

A Sound Like This

for nine-part male vocal ensemble

Eddie Hill

Text adapted from Robert Bly's versions of Kabir

FOR PERUSATI ONLY

उन्दळकि एटहसिसिपान्तास्तच्छिहेराल्द्वे
एदरिउलिल्टरएातरउएरध्वलनिसपलएन्ददिल
एदरिउलिल्टरएातरउएरध्वलनिसपलएन्ददिल
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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.

Rabir 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 speak 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

The score consists of eight staves, each representing a different vocal part. The parts are Tenor 1, Tenor 2, Tenor 3, Tenor 4, Tenor 5, Baritone 1, Baritone 2, and Bass 1, with Bass 2 at the bottom. The music is written in treble clef for the tenors and basses, and bass clef for the baritones. The tempo is marked 'With intensity beat=60'. The score includes various dynamics such as *niente*, *mp*, *mf*, and *sffp*. There are also performance markings like 'nn' and 'ss'. The lyrics 'Lis-ten, —' are repeated across several parts. A large watermark 'FOR PEPUSAL ONLY' is overlaid diagonally across the score.

Lyrics: *niente* *mp* *n*
niente *mp* *n*
niente *mp* *mf* *niente* *n*
niente *n*
Lis-ten, —
Lis-ten, —
Lis-ten, —
sffp *sffp* *niente* *n*
Lis-ten, — *Lis-ten, —* *niente* *n*
sffp *niente* *n*
Lis-ten, — *niente* *n*

ad lib. c. 10 "

5 " 5 " 10 " *ppp < fff > ppp* *ppp < fff > ppp*

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

7 " 3 " 2 " 7 " *ppp < fff > ppp* *ppp < fff > ppp*

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

10 " 3 " 6 " *ppp < fff > ppp* *ppp < fff > ppp*

T3 wake up! SS SS

mp 10 " *n* 10 " *ppp < fff > ppp*

T4 (nn) SS

10 " 10 " *ppp < fff > ppp*

T5 SS

5 " 5 " 10 " *ppp < fff > ppp* *ppp < fff > ppp*

Bari 1 niente *n* nn SS SS

mp 10 " 5 " c. 5 " *ppp < fff > ppp*

Bari 2 *whisper, sotto voce* SS

(nn) My inside, listen to me, listen to me

mp 10 " 10 " *ppp < fff > ppp*

B1 (nn) SS

5 " 5 " 10 " *ppp < fff > ppp* *ppp < fff > ppp*

B2 niente *mp* *n* SS SS

nn

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

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

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

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

T4 *ppp* *fff* * My inside, listen to me, the greatest spirit, the Teacher, is near, wake up, wake up! *ff* *ppp*
 ss _____ t

T5 *ppp* *fff* * My inside, listen to me, the greatest spirit, the Teacher, is near, wake up, wake up! *ff* *ppp*
 ss _____ t

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

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

B1 *ppp* *fff* * My inside, listen to me, the greatest spirit, the Teacher, is near, wake up, wake up! *ff* *ppp*
 ss _____ t

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

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

T1: *niente* 5" 15" *mf* 5" 5"
 T2: *niente* 20" *mp* *n* 5" *n'* 5"
 T3: *niente* 20" *mp* *n* 10"
 T4: *ppp* 9" 10" *niente* 10" *mp* *n*
 T5: *ppp* 9" 10" *niente* 10" *mp* *n*
 Bari 1: *niente* 5" 5" 10" 3" *n* 7"
 Bari 2: *ppp* 4" 5" 10" 3" *n* 7"
 B1: *ppp* 4" 15" *niente* 15" *mp*
 B2: 5" 15" *niente* 15" *mp*

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

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

The musical score consists of ten staves, labeled T1 through B2. The vocal parts (T1, T2, T3, T4, T5) are in treble clef, and the baritone parts (Bari 1, Bari 2, B1, B2) are in bass clef. The score includes dynamic markings such as *pp*, *n*, *mp*, and *niente*, along with performance instructions like *4''*, *8''*, and *10''*. A large watermark "FOR PERUSAL ONLY" is overlaid diagonally across the score.

T1
pp 4'' *n* 8'' *n* *mp* 8'' *n* 10''
(oo) oo oo

T2
pp 4'' *n* 8'' *n* *mp* 8'' *n* 5'' *n* 5''
(oo) oo oo

T3
niente 4'' 8'' *mp* 4'' *pp* *mp* *n*
oo

T4
niente 4'' 8'' *mp* 8'' 10'' *n*
oo

T5
niente 4'' 8'' *mp* 8'' 10'' *n*
oo

Bari 1
niente 4'' 8'' 8'' 10'' *n*
oo

Bari 2
pp 4'' 4'' 4'' 8'' *niente* 10'' *n*
oo

B1
pp 4'' 4'' 4'' 8'' *niente* 10'' *n*
(oo) oo

B2
pp 4'' 4'' 4'' 8'' *niente* 10'' *n*
(oo) oo

This musical score is for a brass ensemble, consisting of 10 staves. The staves are labeled as follows:

- T1 (Trumpet 1)
- T2 (Trumpet 2)
- T3 (Trumpet 3)
- T4 (Trumpet 4)
- T5 (Trumpet 5)
- Bari 1 (Baritone 1)
- Bari 2 (Baritone 2)
- B1 (Bass 1)
- B2 (Bass 2)

The score includes various dynamic markings and performance instructions:

- T1:** Dynamics include *niente* and *mf*. Performance instructions include accents of 5", 10", 5", 2", and 8".
- T2:** Dynamics include *pp*, *n*, *niente*, and *mf*. Performance instructions include accents of 5", 10", 5", and 10".
- T3:** Dynamics include *niente*, *mf*, and *n*. Performance instructions include accents of 5", 10", and 15".
- T4:** Dynamics include *niente*, *mf*, and *n*. Performance instructions include accents of 5", 10", and 15".
- T5:** Dynamics include *niente* and *mf*. Performance instructions include accents of 5", 10", 3", and 12".
- Bari 1:** Dynamics include *niente*, *mf*, and *n*. Performance instructions include accents of 5", 10", and 15".
- Bari 2:** Dynamics include *mp*, *n*, *niente*, and *mf*. Performance instructions include accents of 5", 10", and 15".
- B1:** Dynamics include *mp*, *n*, *niente*, and *mf*. Performance instructions include accents of 5", 10", 10", and 5".
- B2:** Dynamics include *mp*, *n*, *niente*, and *mf*. Performance instructions include accents of 5", 10", 10", and 5".

Additional markings include *pp* for T2, *mp* for Bari 2, B1, and B2, and *n* for T2, T3, T4, Bari 1, and Bari 2. The score also features a large watermark reading "FOR PERUSIA ONLY".

1 2 3 4 5 6 7 8

Musical score for vocal and baritone parts, measures 1-8. The score is written for T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, and B2. Each part has a vocal line with lyrics and a piano accompaniment line. The lyrics are: "oo (gradually to ...) ah (to...) oo". The piano accompaniment features a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic. A large watermark "FOR PERUSAL ONLY" is overlaid on the score.

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

The musical score consists of ten staves, each for a different vocal part. The parts are labeled on the left as T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, B2, and Robert Bly. Each staff begins with a treble clef (for T1-T5) or a bass clef (for Bari 1-2, B1-2, and Robert Bly). The music is marked with a forte dynamic (*ff*) and a fermata over the first note. The lyrics 'Lis - ten' are written below the first note of each staff. The Robert Bly part includes the additional lyrics 'to me.' at the end of the line.

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?

5 *mf* *p* *mf*

T1 this bod - y — is his dul - ci - mer. oh *mf*

T2 oh oh *mf*

T3 this bod - y is his dul - *mf*

T4 this bod - y is his dul - *mf*

T5 this bod - y is his dul - *mf*

Bari 1 dul - ci - mer, this bod - y is his dul - *mf*

Bari 2 dul - ci - mer, this bod - y is his dul - *mf*

B1

B2

FOR PERUSAL ONLY

8

T1 *n*

T2 *n*

T3 *f* *ff* *mp*
ci - mer. — He draws the strings — tight — and —

T4 *f* *ff* *mp*
ci - mer. — He draws the strings — tight — and —

T5 *f* *ff* *mp*
ci - mer. — He draws the strings — tight — and —

Bari 1 *p* *mp*
ci-mer. — and —

Bari 2 *f* *ff* *p*
ci-mer. — He draws the strings — tight. — Lis - ten, — friend,

B1 *p*
Lis - ten, — friend,

B2 *p*
Lis - ten, — friend,

FOR PERUSAL ONLY

15 a bit slower $\text{♩} = c.50$ *accel.* $\text{♩} = c.80$ *f*

T1 out comes the mu - sic of the

T2 *p* out of it — comes the mu - sic, — *f* *p* *f* out comes the mu - sic of the

T3 *p* out of it — comes the mu - sic, — *f* *p* *f* out comes the mu - sic of the

T4 *f* out comes the mu - sic of the

T5 *p* out of it — comes the mu - sic, — *f* *p* *f* out comes the mu - sic of the

Bari 1 *p* out of it — comes the mu - sic, — *f* *p* *f* out comes the mu - sic

Bari 2 *mp* sic, mu - sic, — *f* *mf* mu -

B1 *mp* sic, mu - sic, — *f* *mf* mu -

B2 *mp* sic, mu - sic, — *f* *mf* mu -

♩ = c.72-76

♩ = c.80

19

T1
8 in - ner u - ni - verse. - *p*

T2
8 in - ner u - ni - verse. - *p*

T3
8 in - ner u - ni - verse. - *p*

T4
8 in - ner u - ni - verse. - *p* mu - - - sic, *p* *mf*

T5
8 in - ner u - ni - verse. - *p* mu - - - sic, *p* *mf*

Bari 1
p *mf* *p* *mf* *p* *mf* sic, mu - - - sic, mu - - - sic,

Bari 2
p *mf* *p* *mf* *p* *mf* sic, mu - - - sic, mu - - - sic,

B1
p *mf* *p* *mf* *p* *mf* sic, mu - - - sic, mu - - - sic,

B2
p *mf* *p* *mf* *p* *mf* sic, mu - - - sic, mu - - - sic,

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available for purchase.

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available for purchase.

B

♩=c.60 *accel.* -----

♩=c.72-76 *poco rit.*... ♩=76-80

T1
8 sic, _____

T2
8 sic, _____ Lis - ten, friend,

T3
8 sic, _____ Li - sten, friend, _____ Lis - ten,

T4
8 *dolce pp* _____ *mp* _____ *pp* _____
3 3 3
out of it _____ comes the mu - sic of the in - ner u - ni - verse, -

T5
8 *dolce pp* _____ *mp* _____ *pp* _____
3 3 3
out of it _____ comes the mu - sic of the in - ner u - ni - verse, -

Bari 1
8 _____ *p* _____ *p* _____
mu - sic, _____ oo _____

Bari 2
8 _____ *p* _____ *p* _____
mu - sic, _____ oo _____

B1
8 _____ *p* _____ *p* _____
mu - sic, _____ oo _____

B2
8 _____ *p* _____ *p* _____
mu - sic, _____ oo _____

lift these lines, use rubato, ebb and flow

41 *p* Lis - ten, friend, — This tune — has — truth in

pp *mp* *p* *mf*

T1

T2 — This tune — has —

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

T3 — Lis - ten, friend, This tune — has — truth in it.

n *mp* *n*

T4 oo

n *mp* *n*

T5 oo

mp *n*

Bari 1

mp *n*

Bari 2

mp *n*

B1

mp *n*

B2

44

pp *mf* *p*

T1
it. This tune. has— truth in it.

mf *p*

T2
truth in it.

p *mf* *p* *p*

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

T4

T5

Bari 1

Bari 2

B1

B2

FOR PEPUSAL ONLY

C ♩=63 *accel. slightly to end*

47

T1

T2

T3 *mf* *p* *mp*
truth in it. Where else—have you heard a

T4 *mp*
Where else—have you heard a

T5 *p* *mf* *mp*
Where else—have you heard a sound—like this?— Where else—have you heard a

Bari 1 *p* *mf* *mp*
Where else—have you heard a sound—like this?— Where else—have you heard a

Bari 2 *p* *mf* *mp*
mu - - - - - sic, mu - - - - -

B1 *p* *mf* *mp*
mu - - - - - sic, mu - - - - -

B2 *p* *mf* *mp*
mu - - - - - sic, mu - - - - -

51

f *fff*

T1
Where else have you heard a sound— like this?

f *fff*

T2
Where else have you heard a sound— like— this?—

mf *f* *fff*

T3
sound— like— this?— Where else have you heard a sound— like— this?—

mf *f* *fff*

T4
sound— like— this?— Where else have you heard a sound— like— this?—

mf *f* *fff*

T5
sound— like— this?— Where else have you heard a sound— like— this?—

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

mf *f* *fff*

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

mf *f* *fff*

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

mf *f* *fff*

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

III. Clay Jug

Rugged, Bold ♩ = 132

mf

T1 In - side — this — clay — jug —

mf

T2 In - side — this — clay — jug —

mf

T3 In - side — this — clay — jug —

T4

T5

Bari 1

p

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

p

B1 In - side — this — clay — jug —

p

B2 In - side — this — clay — jug —

5

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

p In - side— this— clay— jug—

p In - side— this— clay— jug—

p In - side— this— clay— jug—

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

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

FOR PERUSAL ONLY

9

T1 *f* In - side—

T2 *f* In - side—

T3 *f* In - side—

T4

T5

Bari 1

Bari 2

B1 *mp* *p* *mp*
pine— moun - tains— and the mak - er of can-yons and pine— moun - tains.—

B2 *mp* *p* *mp*
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—

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

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

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

20

T1

T2

T3

T4 *mf*
mak-er of can-yons and pine— moun-tains,—there are can-yons and

T5 *mf*
mak-er of can-yons and pine— moun-tains,—there are can-yons and

Bari 1 *mf*
moun-tains—and the mak-er of, In-side— this— clay— jug—there are can-yons and

Bari 2 *mf*
moun-tains—and the mak-er of moun-tains,—

B1
can-yons and pine— moun-tains,—

B2
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

f

All sev - en

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

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

- tains! _____

- tains! _____

30

T1 *mf* and hun - dreds and mil - lions of

T2 *mf* and hun - dreds and mil - lions of

T3 *f* All sev - en o - ceans, and *mf* hun - dreds and mil - lions of

T4 *f* All sev - en o - ceans, and *mf* hun - dreds and mil - lions of

T5 *f* o - ceans are in - side, and *mf* hun - dreds and mil - lions of

Bari 1

Bari 2

B1

B2

a little slower (♩=100)

33

ff *sub.p* *mp* *p*

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

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

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

T4 stars.

T5 stars.

Bari 1 *f* *ff* *p* stars. and the

Bari 2 *f* *ff* stars.

B1 *p* and the

B2 *p* and the

Detailed description: This is a page of a musical score for a choir and baritone ensemble. It contains ten staves, labeled T1 through T5 and Bari 1 through B2. The music is in 5/4 time and begins at measure 33. The vocal parts (T1-T5) have lyrics: 'stars. The ac - id that tests gold is there,'. The baritone parts (Bari 1, Bari 2, B1, B2) have lyrics: 'stars. and the'. The score features various dynamics: fortissimo (ff), piano (p), mezzo-piano (mp), and piano (p). There are also markings for 'a little slower' and a tempo of 100 beats per minute. The music includes triplets and slurs. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

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

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

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 *mf* $\text{♩} = c.108$ $\text{♩} = 132$

T1 source of all wa - ter.

T2 source of all wa - ter.

T3 source of all wa - ter.

T4 *mf* and the source of all wa - ter.

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

Bari 1 *mf* *pp* source of all wa - ter. In - side this clay jug.

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

B1 *mf* source of all wa - - - ter.

B2 *mf* source of all wa - - - ter.

48 *mp*
T1 In - side — this — clay — jug — there are can - yons and pine — moun - tains —

mp
T2 In - side — this — clay — jug — there are can - yons and pine — moun - tains —

mp
T3 In - side — this — clay — jug — there are can - yons and pine — moun - tains —

mp
T4 In - side — this — clay — jug — there are can - yons and pine — moun - tains —

mp
T5 In - side — this — clay — jug — there are can - yons and pine — moun - tains —

mp
Bari 1 In - side — this — clay — jug — there are can - yons and pine — moun - tains —

mp
Bari 2 — In - side — this — clay — jug. —

mp
B1 — In - side — this — clay — jug. —

mp
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 — *mf*

57 Musical score for page 40, starting at measure 57. The score is for a vocal ensemble consisting of Tenors 1-5 (T1-T5) and Baritone 1-2 (Bari 1-2) and Basses 1-2 (B1-B2). The music is in 5/4 time and features a dynamic marking of *f* (forte). The lyrics are: "can-yons and pine- moun - tains. In - side - this - clay jug - there are can - yons and".

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 *ff*

T1 pine — moun - tains — and the mak - er of can - yons and pine — moun - tains. —

T2 pine — moun - tains — and the mak - er of can - yons and pine — moun - tains. —

T3 pine — moun - tains — and the mak - er of can - yons and pine — moun - tains. —

T4 pine — moun - tains — and the mak - er of can - yons and pine — moun - tains. —

T5 pine — moun - tains — and the mak - er of can - yons and pine — moun - tains. —

Bari 1 pine — moun - tains — and the mak - er of can - yons and pine — moun - tains. —

Bari 2 — clay — jug, — In - side — this — clay — jug, —

B1 — clay — jug, — In - side — this — clay — jug, —

B2 — clay — jug, — In - side — this — clay — jug, —

63

Musical score for voices and baritone parts. The score is in 7/4 time and includes parts for T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, and B2. The lyrics are: "In - side - this - clay jug, — In - side this - clay jug, — In - side this - clay jug, —". A watermark "FOR PERUSAL ONLY" is overlaid on the score. A dynamic marking *mp* is present above the T3 staff. The word "Friend," is written below the T3 staff.

66

T1

T2

T3 *mp*
Lis - ten, — friend, — If

T4

T5

Bari 1

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

B1 *p*
— In - side this — clay jug, — In - side this — clay jug, — In - side this — clay jug, —

B2 *p*
— In - side this — clay jug, — In - side this — clay jug, — In - side this — clay jug, —

69

T1 *mp* *mf*
Friend, —

T2

T3
you want the truth, —

T4

T5 *mp*
Lis - ten, — friend, —

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, —

72 *p* =108 *mf* =104

T1
lis - ten, friend. ————— If you want the truth

T2
Lis - ten, friend. ————— If you want the truth

T3
mf
If you want — the

T4

T5
mf
If you want — the

Bari 1

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, —————

74 $\text{♩} = 100$

T1
I will tell you the truth (oo)

T2
I will tell you the truth (oo)

T3
truth I will tell you the truth, the God,

T4

T5
truth I will tell you the truth, *ppp*

Bari 1
mf
I will tell you the truth (oo)

Bari 2
pp
— In - side — this — clay jug, —

B1
pp
— In - side — this — clay jug, —

B2
pp
— In - side — this — clay jug, —

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available for purchase.

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available for purchase.

89

T1 *f*
 God whom I love is in - side, ——— the God, ——— the

T2 *f*
 God whom I love, ——— the God, ——— the

T3 *f*
 ——— love is in - side, ——— the God, ——— the

T4 *f*
 God whom I love ——— is in - side, ——— the

T5 *f*
 God whom I love ——— is in - side, ——— the

Bari 1 *f*
 ——— whom I love, ——— the God whom I love, ——— the

Bari 2 *f*
 ——— whom I love, ——— the God whom I love, ——— the

B1 *mp* ——— *f*
 the God whom I love, ——— the

B2 *mp* ——— *f*
 the God whom I love, ——— the

95 *p* Dolce *poco rit.*

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

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

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

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

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

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

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

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

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

IV. Interlude: Thinkers, Listen!

♩ = 152
Whisper

f Lap Chest

T1

f Lap Chest

T2

mf *f* Lap Chest

T3
Think-ers, — lis - ten, —

mf *f* Lap Chest

T4
Think-ers, — lis - ten, —

mf *f* Lap Chest

T5
Think-ers, — lis - ten, —

mf *f* Chest

Bari 1
Think-ers, — lis - ten, —

f Chest

Bari 2

f Chest

B1

f Chest

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, —

9 *mf* *f* Lap

T1 Tell me what you know of that is not in - side the soul.

T2 Tell me what you know of that is not in - side the soul.

T3 Tell me what you know of that is not in - side the soul.

T4 Tell me what you know of that is not in - side the soul.

T5 Tell me what you know of that is not in - side the soul.

Bari 1 Tell me what you know of that is not in - side the soul.

Bari 2 Tell me what you know of that is not in - side the soul.

B1 Tell me what you know of that is not in - side the soul.

B2 Tell me what you know of that is not in - side the soul.

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

12 (Lap) *sub. p*

T1

(Lap) *sub. p*

T2

(Lap) *sub. p*

T3

T4 *f* Clap *sub. p* 3 3

T5 *f* Clap *sub. p* 3 3

Bari 1 *f* Clap *sub. p* 3 3

Bari 2

B1

B2

16 (Lap)

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

f (Clap)

f (Clap)

f (Clap)

f Feet

f Feet

f Feet

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

20 (Lap) *ff*

T1

(Lap) *ff*

T2

(Lap) *ff*

(Clap) 3 3 3 3 3 *ff* 3

T4

(Clap) 3 3 3 3 3 *ff* 3

T5

(Clap) 3 3 3 3 3 *ff* 3

Bari 1

(Feet) *ff*

Bari 2

(Feet) *ff*

B1

(Feet) *ff*

B2

The image shows a musical score for percussion instruments. It consists of eight staves, labeled T1 through T5, Bari 1, Bari 2, B1, and B2. The first three staves (T1, T2, T3) are marked with '(Lap)' and 'ff'. The next three staves (T4, T5, Bari 1) are marked with '(Clap)', triplets of three notes, and 'ff'. The last three staves (Bari 2, B1, B2) are marked with '(Feet)' and 'ff'. A large diagonal watermark 'FOR PERSUSAL ONLY' is overlaid on the score.

24 **Feet**
sub. pp

T1

T2

T3

Lap
sub. pp

T4

Lap
sub. pp

T5

Lap
sub. pp

Bari 1

Clap
sub. pp

Bari 2

Clap
sub. pp

B1

Clap
sub. pp

B2

28 (Feet) *ff* *ff*

T1 Think-ers, lis - ten,

(Feet) *ff* *ff*

T2 Think-ers, lis - ten,

(Feet) *ff* *ff*

T3 Think-ers, lis - ten,

(Lap) *ff* *ff*

T4 Think-ers, lis - ten,

(Lap) *ff* *ff*

T5 Think-ers, lis - ten,

(Lap) *ff* *ff*

Bari 1 Think-ers, lis - ten,

(Clap) 3 *ff* 3 3 3 *ff*

Bari 2 Think-ers, lis - ten,

(Clap) 3 *ff* 3 3 3 *ff*

B1 Think-ers, lis - ten,

(Clap) 3 *ff* 3 3 3 *ff*

B2 Think-ers, lis - ten,

32 Feet *sub. p*

T1 Tell me what you know of that is not in - side the soul.

T2 Tell me what you know of that is not in - side the soul.

T3 Tell me what you know of that is not in - side the soul.

T4 Lap *sub. p* Tell me what you know of that is not in - side the soul.

T5 Lap *sub. p* Tell me what you know of that is not in - side the soul.

Bari 1 Lap *sub. p* Tell me what you know of that is not in - side the soul.

Bari 2 Clap *sub. p* Tell me what you know of that is not in - side the soul.

B1 Clap *sub. p* Tell me what you know of that is not in - side the soul.

B2 Clap *sub. p* Tell me what you know of that is not in - side the soul.

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

35 *f* Chest

T1

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

39 (Chest)

T1

(Chest)

T2

(Chest)

T3

(Feet)

T4

(Feet)

T5

(Feet)

Bari 1

(Chest) *f* Lap

Bari 2

(Chest) *f* Lap

B1

(Chest) *f* Lap

B2

43 *f* Clap

T1

T2

T3

T4 (Feet)

T5 (Feet)

Bari 1 (Feet)

Bari 2 (Lap)

B1 (Lap)

B2 (Lap)

The musical score is for percussion instruments. It consists of eight staves. Staves T1, T2, and T3 are in treble clef and play triplets of eighth notes with a forte dynamic and a clap. Staves T4, T5, and Bari 1 are in treble clef and play eighth notes. Bari 2, B1, and B2 are in bass clef and play a lap pattern of eighth notes. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.

47

(Clap)
sub. p

T1

(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

(Clap)
ff all out to the end

T2

(Clap)
ff all out to the end

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

51

54

(Clap) 3 3 3 3 3 3 3 3

T1

(Clap) 3 3 3 3 3 3 3 3

T2

(Clap) 3 3 3 3 3 3 3 3

T3

(Feet)

T4

(Feet)

T5

(Feet)

Bari 1

(Lap)

Bari 2

(Lap)

B1

(Lap)

B2

The image shows a musical score for ten parts, labeled T1 through T5, Bari 1 and 2, and B1 and B2. The score is written in 8/8 time. Parts T1, T2, and T3 are in treble clef and feature a rhythmic pattern of eighth notes grouped in threes, with the annotation "(Clap)" above the first group. Parts T4, T5, and Bari 1 are in treble clef and feature a rhythmic pattern of eighth notes, with the annotation "(Feet)" above the first group. Parts Bari 2, B1, and B2 are in bass clef and feature a rhythmic pattern of eighth notes, with the annotation "(Lap)" above the first group. The score is marked with a rehearsal mark "54" at the beginning. A large, diagonal watermark "FOR PEPUSAL ONLY" is overlaid across the center of the page.

V. While You Are Alive

Recitative, free ♩ = c.160, with great intensity

T1

T2

T3 *mp* *mf* *mf* *f*
Friend, _____ Friend, _____

T4

T5

Bari 1

Bari 2

B1 *pp*
Hope for the Guest—

B2

6

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

p

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

mp

Hope for the Guest—

mf *p*

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

mf *p*

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! *f*

Bari 2
while you are a - live, while you are a - live! *mf* Jump in - to ex - per - i - ence *sfp*

B1
while you are a - live, *mp* *mf*

B2
while you are a - live,

18

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mf

mf

mf

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

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

Jump in - to ex - per - i - ence

FOR PUPILS ONLY

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! *mf*

The score consists of ten staves. The top five staves (T1-T5) are for Tenors, each with a treble clef and a common time signature. The bottom five staves (Bari 1, Bari 2, B1, B2) are for Baritone and Bass parts, each with a bass clef. The lyrics are written below the vocal staves. The music includes various time signatures (4/4, 2/4, 3/4) and dynamic markings like *mf*. There are also some musical notations like accents and slurs.

26

T1 *ff* think...

T2 *f* Think... and think... *ff* think...

T3 *f* Think... and think... *ff* think...

T4 *f* Think... and think... *ff* think...

T5 *mf* while you are a - live! *f* think... *ff*

Bari 1 *mf* while you are a - live! *f* think... *ff*

Bari 2 *f* Think... and think... *f* think... *ff*

B1 *f* while *pp*

B2 *f* while *pp*

31

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mp

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

mp

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

mp

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

35

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

f

What you call sal - va - tion be -

mf

live, while you are a - live, —

mf

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

mf

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

FOR PERUSAL ONLY

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! —

B1

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

B2

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

mf ————— *ff*

mf ————— *ff*

mf ————— *ff*

43

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mf

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

mp

mf

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

mp

mf

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

mp

mf

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

mp

mf

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

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available for purchase.

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available for purchase.

55

fff

T1 think...

T2 think...

T3 think... *mp* (background) While you are a - live, while

T4 think... *fff* *mp* (background) While you are a - live, while

T5 think... *fff* *mp* (background) While you are a - live, while

Bari 1 think... *fff* *mp* While

Bari 2 think... *fff* *mp* While

B1 think... *fff* *f* while you are a - live!

B2 think... *fff* *f* while you are a - live!

FOR PEPUSAL ONLY

59

mp

T1
8
you are a - live, while you are a - live,

mp

T2
8
you are a - live, while you are a - live,

T3
8
you are a - live,— while you are a - live, while you are a - live,

T4
8
you are a - live,— while you are a - live,

T5
8
you are a - live,— while you are a - live,

with force f

Bari 1
If you don't break your ropes while you are a - live, do

with force f

Bari 2
If you don't break your ropes while you are a - live, do

with force f

B1
If you don't break your ropes while you are a - live, do

with force f

B2
If you don't break your ropes while you are a - live, do

FOR PERSAL ONLY

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

T5 *mf* while you are a - live, *ff* 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" *p* *sub/spoken - medium tempo* *f*

T1 If you make love with the divine now,
you will have the face of satisfied desire.

c. 15" *p* *slowly chanted* *f*

T2 What is found now is found then.

c. 10" *p* *slowly chanted* *f*

T3 What is found now is found then.

c. 8" *p* *slowly chanted* *f*

T4 What is found now is found then.

p *quickly sung/spoken on pitch* *f*

T5 The idea that the soul will join with the ecstatic just because the body is rotten - that is all fantasy.

c. 3" *p* *quickly sung/spoken on pitch* *f*

Bari 1 The idea that the soul will join with the ecstatic just because the body is rotten - that is all fantasy.

c. 6" *p* *quickly sung/spoken on pitch* *f*

Bari 2 The idea that the soul will join with the ecstatic just because the body is rotten - that is all fantasy.

c. 12" *p* *quickly sung/spoken on pitch* *f*

B1 If you find nothing now, you will simply end up with an apartment in the
city of Death.

c. 18" *p* *slowly chanted* *f*

B2 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

♩=144

♩=c.126

♩=104

66 *ff*

T1 So plunge— in - to the truth,

T2 So plunge— in - to the truth,

T3 So plunge— in - to the truth, Be -

T4 So plunge— in - to the truth, Be - lieve, —

T5 So plunge— in - to the truth, Be - lieve, —

Bari 1 *ff* find out who the Teach - er is, Be - lieve, —

Bari 2 *ff* find out who the Teach - er is, Be - lieve, —

B1 Be -

B2 *mf* Be -

mf <

mf <

mf <

mf <

70

f *ff* *f*

T1 Be - lieve in the Great Sound! Be - lieve in the

T2 Be - lieve in the Great Sound! Be - lieve in the

T3 lieve, Be - lieve, Be - - - lieve in the

T4 Be - lieve in the Great Sound! Be - - - lieve in the

T5 Be - lieve in the Great Sound! Be - - - lieve in the

Bari 1 Be - - - lieve, Be - lieve!

Bari 2 Be - - - lieve, Be - lieve!

B1 lieve, Be - - - lieve!

B2 - - - lieve, Be - - - lieve!

FOR PERUSAL ONLY

$\text{♩} = 132$ *molto accel.*

75 *ff* *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 *ff* *sub. p* *ff*
While you are a - live, while you are a - live, while you are a - live!

Bari 2 *ff* *sub. p* *ff*
While you are a - live, while you are a - live, while you are a - live!

B1 *ff* *sub. p* *ff*
While you are a - live, while you are a - live, while you are a - live!

B2 *ff* *sub. p* *ff*
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

T1
 T2
 T3
 T4
 T5
 Bari 1
 Bari 2
 B1
 B2

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

The

p steady, flute-like

The flute

played _____ wheth - er we hear it or not, _____

FOR PERUSAL ONLY

steady, flute-like

13

T1

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 PERUSAL ONLY

19

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

T2
8 not, — The flute — of in -

T3
8 The flute — of in - te - ri - or time — is

T4
8

T5
8

Bari 1

Bari 2

B1

B2

25

T1 of in - - - te - ri - or time is

T2 te - ri - or time is played wheth - er we

T3 played wheth - er we hear it or not,

T4

T5

Bari 1

Bari 2

B1

B2

FOR PERUSAL ONLY

A Slower ♩=c.63

29

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

T2
8 hear it or not, —————

T3
8 —

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

T5
8 —

Bari 1
8 —

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

B1
8 —

B2
8 —

The image shows a musical score for a choir or vocal ensemble. It consists of eight staves labeled T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, and B2. The music is in 4/4 time and begins at measure 29. The key signature has one flat (B-flat). The tempo is marked 'Slower' with a quarter note equal to approximately 63 beats per minute. The lyrics are: 'played ————— wheth - er we hear it or not, —————' (T1), 'hear it or not, —————' (T2), '—' (T3), '*mp warmly* —————
What we mean by "love" is its' (T4), '—' (T5), '—' (Bari 1), '*mp warmly* —————
What we mean by "love" — is its' (Bari 2), '—' (B1), and '—' (B2). There is a large diagonal watermark 'FOR PERUSAL ONLY' across the score.

33 *pp*

T1

T2

T3

T4

mf ————— *f* *mf* ————— *f*

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

FOR PUPILS ONLY

36

T1

T2

T3

mf *f* *mf*

T4
what we mean by "love" is its sound com - ing in, what we mean by "love" is its

T5
sound com - ing in, what we mean by "love" is its sound com - ing in,

Bari 1
sound, what we mean by "love" is its sound,

Bari 2
what we mean by "love" is its sound, what we mean by "love" is its

B1
Ah Ah

B2
Ah Ah

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

42 *mf* *p* *f* *mf* *mp*

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 *mf* *p* love.

T5

Bari 1 *p* *mf* *mp* it reach - es a wis - dom. —

Bari 2 *p* *mf* *mp* it reach - es a wis - dom. —

B1 *mp* and the

B2 *mp* and the

45

T1
fra - grance of that know - ledge!—

T2
fra - grance of that know - ledge!—

T3

T4
pp
oo

T5
pp
oo

Bari 1
p *mf* *mp*
It pen - e - trates our thick bod - ies, — it

Bari 2
p *mf* *mp*
It pen - e - trates our thick bod - ies, — it

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

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

FOR PERUSAL ONLY

Steadily building to m.64

52

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

p

p

p

p

p

p *steadily*

p

n

n

n

p

p

Its

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

FOR PEPUSAL ONLY

55

Musical score for voices and baritone instruments. The score is written for T1, T2, T3, T4, T5, Bari 1, Bari 2, B1, and B2. The music is in 9/8 time and features lyrics about a network of notes and million suns. Dynamics include *p* and *mf*. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

p *mf* *mf* *mp*

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, Its

58

mp *mf*

T1 Its net-work of notes has a struc-ture as if a mil-lion suns—

T2 a mil-lion

T3

T4

T5 a mil-lion suns—

p *mf* *pp*

Bari 1 a -

Bari 2

B1 net-work of notes has a struc-ture as if a mil-lion suns— were ar-ranged in-side,

B2

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
 mil - lion suns,

B2
 a mil - - lion suns in - side,

f *p* *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp* *p* *mp* *p* *mf*

62 *mf poco a poco cresc.*

T1 Its net - work of notes

T2 notes, *mf* Its net - work of notes *poco a poco cresc.* has a struc - ture as

T3 net - work of notes *mf* has a struc - ture as *poco a poco cresc.* if a mil - lion suns

T4 mil - lion suns *poco a poco cresc.* ar - ranged in - side

T5 ar - ranged in - - - side, *poco a poco cresc.*

Bari 1 suns, *poco a poco cresc.* Its net - work of notes,

Bari 2 a mil - - - lion suns, *mf* *poco a poco cresc.*

B1 a mil - - - lion, *mf* *poco a poco cresc.* a

B2 a mil - - - lion, *mf* *poco a poco cresc.* a

64

T1
8 — has a struc - ture as if ² a mil - lion suns — were ar - ranged in - side, a mil - lion

T2
8 if ² a mil - lion suns — were ar - ranged ² in - side, — a mil - lion suns. —

T3
8 — were ar - ranged in - side, — a mil - lion suns. —

T4
8 — a mil - lion suns, a mil - lion suns. —

T5
8 — a mil - lion suns, a mil - lion suns. —

Bari 1
8 — a mil - lion suns, a mil - lion suns. —

Bari 2
8 — a mil - lion suns, a mil - lion suns. —

B1
8 mil - lion suns, a mil - lion suns, —

B2
8 mil - lion suns, — mil - lion suns, a mil - lion

FOR PERUSAL ONLY

67 *ff* *p* *mf*

T1 *ff* *p* *mf* *p*

T2 *ff* *p* *mf* *p*

T3 *ff* *p* *mf* *p*

T4 *ff* *pp*

T5 *ff* *pp*

Bari 1 *ff* *pp*

Bari 2 *ff* *pp*

B1 *ff* *pp*

B2 *ff* *pp*

suns. This tune has truth in it,

70 *p* *mf* *p*

T1
it, This tune has truth in it.

T2
truth in it,

T3
p *mf* *p*
This tune has truth in it, This tune has truth in it.

T4

T5

Bari 1

Bari 2

B1

B2

FOR PERUSAL ONLY



♩=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

77

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mp *mf*

mp *mf*

mf *mp* *mf*

mf *mp* *mf*

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?—

80

T1

T2

T3

T4

T5

Bari 1

Bari 2

B1

B2

mp Where else— have you heard a

mp Where else— have you heard a

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

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

p mu - - - - sic, *mf* mu - - - -

p mu - - - - sic, *mf* mu - - - -

p mu - - - - sic, *mf* mu - - - -

83

f ————— *fff*

T1
Where else have you heard a sound — like this?

f ————— *fff*

T2
Where else have you heard a sound — like this? —

mf *f* ————— *fff*

T3
sound — like this? — Where else have you heard a sound — like this? —

mf *f* ————— *fff*

T4
sound — like this? — Where else have you heard a sound — like this? —

mf *f* ————— *fff*

T5
sound — like this? — Where else have you heard a sound — like this? —

mf *f* ————— *fff*

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

mf *f* ————— *fff*

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

mf *f* ————— *fff*

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

mf *f* ————— *fff*

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



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 Művészklub (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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