found now is found then.

T3 c. 10" *p* *slowly chanted* ————— *f* *6*
What is found now is found then.

T4 c. 8" *p* *slowly chanted* ————— *f* *6*
What is found now is found then.

T5 *p* *quickly sung/spoken on pitch* ————— *f* *6*
The idea that the soul will join with the ecstatic just because the body is rotten - that is all fantasy.

Bari 1 c. 3" *p* *quickly sung/spoken on pitch* ————— *f* *6*
The idea that the soul will join with the ecstatic just because the body is rotten - that is all fantasy.

Bari 2 c. 6" *p* *quickly sung/spoken on pitch* ————— *f* *6*
The idea that the soul will join with the ecstatic just because the body is rotten - that is all fantasy.

B1 c. 12" *p* *quickly sung/spoken on pitch* ————— *f* *6*
If you find nothing now, you will simply end up with an apartment in the
city of Death.

B2 c. 18" *p* *slowly chanted* ————— *f* *6*
What is found now is found then.

* stagger entrances, allow time to repeat each phrase at least 2-3 times. Build directly into section B.

B $\text{♩} = 144$ $\text{♩} = \text{c.} 126$ $\text{♩} = 104$

T1 66 ff $c.$ 126 104

T2 ff

T3 ff

T4 ff

T5 ff

Bari 1 ff

Bari 2 ff

B1

B2

So plunge—— in - to the truth,
find out who the Teach - er is, Be - lieve,
find out who the Teach - er is, Be - lieve,
find out who the Teach - er is, Be - lieve,
Be -
Be -

70

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

Be - lieve _____ in the Great Sound!

Be - lieve _____ in the

Be - lieve _____ in the Great Sound!

Be - lieve _____ in the

lieve,

Be - lieve,

Be - lieve in the

— Be - lieve _____ in the Great Sound!

— Be - lieve in the

— Be - lieve _____ in the Great Sound!

— Be - lieve in the

— Be - lieve — lieve,

— Be - lieve!

— Be - lieve — lieve,

— Be - lieve!

lieve,

Be - lieve — lieve!

— Be - lieve — lieve,

— Be - lieve!

75 *ff* *b2.* $\text{♩}=132$ *molto accel.* *sub. p* *ff*

T1 Great Sound! While you are a - live, while you are a - live, while you are a - live!

T2 Great Sound! While you are a - live, while you are a - live, while you are a - live!

T3 Great Sound! While you are a - live, while you are a - live, while you are a - live!

T4 Great Sound! While you are a - live, while you are a - live, while you are a - live!

T5 Great Sound! While you are a - live, while you are a - live, while you are a - live!

Bari 1 While you are a - live, while you are a - live, while you are a - live!

Bari 2 While you are a - live, while you are a - live, while you are a - live!

B1 While you are a - live, while you are a - live, while you are a - live!

B2 While you are a - live, while you are a - live, while you are a - live!

VI. A Sound Like This

Sing like slow, warm waves

♩=c.88

Sheet music for a vocal ensemble of eight parts: T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, and B2. The music is in common time (indicated by '3/4') and consists of ten measures. The vocal parts are mostly silent, except for T3 which sings a melodic line. The lyrics are: "The flute _____ of in - te - ri - or time _____ is". Measure 10 contains a single note for each part. The vocal parts are written on five-line staves, while the bass parts (Bari 1, Bari 2, B1, B2) are on four-line bass staves.

p steady, flute-like

The flute _____ of in - te - ri - or time _____ is

7

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

p steady, flute-like

The flute

played wheth - er we hear it or not,

FOR PERUSAL ONLY

steady, flute-like

T1

13

flute——— of in - te - ri - or time——— is played———

T2

of in - te - ri - or time——— is played——— wheth - er we hear it or

T3

T4

T5

Bari 1

Bari 2

B1

B2

FOR PEPUSAL ONLY

19

T1 wheth - er we hear it or not, _____ The flute _____

T2 not, _____ The flute _____ of in -

T3 The flute _____ of in - te - ri - or time is

T4

T5

Bari 1

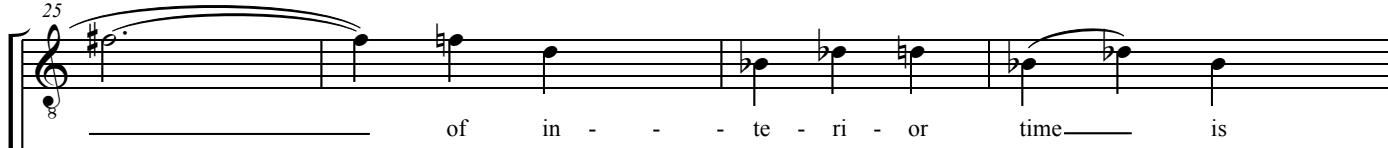
Bari 2

B1

B2

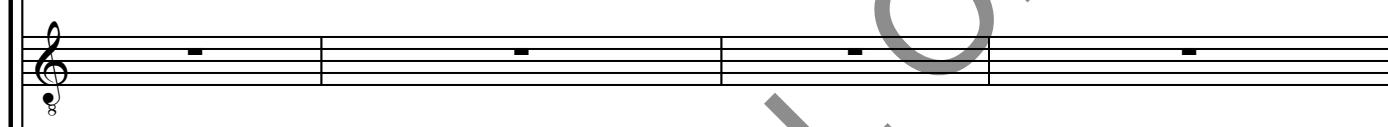
FOR PEPUSAL ONLY

25

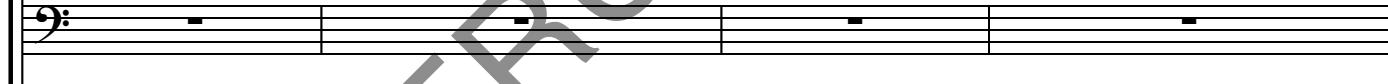
T1 

T2 

T3 

T4 

T5 

Bari 1 

Bari 2 

B1 

B2 

FOR PERUSAL ONLY

A

Slower $\text{♩} = \text{c.} 63$

29

T1 played ————— wheth - er we hear it or not, —————

T2 hear it or not, —————

T3

T4 *mp warmly* ————— What we mean by "love" is its

T5

Bari 1

Bari 2 *mp warmly* ————— What we mean by "love" — is its

B1

B2

FOR PERUSAL ONLY

33

pp

T1

T2

T3

T4

sound com - ing in, _____ what we mean by "love" is its sound com - ing in, _____

mf warmly _____ *f* _____ *mf* _____

T5

What we mean by "love" is its sound com - ing in, _____ what we mean by "love" is its

mf warmly _____ *f* _____ *mf* _____

Bari 1

What we mean by "love" is its sound, what we mean by "love" is its

mf _____ *f* _____ *mf* _____ *f* _____

Bari 2

sound, what we mean by "love" is its sound,

B1

B2

36

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

what we mean by "love" is its sound com-ing in, _____ what we mean by "love" is its

sound com-ing in, _____ what we mean by "love" is its sound com-ing in, _____

sound, what we mean by "love" is its sound,

what we mean by "love" is its sound,

Ah

Ah

Ah

Ah

39

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

When

When

When

sound com - ing in, _____ what we mean by "love" is its sound com-ing in, _____

dolce

mf

mp *f* *p* *f* *n*

what we mean by "love", Ah.

mp *f* *p* *f* *n*

what we mean by "love", Ah.

f *p* *f* *n*

sound, Ah.

f *p* *f* *n*

Ah.

f *p* *f* *n*

Ah.

42

T1

love hits the far - thest edge of ex - cess,— it reach-es a wis - dom. And the

T2

love hits the far - thest edge of ex - cess,— it reach-es a wis - dom.

T3

love hits the far - thest edge of ex - cess,— it wis - dom

T4

love.

T5

p mf mp

Bari 1

it reach-es a wis - dom.

Bari 2

it reach-es a wis - dom.

B1

mp

B2

mp

45

T1 fra - grance of that know - ledge!—

T2 fra - grance of that know - ledge!—

T3 —

T4 —

T5 —

Bari 1 It pen - e - trates our thick bod - ies,— it

Bari 2 It pen - e - trates our thick bod - ies,— it

B1 fra - grance of that know - ledge!— oo—

B2 fra - grance of that know - ledge!— oo—

FOR PEPUSA ONLY

48

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

It pen - e - trates our thick bod - ies.— it goes through walls—

It pen - e - trates our thick bod - ies.— it goes through walls—

goes through walls— It pen - e - trates our thick bod - ies.— it goes through walls—

goes through walls— It pen - e - trates our thick bod - ies.— it goes through walls—

FOR PUBLICATION ONLY

Steadily building to m. 64

52

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

n

n

n

p

p

p

p steadily

Its net-work of notes has a struc-ture as if a mil - lion suns— were ar-ranged in - side,—

p

p

p

55

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

Its net-work of notes——— has a struc-ture as if a mil - lion suns,—

net-work of notes——— has a struc-ture as if a mil - lion suns—— were ar-ranged in - side,—

p

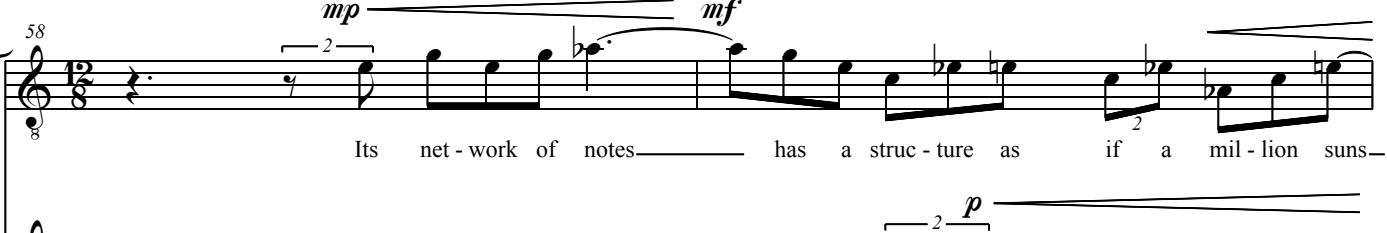
mf

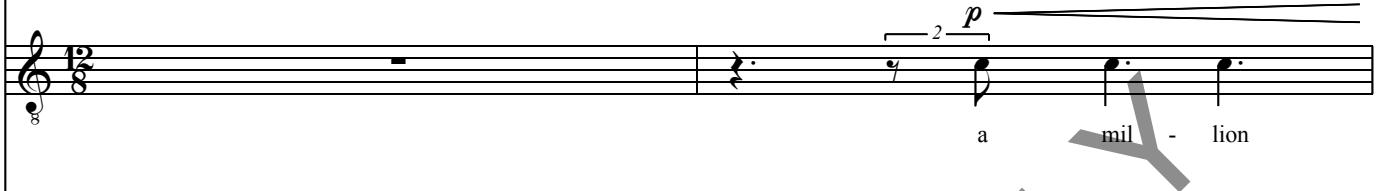
mf

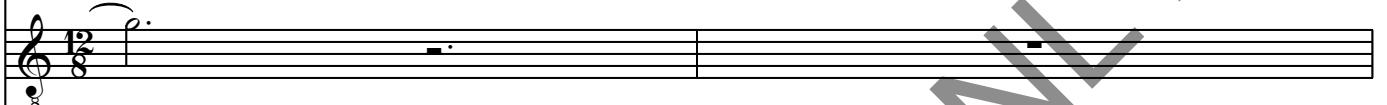
mp

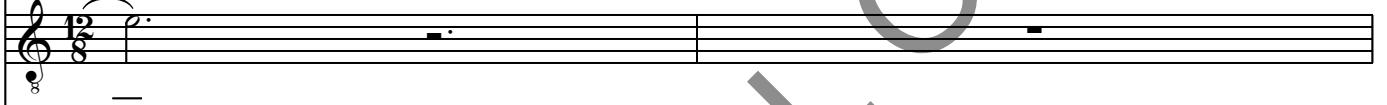
FOR PEPUSA ONLY

58

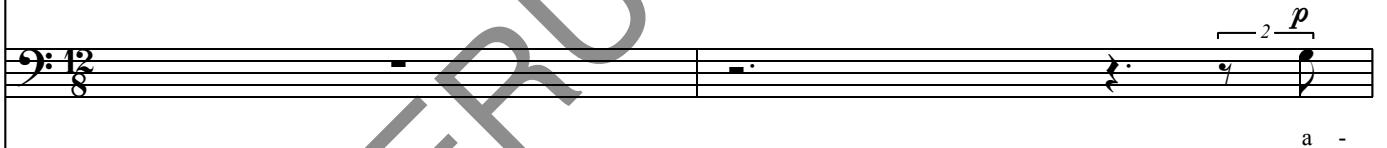
T1 

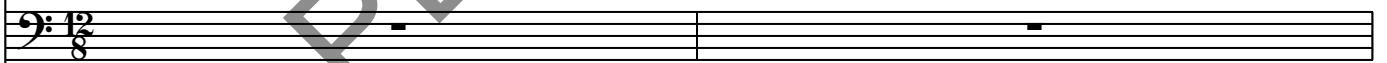
T2 

T3 

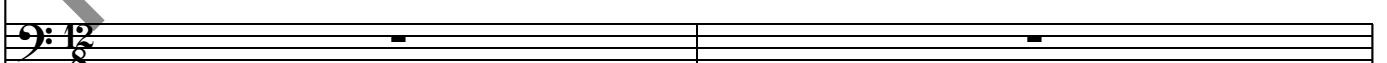
T4 

T5 

Bari 1 

Bari 2 

B1 

B2 

Its net - work of notes——— has a struc - ture as if a mil - lion suns———
 a mil - lion
 a mil - lion suns,
 a mil - lion suns,
 net-work of notes has a struc - ture as if a mil - lion suns——— were ar - ranged in - side,———

FOR PAPER USE ONLY

60

T1

were ar - ranged in - side,

T2

suns, Its net - work of notes, Its net - work of

T3

a mil - lion suns, Its

T4

a mil - lion suns, a

T5

a mil - lion suns, a mil - lion suns,

Bari 1

mil - lion suns, a mil - lion

Bari 2

a mil - lion suns, mil - lion suns,

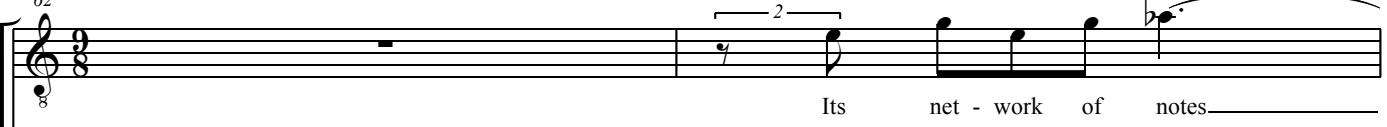
B1

p mil - lion suns,

B2

p mil - lion suns, in - side,

mf poco a poco cresc.

T1 

T2 

T3 

T4 

T5 

Bari 1 

Bari 2 

B1 

B2 

64

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mil - lion suns, _____ mil - lion suns, a mil - lion

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67

T1 *ff* , *p* ————— *mf* ————— 3 —————
 suns. This tune——— has—— truth in

T2 *ff* , *p* —————
 — This tune——— has——

T3 *ff* , *p* ————— *mf* ————— *p*
 — This tune——— has—— truth in it,

T4 *ff* , *pp* —————

T5 *ff* , *pp* —————

Bari 1 *ff* , *pp* —————

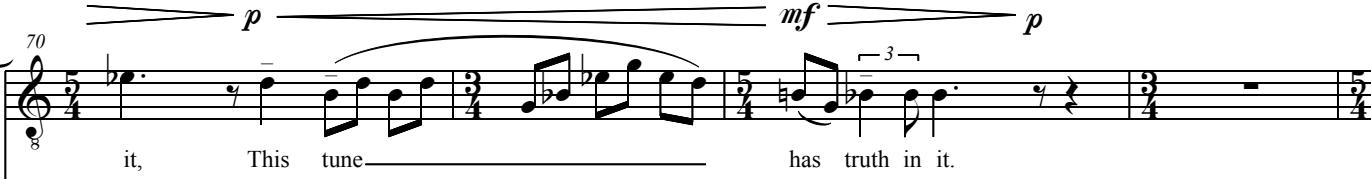
Bari 2 *ff* , *pp* —————

B1 *ff* , *pp* —————

B2 *ff* , *pp* —————

suns,————

70

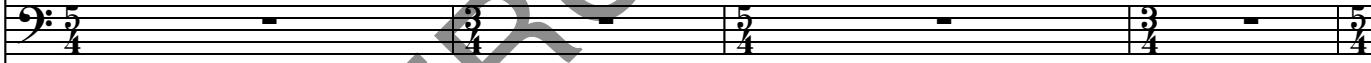
T1 
it, This tune has truth in it.

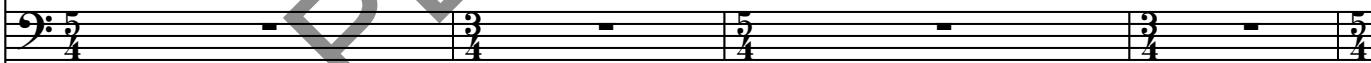
T2 
truth in it,

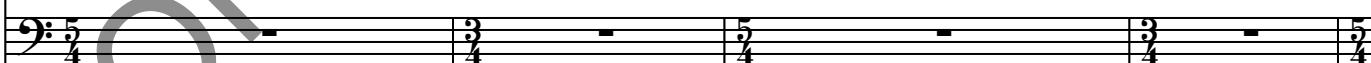
T3 
This tune has truth in it. This tune has truth in it.

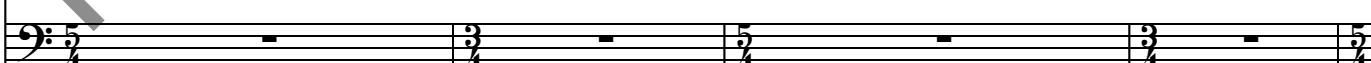
T4 

T5 

Bari 1 

Bari 2 

B1 

B2 

C

 $\text{♩} = 63$ *accel. slightly to end*

74

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

p — *mp* — *p* —

Where else— have you heard a sound— like this? — Where else— have you heard a *p* —

Where else— have you heard a

The musical score consists of nine staves. Staves T1 through T4 are soprano voices in treble clef, 5/4 time, and key signature C. Staff T5 is a soprano voice in treble clef, 5/4 time, and key signature B-flat. Bassoon 1 (Bari 1) and Bassoon 2 (Bari 2) are in bass clef, 5/4 time, and key signature C. Bassoon 1 has a melodic line with slurs and grace notes. Bassoon 2 and Bassoon 1 provide harmonic support. The vocal parts sing a question about hearing a specific sound elsewhere. The music ends with a dynamic transition from piano to mezzo-forte and back to piano.

77

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

Where else— have you heard a sound— like this?—

Where else— have you heard a sound— like this?—

sound— like this?— Where else— have you heard a sound— like this?—

sound— like this?— Where else— have you heard a sound— like this?

FOR PEPER ONLY

80

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

Where else— have you heard a

mu - - - - - sic, mu - - - - -

mu - - - - - sic, mu - - - - -

mu - - - - - sic, mu - - - - -



Described as "...bold...radiant, deftly crafted..." (Musical America), Edie Hill's music is performed all over the world. Venues have included Lincoln Center, Met Cloisters (NYC), Carnegie's Weill Recital Hall (NYC), Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis' Walker Arts Center, St. Paul's Schubert Club, Berwald Hall (Stockholm Sweden), Liviu Cultural Center (Romania), Feszek Müvészklub (Budapest), St. Peter's Basilica (Vatican City).

A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has received grants from the Jerome Foundation, ASCAP, New Music USA, Meet The Composer, Minnesota State Arts Board, Chamber Music America, and was awarded a Doctor of Humane Letters from Concordia College in Moorhead, Minnesota. The album, *Born: music of Edie Hill and Michael Gilbertson* won the 2023 GRAMMY® for "Best Choral Performance" for The Crossing (Donald Nally, conductor). She has a B.A. from Bennington College and earned her M.A. and Ph.D. degrees at the University of Minnesota.

Composer in Residence at Schubert Club from 2005-2017, she ran and grew the Mentorship Program for high school composers. She was Composer Mentor for MN Varsity for composers 14-18 years of age co-sponsored by The American Composers Forum and Classical Minnesota Public Radio. She has lectured at colleges, universities and various institutions in the States and abroad.

For Hill, writing music is an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. Her compositions are fueled by her experiences, passions and curiosities.

for complete biography as well as works for perusal and sale, visit ediehill.com



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