

Clif Hardin

REQUIEM

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Requiem

List of Movements

1.	<i>Timor Mortis Conturbat Me</i>	1
2.	<i>Telos</i>	19
3.	<i>Dirge Without Music, stanzas 1 and 4 &</i> <i>When I Am Dead, My Dearest</i>	21
4.	<i>Holy Light</i>	31
5.	<i>Dirge Without Music stanzas 2 and 3</i>	36
6.	<i>Never More</i>	38
7.	<i>The First Day's Night</i>	44
8.	<i>To Everything There is a Season</i>	48
9.	<i>Time & We Bereaved</i>	57
10.	<i>Threnody & Limitless</i>	64
11.	<i>Wherever You Go Now</i>	84
2.	<i>Telos optional bass solo</i>	97

Requiem is scored for violin I and II, viola, violoncello, contrabass, two flutes, oboe, horn, percussion, harp, and optional organ part.

For permission to perform all or part of this work, contact Clif Hardin at clifhardinmusic@comcast.net

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1. Timor Mortis Conturbat Me

William Dunbar

Clif Hardin

Energetic $\text{♩} = 92$

mf

8

14

21

mp

On - e to the ded go - is all es - ta - tis
Own - eh toe the dehd goh-wahz ahll es - tah - tis

mp

On - e to the ded go - is all es - ta - tis
Own - eh toe the dehd goh-wahz ahll es - tah - tis

mp

27

Prin - ces, pre - lo - tis and po - tes - ta - tis,
 Prin - ces, pray - loh - tis ahnd poh - tes - tah - tis,

Prin - ces, pre - lo - tis and po - tes - ta - tis,
 Prin - ces, pray - loh - tis ahnd poh - tes - tah - tis,

Prin - ces, pre - lo - tis and po - tes - ta - tis,
 Prin - ces, pray - loh - tis ahnd poh - tes - tah - tis,

Prin - ces, pre - lo - tis and po - tes - ta - tis,
 Prin - ces, pray - loh - tis ahnd poh - tes - tah - tis,

33

mf
 Baithe riche and pur of al de - gre:
 Byth reech ahnd pooer of ahll day - gray

mf
 Baithe riche and pur of al de - gre:
 Byth reech ahnd pooer of ahll day - gray

mf
 Baithe riche and pur of al de - gre:
 Byth reech ahnd pooer of ahll day - gray

mf
 Baithe riche and pur of al de - gre:
 Byth reech ahnd pooer of ahll day - gray

39

Ti - mor mor - tis con - tur - bat me.
Tee - mor mor - tees con - toor - baht may

Ti - mor mor - tis con - tur - bat me.
Tee - mor mor - tees con - toor - baht may

Ti - mor mor - tis con - tur - bat me.
Tee - mor mor - tees con - toor - baht may

Ti - mor mor - tis con - tur - bat me.
Tee - mor mor - tees con - toor - baht may

dim.

45

dim.

dim.

dim.

dim.

finger cymbal

p *e* *cresc.*

51

f

He ta - kis the k - nych - tis in to feild
 Hay tah - kis the kah - neek - tis in toe fayld

f

He ta - kis the k - nych - tis in to feild
 Hay tah - kis the kah - neek - tis in toe fayld

f

He ta - kis the k - nych - tis in to feild
 Hay tah - kis the kah - neek - tis in toe fayld

f

He ta - kis the k - nych - tis in to feild
 Hay tah - kis the kah - neek - tis in toe fayld

57

An - ar - myt un - dir helme and scheid,
 Ahn - ahm - it uhn - deer helm ahnd shayld,

An - ar - myt un - dir helme and scheid,
 Ahn - ahm - it uhn - deer helm ahnd shayld,

An - ar - myt un - dir helme and scheid,
 Ahn - ahm - it uhn - deer helm ahnd shayld,

An - ar - myt un - dir helme and scheid,
 Ahn - ahm - it uhn - deer helm ahnd shayld,

63

Vic - tor he is at all mel - le:
 Vic - toer hay is at ahll may - luh

Vic - tor he is at all mel - le:
 Vic - toer hay is at ahll may - luh

Vic - tor he is at all mel - le:
 Vic - toer hay is at ahll may - luh

Vic - tor he is at all mel - le:
 Vic - toer hay is at ahll may - luh

69

piu f
 Ti - mor mor - tis con - - - tur - bat me.
 Tee - mor mor - tees con - - - toor - baht may

piu f
 Ti - mor mor - tis con - - - tur - bat me.
 Tee - mor mor - tees con - - - toor - baht may

piu f
 Ti - mor mor - tis con - - - tur - bat me.
 Tee - mor mor - tees con - - - toor - baht may

piu f
 Ti - mor mor - tis con - - - tur - bat me.
 Tee - mor mor - tees con - - - toor - baht may

piu f

8vb-----

75

dim.

mp

con - - - tur - - - bat me.
con - - - toor - - - baht may

dim.

mp

con - - - tur - - - bat me.
con - - - toor - - - baht may

That strang un - mer - ci - ful ty - - -
That strong oon - mer - see - fool tee - - -

dim.

mf

81

f

dolce

Ta-kis on - e the mo - der - is breist. sow - kand The bab
Tah - kis own - eh the moh - deh - rees brayst soh - kahnd The bahb

Ta-kis on - e the mo - der - is breist. sow - kand The bab
Tah - kis own - eh the moh - deh - rees brayst soh - kahnd The bahb

The bab
The bahb

rand
rahnd

87

full be - nig - ni - te
fool bih - nig - nee - tay

full be - nig - ni - te
fool bih - nig - nee - tay

full be - nig - ni - te
fool bih - nig - nee - tay

mf

Ti - mor mor - tis con - tur - bat
Tee - mor mor - tees con - toor - baht

dolce

93

f He ta - kis the cam - pi-on in the stour
Hay tah - kis the cam - pee-own in the stoor

f He ta - kis the cam - pi-on in the stour
Hay tah - kis the cam - pee-own in the stoor

f The ca - pi-tane
The cah - pee-tahn

me.
may

The ca - pi-tane
The cah - pee-tahn

99

dolce

The la - dy in bo - ur full of
 The lah - dee in boo - er full of
dolce

The la - dy in bo - ur full of
 The lah - dee in boo - er full of
dolce

clo - sit in the tour The la - dy in bo - ur full of
 clow - sit in the tooer The lah - dee in boo - er full of
dolce

clo - sit in the tour The la - dy in bo - ur full of
 clow - sit in the tooer The lah - dee in boo - er full of
dolce

105

ff

bew - te Ti - mor mor - tis con - - tur - bat
 bew - tay: Tee - mor mor - tees con - - toor - baht

bew - te Ti - mor mor - tis con - - tur - bat
 bew - tay: Tee - mor mor - tees con - - toor - baht

bew - te Ti - mor mor - tis con - - tur - bat
 bew - tay: Tee - mor Tee - mor mor - tees con - - toor - baht

bew - te Ti - mor mor - tis con - - tur - bat
 bew - tay: Tee - mor Tee - mor mor - tees con - - toor - baht

111

me.
may

me.
may

me.
may

He spa - ris no lord
Hay spah - ris no lord

me.
may

He spa - ris no lord
Hay spah - ris no lord

117

for his pis - cence Na
for his pee - sahse Nah

for his pis - cence Na
for his pee - sahse Nah

123

f

His
His

His
His

His
His

His
His

clerk for his in - tel - li - gence,
clark for his in - tel - li - gahnse

clerk for his in - tel - li - gence,
clark for his in - tel - li - gahnse

8va

129

aw - full strak may no man fle:
ow - fool strahk my no mahn flay:

aw - full strak may no man fle:
ow - fool strahk my no mahn flay:

aw - full strak may no man fle:
ow - fool strahk my no mahn flay:

aw - full strak may no man fle:
ow - fool strahk my no mahn flay:

8va-1

135

cresc. *ff* *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis

cresc. *ff* *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis

cresc. *ff* *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis

cresc. *ff* *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis

141

f

and as - tro - log - gis, Rhe - to - ris, lo - gi - cia - nis and the - o - log - gis:
 ahnd as - troh - loh - gis, Rhe - toh - ris, loh - gee - seeah - nis and thay - oh - loh - gis

f

and as - tro - log - gis, Rhe - to - ris, lo - gi - cia - nis and the - o - log - gis:
 ahnd as - troh - loh - gis, Rhe - toh - ris, loh - gee - seeah - nis and thay - oh - loh - gis

f

and as - tro - log - gis, Rhe - to - ris, lo - gi - cia - nis and the - o - log - gis:
 ahnd as - troh - loh - gis, Rhe - toh - ris, loh - gee - seeah - nis and thay - oh - loh - gis

f

and as - tro - log - gis, Rhe - to - ris, lo - gi - cia - nis and the - o - log - gis:
 ahnd as - troh - loh - gis, Rhe - toh - ris, loh - gee - seeah - nis and thay - oh - loh - gis

147

Thame hel - pis no con - clu - sion - is sle: Ti - mor mor - tis con -
 Thahm hel - pis no con - clu - sion - is sle: Tee - mor mor - tees con -

Thame hel - pis no con - clu - sion - is sle: Ti - mor mor - tis con -
 Thahm hel - pis no con - clu - sion - is sle: Tee - mor mor - tees con -

Thame hel - pis no con - clu - sion - is sle: Ti - mor mor - tis con -
 Thahm hel - pis no con - clu - sion - is sle: Tee - mor mor - tees con -

Thame hel - pis no con - clu - sion - is sle: Ti - mor mor - tis con -
 Thahm hel - pis no con - clu - sion - is sle: Tee - mor mor - tees con -

153

tur - bat me. In me - di - cyne the most prac - ti - ci - a - nis
 toor - baht may In may - deh - sen the most prahk - tee - see - ah - nis,

tur - bat me. In me - di - cyne the most prac - ti - ci - a - nis
 toor - baht may In may - deh - sen the most prahk - tee - see - ah - nis,

tur - bat me. In me - di - cyne the most prac - ti - ci - a - nis
 toor - baht may In may - deh - sen the most prahk - tee - see - ah - nis,

tur - bat me. In me - di - cyne the most prac - ti - ci - a - nis
 toor - baht may In may - deh - sen the most prahk - tee - see - ah - nis,

159

Sur - ri - gi - a - nis and phi - si - ci - a - nis, Thame self fra ded - may
 Sur - ree - gee - ah - nis ahnd fi - zi - see - ah - nis, Thahm self frah dehd my

Thame self fra ded - may
 Thahm self frah dehd my

Sur - ri - gi - a - nis and phi - si - ci - a - nis, Thame self fra ded - may
 Sur - ree - gee - ah - nis ahnd fi - zi - see - ah - nis, Thahm self frah dehd my

Thame self fra ded - may
 Thahm self frah dehd my

165

not sup - ple Ti - mor mor - tis con - tur - bat me.
 not soo - play: Tee - mor mor - tees con - toor - baht may

not sup - ple Ti - mor mor - tis con - tur - bat me.
 not soo - play: Tee - mor mor - tees con - toor - baht may

not sup - ple Ti - mor mor - tis con - tur - bat me.
 not soo - play: Tee - mor mor - tees con - toor - baht may

not sup - ple Ti - mor mor - tis con - tur - bat me.
 not soo - play: Tee - mor mor - tees con - toor - baht may

171

mp *mf*

Ti - mor mor - tis con - tur - bat me. *mf* Ti - mor mor - tis con -
 Tee - mor mor - tees con - toor - baht may Tee - mor mor - tees con -

Ti - mor mor - tis con - tur - bat me. *mf* Ti - mor mor - tis con -
 Tee - mor mor - tees con - toor - baht may Tee - mor mor - tees con -

Ti - mor mor - tis con - tur - bat me. *mf* Ti - mor mor - tis con -
 Tee - mor mor - tees con - toor - baht may Tee - mor mor - tees con -

Ti - mor mor - tis con - tur - bat me. *mf* Ti - mor mor - tis con -
 Tee - mor mor - tees con - toor - baht may Tee - mor mor - tees con -

mp *mf*

177

f

tur - bat me. *f* Ti - mor mor - tis con - tur - bat me.
 toor - baht may Tee - mor mor - tees con - toor - baht may

tur - bat me. *f* Ti - mor mor - tis con - tur - bat me.
 toor - baht may Tee - mor mor - tees con - toor - baht may

tur - bat me. *f* Ti - mor mor - tis con - tur - bat me.
 toor - baht may Tee - mor mor - tees con - toor - baht may

tur - bat me. *f* Ti - mor mor - tis con - tur - bat me.
 toor - baht may Tee - mor mor - tees con - toor - baht may

f

183

ff

Ti - mor mor - tis con - tur - - - bat me.
 Tee - mor mor - tees con - toor - - - baht may

Ti - mor mor - tis con - tur - - - bat me.
 Tee - mor mor - tees con - toor - - - baht may

Ti - mor mor - tis con - tur - - - bat me.
 Tee - mor mor - tees con - toor - - - baht may

ff

Ti - mor mor - tis con - tur - - - bat me.
 Tee - mor mor - tees con - toor - - - baht may

ff

189

ff

ff

Musical score for measures 195-199. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, while the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical score for measures 200-201. It shows the piano accompaniment with dynamics *f* and *poco rit.* The right hand has a complex texture with sixteenth and thirty-second notes, while the left hand has a steady quarter-note accompaniment.

Meno mosso
mp

Musical score for measures 202-206. It includes four vocal staves with lyrics and a piano accompaniment. The tempo is *Meno mosso* and the dynamic is *mp*. The lyrics are: "Sen for the ded re - meid is none / Sin for the dehd re - mayd is nuh". The piano accompaniment features a steady quarter-note accompaniment in the left hand and a more active right hand.

neh best is that we for de - de dis - pone
 Best is thaht way for deh - deh dis - poh

finger cymbal

neh Ef - tir our deid that lif may we:
 Ef - teer our dayd that leef my way:

finger cymbal

221

pp

con - tur -
con - toor -

pp

con - tur -
con - toor -

pp

con - tur -
con - toor -

Ti - mor mor-tis con - tur - bat me.
Tee - mor mor - tees con - toor - baht may

228

bat me.
baht may

bat me.
baht may

bat me.
baht may

2. Telos

John Hall Wheelock

Clif Hardin

Broad and expressive ♩ = 84

Tenor solo

8 Give me your hand By these grey wa - ters The day is

6 *poco accel. e cresc.* end - ing. Al - read - y the first_ Faint star pierc - es The

11 veil of hea - ven. Oh, the long way We two have come, In joy to -

16

geth - er, to these grey shores and qui - et wa - ters. And the days end - ing

21

The day is end - ing. The jour - ney is end - ed.

26

Give me your hand, Give me your hand, Give me

32

your hand.

Edna St. Vincent Millay **3. Dirge Without Music**

Clif Hardin

Stanzas 1 and 4 and

Christina Rossetti **When I Am Dead, My Dearest**

mf *Marcato* ♩ = 92

I am not re - signed to the shut - ting a - way of lo - ving hearts in the
I am not re - signed to the shut - ting a - way of lo - ving hearts in the
I am not re - signed to the shut - ting a - way of lo - ving hearts in the
I am not re - signed to the shut - ting a - way of lo - ving hearts in the

hard ground so it is and so it will be for
hard ground so it is and so it will be for
hard ground for
hard ground for

- 21 -

10

so it has been, time out of mind: In - to the

so it has been, time out of mind: In - to the

so it has been, time out of mind: In - to the

so it has been, time out of mind: In - to the

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

15

cresc. poco a poco

dark - ness they go, the wise and the love - ly crowned with li - lies and with

dark - ness they go, the wise and the love - ly crowned with li - lies and with

dark - ness they go, the wise and the love - ly crowned with li - lies and with

dark - ness they go, the wise and the love - ly crowned with li - lies and with

cresc. poco a poco

19

lau-rel they go; but I am not re - signed, I am not re - signed,
 lau-rel they go; but I am not re - signed, I am not re - signed,
 lau-rel they go; but I am not re - signed, but I am not re -
 lau-rel they go; but I am not re - signed, but I am not re -

24

I am not re - signed.
 I am not re - signed.
 signed, I am not re - signed, I am not re - signed.
 signed, I am not re - signed, I am not re - signed.



30

Bass solo

When I am dead, my_ dear - est, sing_ no sad songs for me;

34

Plant thou no ro - ses at_ my head, nor sha - dy cy - prus tree:

38

Soprano solo

Be the green grass a - bove me with sho-wers and dew - drops wet; And

42

if thou wilt, re - mem - ber, And if thou wilt, for - get.

46

mp *mf*

Down, down, down in - to the dark-ness of the grave Down, down, down in -

mp *mf*

Down, down, down in - to the dark-ness of the grave Down, down, down in -

mp *mf*

Down, down, down in - to the dark-ness of the grave Down, down, down in -

mp *mf*

Down, down, down in - to the dark-ness of the grave Down, down, down in -

52

mf

to the dark-ness of the grave the

mf

to the dark-ness of the grave the

mf

to the dark-ness of the grave the

p *mf*

to the dark-ness of the grave gen-tly they go, the beau-ti-ful, the ten-der, the

58

kind; _____ Down, down, down,
 kind; _____ Down, down, down,
 kind; _____ Down, down, down,
 kind; _____ Down, down, down,

64

Bass solo

I shall not see the sha - dows, I shall not feel the rain;
 down Down, down, down Down, down,
 down Down, down, down Down, down,
 down Down, down, down Down, down,
 down Down, down, down Down, down,

mp

I shall not hear the_ nigh - ten-gale sing on, as if in pain:___ And

down Down, down, down Down, down,

down Down, down, down Down, down,

down Down, down, down Down, down,

down Down, down, down Down, down,

drea - ming through the twi - light that doth not rise_ nor set,

oo

oo

oo

oo

76

Hap - ly I may re - mem - ber, And hap - ly may for - get.

80

Qui-et-ly they go the in - tel-li-gent, the wit-ty, the brave.

pp

85

85

p

I know. But

p

I know. But

I know. But I do not ap - prove. I know. But

p

91

f

and I am not re - signed,

f

I do not ap - prove. and I am not re - signed,

f

and I am not re - signed,

f

I do not ap - prove. and I am not re - signed,

I do not ap - prove. and I am not re - signed,

f

97

Musical score for measures 97-102. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "and I am not re - - - signed." The piano part features a rhythmic accompaniment of eighth notes with chords. Dynamics include *ff* and accents.

103

Musical score for measures 103-108. The score includes four vocal staves and a piano accompaniment. The vocal parts feature long, sustained notes with slurs. The piano accompaniment consists of sustained chords in the right hand and moving bass lines in the left hand. Dynamics include *ff*.

4. Holy Light

Espressivo e rubato $\text{♩} = 84$
mp

S1
Life, where your lone can - dle burns In the dark - ness of the

S2
Life, where your lone can - dle burns In the dark - ness of the

A1
Life, where your lone can - dle burns In the dark - ness of the

A2
Life, where your lone can - dle burns In the dark - ness of the

3

night, Moth - like my lost spi - rit turns To - ward

night, Moth - like my lost spi - rit turns To - ward

night, Moth - like my lost spi - rit turns To - ward

night, Moth - like my lost spi - rit turns To - ward

5

f you, in its cir - cling flight.

f you, in its cir - cling flight.

f you, in its cir - cling flight.

f you, in its cir - cling flight.

f you, in its cir - cling flight.

poco rubato

8

p Stea - di - ly your_ beau - ty draws

p Stea - di - ly your_ beau - ty draws

p Stea - di - ly your_ beau - ty draws

p Stea - di - ly your_ beau - ty draws

p Stea - di - ly your_ beau - ty draws

10

On - ward, with each hur - ry - ing breath Till I flut - ter, till I

On - ward, with each hur - ry - ing breath Till I flut - ter, till I

On - ward, with each hur - ry - ing breath Till I flut - ter, till I

On - ward, with each hur - ry - ing breath Till I flut - ter, till I

12

mf pause *f* In the ra - di - ance of death.

mf pause *f* In the ra - di - ance of death.

mf pause *f* In the ra - di - ance of death.

mf pause *f* In the ra - di - ance of death.

15

piu f
I am fla-ming, I am fled All a - round you reigns the

piu f
I am fla-ming, I am fled All a - round you reigns the

piu f
I am fla-ming, I am fled All a - round you reigns the

piu f
I am fla-ming, I am fled All a - round you reigns the

19

night; But my a - go - ny has fed you, a mo - ment, ho - ly

night; But my a - go - ny has fed you, a mo - ment, ho - ly

night; But my a - go - ny has fed you, a mo - ment, ho - ly

night; But my a - go - ny has fed you, a mo - ment, ho - ly

23

mp light, ho - - - - - ly

mp light, ho - - - - - ly

mp light, ho - - - - - ly

mp light, ho - - - - - ly

26

p light.

p light.

p light.

p light.

p light.

p *rit.* -----

5. Dirge Without Music

Stanzas 2 and 3

Edna St. Vincent Millay

Clif Hardin

Lovers and thinkers, into the earth with you. Be one with

Harp

mf Arpeggiate throughout

the dull, the indiscriminate dust, A fragment of what you felt, of what you knew, A formula,

4

a phrase remains, but the best is lost.

The answers quick and keen,

7

the honest look, the laughter the love, - They are gone.

They are gone to feed the roses.

10

elegant and curled Is the blossom. Fragrant is the blossom I know. But

13

cresc. *f*

This musical system covers measures 13, 14, and 15. It features a grand staff with treble and bass clefs. Measure 13 begins with a circled measure number '13'. The music is in a key with two flats and a 3/4 time signature. The first two measures (13 and 14) are marked with a *cresc.* dynamic. The third measure (15) is marked with a forte *f* dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

I do not approve. More precious was the light in your eyes than all the roses in the world

16

mf

This musical system covers measures 16, 17, and 18. It features a grand staff with treble and bass clefs. Measure 16 begins with a circled measure number '16'. The music is in the same key and time signature as the previous system. The first measure (16) is marked with a mezzo-forte *mf* dynamic. The second measure (17) continues the accompaniment. The third measure (18) features a melodic phrase in the treble clef that ends with a fermata. The bass clef accompaniment consists of chords and single notes.

19

This musical system covers measures 19, 20, and 21. It features a grand staff with treble and bass clefs. Measure 19 begins with a circled measure number '19'. The music is in the same key and time signature. The first measure (19) has a melodic phrase in the treble clef. The second measure (20) features a melodic phrase in the treble clef that is tied to the first measure. The third measure (21) features a melodic phrase in the treble clef that is tied to the second measure. The bass clef accompaniment consists of chords and single notes.

6. Never More

Hilda Doolittle

Clif Hardin

Espressivo e rubato ♩ = 88

S
Ne - ver more will the wind che-rish you a - gain.

A
Ne - ver more will the wind che-rish you a - gain.

T
Ne - ver more will the wind che-rish you a - gain.

B
Ne - ver more will the wind che-rish you a - gain.

5
ne - ver more. will the rain. Ne - ver more shall we

ne - ver more will the rain. Ne - ver more shall we

ne - ver more will the rain. Ne - ver more shall we

ne - ver more. will the rain. Ne - ver more Ne - ver more shall we

10

mp

find you bright in the snow and wind, ne-ver more in the

find you bright in the snow and wind, ne-ver more in the

find you bright in the snow and wind, ne-ver more in the

find you bright in the snow and wind, ne-ver more in the

mp

14

poco piu mosso

snow_ and wind. The snow_ is mel - ted, the

snow_ and wind. The snow is mel - ted, the

snow_ and wind. The snow is mel - ted, the

snow_ and wind. ne-ver more_ The snow is mel - ted, the

mp poco piu mosso

19

mf
snow is gone, and you are flown, you are

mf
snow is gone, and you are flown, you are

mf
snow is gone, and you are flown, you are

mf
snow is gone, and you are flown, you are

cresc.

24

poco meno mosso
f mf
flown: like a bird out of our hand, like a light out of our heart, you are

f mf
flown: like a bird out of our hand, like a light out of our heart, you are

f mf
flown; like a bird out of our hand, like a light out of our heart, you are

f mf
flown; like a bird out of our hand, like a light out of our heart, you are

f poco meno mosso mf

29

gone, you are gone, you
gone, you are gone, you
gone, you are gone, you
gone, you are gone, you

mp
mp
mp
mp

34

are gone. Ne-ver more will the wind che-rish you a -
are gone. Ne-ver more will the wind che-rish you a -
are gone. Ne-ver more will the wind che-rish you a -
are gone. Ne-ver more will the wind che-rish you a -

pp
pp
pp
pp

p

40

gain. Ne-ver more_ will_ the rain. Ne-ver more Ne - ver

45

Ne-ver more shall we find you bright in the snow and wind, more shall we find you bright in the snow and wind,

49

ne - ver more in the snow and wind.

ne - ver more in the snow and wind.

ne - ver more in the snow and wind.

ne - ver more in the snow and wind. ne - ver more, ne - ver

53

poco rall.

ne - ver more, ne - ver more.

ne - ver more, ne - ver more. ne - ver more

ne - ver more, ne - ver more. ne - ver more

more. ne - ver more.

7. The First Day's Night

Emily Dickinson

Clif Hardin

♩ = 100

Narrator: The first Day's Night had come- And, grateful that a thing
so terrible had been endured I told my soul to sing.

She said

mf

her strings were snapt, Her bow to atoms blown; And so, to mend her,
gave me work until another morn

6

And then a Day as huge As Yesterday in pairs Unrolled its horror on my face
Until it blocked my eyes.

11

♩ = 120

♩ = 156

16

f

24

Musical score for measures 24-29. The piece is in A major (two sharps) and 3/4 time. Measure 24 features a treble clef with a half note chord (F#4, A4, C#5) and a bass clef with a half note chord (F#2, A2, C#3). Measures 25-26 show a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 27 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 28 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 29 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2).

30

Musical score for measures 30-35. The piece is in A major (two sharps) and 3/4 time. Measure 30 features a treble clef with a half note chord (F#4, A4, C#5) and a bass clef with a half note chord (F#2, A2, C#3). Measures 31-32 show a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 33 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 34 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 35 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2).

36

Musical score for measures 36-40. The piece is in A major (two sharps) and 3/4 time. Measure 36 features a treble clef with a half note chord (F#4, A4, C#5) and a bass clef with a half note chord (F#2, A2, C#3). Measures 37-38 show a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 39 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 40 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2).

41

Musical score for measures 41-47. The piece is in A major (two sharps) and 3/4 time. Measure 41 features a treble clef with a half note chord (F#4, A4, C#5) and a bass clef with a half note chord (F#2, A2, C#3). Measures 42-43 show a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 44 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 45 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 46 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 47 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2).

48

Musical score for measures 48-53. The piece is in A major (two sharps) and 3/4 time. Measure 48 features a treble clef with a half note chord (F#4, A4, C#5) and a bass clef with a half note chord (F#2, A2, C#3). Measures 49-50 show a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 51 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 52 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2). Measure 53 has a treble line with eighth notes (A4, B4, C#5, A4, G4, F#4) and a bass line with quarter notes (F#2, A2, C#3, F#2).

55

Musical score for measures 55-59. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with dotted half notes and quarter notes. A large slur covers the entire system.

60

rall. poco a poco

Musical score for measures 60-64. Treble clef, key signature of three sharps. Measure 60 includes the instruction "rall. poco a poco". The right hand has triplets of eighth notes. The left hand has a bass line with dotted half notes. A 2/4 time signature change occurs at measure 64.

65

Musical score for measures 65-72. Treble clef, key signature of three sharps. The right hand features triplets of eighth notes. The left hand has a bass line with dotted half notes. A large slur covers the entire system.

73

free and rhapsodic

l.v. harp and flute

Musical score for measures 73-75. Treble clef, key signature of three sharps. The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with dotted half notes. Time signatures of 3/4 and 4/4 are used.

76

Musical score for measures 76-79. Treble clef, key signature of three sharps. The right hand has a melodic line with eighth notes. The left hand has a bass line with dotted half notes. Time signatures of 3/4 and 4/4 are used.

79

Musical score for measures 79-81. The piece is in A major (three sharps) and 3/4 time. Measure 79 features a treble clef with a half note G4, a quarter rest, and a quarter note A4. Measure 80 has a treble clef with a half note B4, a quarter note C5, and a quarter note D5. Measure 81 has a treble clef with a half note E5, a quarter note F#5, and a quarter note G5. The bass clef is silent in all three measures.

82

Musical score for measures 82-84. The piece is in A major (three sharps) and 3/4 time. Measure 82 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. Measure 83 has a treble clef with a half note C5, a quarter note D5, and a quarter note E5. Measure 84 has a treble clef with a half note F#5, a quarter note G5, and a quarter note A5. The bass clef has a half note G2 in measure 82, a quarter note A2 in measure 83, and a quarter note B2 in measure 84.

85

Musical score for measures 85-87. The piece is in A major (three sharps) and 3/4 time. Measure 85 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. Measure 86 has a treble clef with a half note C5, a quarter note D5, and a quarter note E5. Measure 87 has a treble clef with a half note F#5, a quarter note G5, and a quarter note A5. The bass clef has a half note G2 in measure 85, a quarter note A2 in measure 86, and a quarter note B2 in measure 87.

88

Musical score for measures 88-91. The piece is in A major (three sharps) and 3/4 time. Measure 88 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. Measure 89 has a treble clef with a half note C5, a quarter note D5, and a quarter note E5. Measure 90 has a treble clef with a half note F#5, a quarter note G5, and a quarter note A5. Measure 91 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2 in measure 88, a quarter note A2 in measure 89, a quarter note B2 in measure 90, and a half note G2 in measure 91.

8. To Everything There is a Season

Ecclesiastes 3:1-6

Clif Hardin

♩ = 54

SA

p

To ev' - ry thing there

7

SA

is a sea - son, and a time for ev' - ry pur - pose

13

SA

un - der heav'n:

19

SA

A time to be born, a time to die; a

25

SA

time to plant, a time to pluck up that which is plan - ted; —

31

SA

mf

A

37

S

poco piu mosso

time to kill, a time to heal, a time to break down, —

A

time to kill, a time to heal, a time to break —

mf

poco piu mosso

43

SI
and a time to build up; _____ A

S2
and a time a time to build up; and A time to

A
down, and a time a time to build up; and A time to

mp

48

SI
time to cast a-way stones, _____ a time to

S2
mp cast a-way stones, _____ a time to

A
mp cast to cast a-way _____ a time to

53 *poco rall.*

S1
ga - ther stones to - ge - ther a

S2
ga - ther stones to - ge - ther a

A
ga - ther stones to - ge - ther stones to - ge - ther a

58 *Tempo 1*

S1
time to em - brace, a time to re - frain

S2
time a time a time a time a time a time a

A
time a time a time a time a time a time a

Tempo 1

64 *Rit.*

SI from em - bra - - cing; *a tempo*

S2 time to re - frain from em - bra - - cing; SA *p*

A time to re - frain from em - bra - - cing; Tenor *p* To ev' - ry thing there

B There's a Bass *p* There's a

Rit. *p* *a tempo*

70 *Solo*

SA is a sea - son, and a time for ev' - ry pur - pose A

T sea - - son, and a time

B sea - son, and a time

76

Solo
time to get, a time to lose, a time to keep, and a

SA
un - der heav'n:

T
8
for ev' - ry pur - pose un - - der

B
for ev' - ry pur - pose un - - der

82

Solo
time to cast a - way.

SA
A time to be born, a time to die; a

T
8
hea - - ven There's a sea - - son,

B
hea - - ven There's a sea - - son,

88

Solo

SA
time to plant, a time to pluck up that which is plan - ted; —

T
and a time — for ev' - ry

B
and a time — for ev' - ry

94

Solo
time to lose, a time to keep, and a time to cast a -

SA

T
pur - pose un - - - der hea - - ven

B
pur - pose un - - - der hea - - ven

100

Solo

Musical staff for Solo voice part, measures 100-105. The staff contains a melodic line with a long note in measure 100, followed by rests in measures 101-105.

way.

SA

Musical staff for Soprano Alto voice part, measures 100-105. The staff contains a melodic line with a long note in measure 100, followed by rests in measures 101-105.

a time to cast a - way.

a time to cast a - way.

T

Musical staff for Tenor voice part, measures 100-105. The staff contains a melodic line with a long note in measure 100, followed by rests in measures 101-105.

There's

a

time

There's

a

B

Musical staff for Bass voice part, measures 100-105. The staff contains a melodic line with a long note in measure 100, followed by rests in measures 101-105.

There's

a

time

There's

a

Piano accompaniment for measures 100-105. The right hand plays chords and the left hand plays a steady bass line.

106

SA

Musical staff for Soprano Alto voice part, measures 106-111. The staff contains a melodic line with a long note in measure 106, followed by rests in measures 107-111.

time

T

Musical staff for Tenor voice part, measures 106-111. The staff contains a melodic line with a long note in measure 106, followed by rests in measures 107-111.

time

B

Musical staff for Bass voice part, measures 106-111. The staff contains a melodic line with a long note in measure 106, followed by rests in measures 107-111.

time

Piano accompaniment for measures 106-111. The right hand plays chords and the left hand plays a steady bass line.

112

SA *pp* *close to m*

T *pp* *close to m*

B *pp* *close to m*

pp *ppp*

The musical score consists of four staves. The top three staves are for voice parts: Soprano (SA), Tenor (T), and Bass (B). Each voice staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music is in a 4/4 time signature. The vocal lines feature a melodic phrase of six half notes, followed by a rest for the remainder of the measure. The dynamics are marked *pp* (pianissimo) and *close to m* (close to mezzo-forte). The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs). The piano part features a steady accompaniment of chords in the right hand and a bass line of half notes in the left hand. The dynamics are marked *pp* and *ppp* (pianississimo).

Bhartrihari
trans. Paul Elmer More

Helen Keller

9. Time & We Bereaved

Clif Hardin

Pavane $\text{♩} = 72$

mp

7

13

poco cresc.

mf

19

25

dim.

31

mp

Time is the root of all this earth;

mp

Time is the root of all this earth;

mp

Time is the root of all this earth;

mp

Time is the root of all this earth;

37

These crea-tures who from Time had birth, With-in his bo-som at the

These crea-tures who from Time had birth, With-in his bo-som at the

These crea-tures who from Time had birth, With-in his bo-som at the

These crea-tures who from Time had birth, With-in his bo-som at the

43

end shall sleep; Time hath nor e - ne - my nor friend.

end shall sleep; Time hath nor e - ne - my nor friend.

end shall sleep; Time hath nor e - ne - my nor friend.

end shall sleep; Time hath nor e - ne - my nor friend.

Piano accompaniment for measures 43-48, featuring chords in the right hand and bass notes in the left hand.

49

mf *legato*

All we in one long ca - ra - van are jour - ney - ing since the

All we in one long ca - ra - van are jour - ney - ing since the

All we in one long ca - ra - van are jour - ney - ing since the

All we in one long ca - ra - van are jour - ney - ing since the

Piano accompaniment for measures 49-54, featuring chords in the right hand and bass notes in the left hand.

55

world be - gan; We know not whi - ther, but we know Time

world be - gan; We know not whi - ther, but we know Time

world be - gan; We know not whi - ther, but we know Time

world be - gan; We know not whi - ther, but we know Time

61

poco dim. *Narrator:* We bereaved are not alone.

gui-deth at the front, and all must go.

poco dim.

gui-deth at the front, and all must go.

poco dim.

gui-deth at the front, and all must go.

poco dim.

gui-deth at the front, and all must go.

mp

We belong to the largest company

in all the world-- the company of those who have known suffering.

When it seems our sorrow is too great to be borne, let us think of the

67

great family of the heavy-hearted into

which our grief has given us entrance, and inevitably, we feel about us their arms, their sympathy,
their understanding.

74

81

mf

Like as the wind up - on the field Bows ev' - ry herb, and

mf

Like as the wind up - on the field Bows ev' - ry herb, and

mf

Like as the wind up - on the field Bows ev' - ry herb, and

mf

Like as the wind up - on the field Bows ev' - ry herb, and

87

all must yield, So we be - neath Time's pas - sing breath

all must yield, So we be - neath Time's pas - sing breath

all must yield, So we be - neath Time's pas - sing breath

all must yield, So we be - neath Time's pas - sing breath

93

Bow_ each in turn, why_ tears for birth or death?

Bow each in turn, why tears for birth or death?

Bow each in turn, why tears for birth or death?

Bow each in turn, why tears for birth or death?

Believe, when you are most unhappy that there is something for
you to do in this world. So long as you can

99

mp

Musical score for measures 99-104. The score is in treble and bass clefs. Measure 99 starts with a mezzo-piano (*mp*) dynamic. The melody in the treble clef features a series of chords and a melodic line with a fermata over the final note. The bass clef provides a harmonic accompaniment with chords and single notes.

sweeten another's pain, life is not in vain.

105

Musical score for measures 105-108. The score continues in treble and bass clefs. Measure 105 begins with a key signature change to one sharp (F#). The melody in the treble clef has a fermata over the final note. The bass clef accompaniment consists of chords and single notes.

109

rall.

Musical score for measures 109-114. The score continues in treble and bass clefs. Measure 109 starts with a *rall.* (ritardando) marking. The melody in the treble clef features a fermata over the final note. The bass clef accompaniment includes chords and single notes, with some measures featuring a fermata over the bass line.

10. Threnody & Limitless

$\bullet = 152$

mf

Old

mf

Old

p

5

ser - vant Death, with sol - ving rite, Pours fi - nite in - to in - fi - nite.

ser - vant Death, with sol - ving rite, Pours fi - nite in - to in - fi - nite.

9

f Old ser-vant Death, with
f Old ser-vant Death, with
f Wilt thou freeze love's ti-dal flow, Whose streams through Na-ture cir-cling go?
f Wilt thou freeze love's ti-dal flow, Whose streams through Na-ture cir-cling go?

14

sol - ving rite, Pours fi - nite in - to in - fi - nite.
 sol - ving rite, Pours fi - nite in - to in - fi - nite.
 Or nail the wild star to its track
 Or nail the wild star to its track

19

f

Wilt thou freeze love's ti - dal flow, Whose

f

Wilt thou freeze love's ti - dal flow, Whose

8 On the half - climbed Zo - di - ak?

On the half - climbed Zo - di - ak?

24

streams through Na - ture cir - cling go? Or nail the wild star to its track

streams through Na - ture cir - cling go? Or nail the wild star to its track

8 Or nail the wild star to its track

Or nail the wild star to its track

gva-

28

On the half - climbed Zo - di-ak?

On the half - climbed Zo - di-ak?

On the half - climbed Zo - di-ak?

On the half - climbed Zo - di-ak?

ff

33

f *cresc.* *ff*

Joy, how far can you go?

f *cresc.* *ff*

Joy, how far can you go?

39

Solo

Vocal line for measure 39, starting with a whole rest followed by a quarter note G4, a quarter note F4, and a half note E4. The melody continues with a quarter note D4, a quarter note C4, and a half note B3.

"As far ___ as the shade ___

Empty vocal line for measure 40.

Empty piano line for measure 40.

Empty piano line for measure 40.

Piano accompaniment for measures 39-43. Measure 39 features a whole chord (F major) with a fermata. Measures 40-43 feature a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The dynamic marking *mp* is present in measure 40.

44

Vocal line for measure 44, starting with a half note G4, a quarter note F4, and a half note E4. The melody continues with a quarter note D4, a quarter note C4, and a half note B3.

Where ___ my ___ flo - wers fade; ___ In the light, ___

Empty vocal line for measure 45.

Empty piano line for measure 45.

Empty piano line for measure 45.

Piano accompaniment for measures 44-48. Measure 44 features a whole chord (F major) with a fermata. Measures 45-48 feature a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

49

by the light _____ For the light was I made." _____

sva

54

Joy, how far can you go? _____

Joy, how far can you go? _____

sva

cresc. *f*

59

All f

Old ser - vant Death, with sol - ving rite, Pours

Old ser - vant Death, with sol - ving rite, Pours

64

fi - nite in - to in - fi - nite.

fi - nite in - to in - fi - nite.

f Light is light which ra - di - ates, Life is life

f Light is light which ra - di - ates, Life is life

69

f
Old ser - vant Death, with sol - ving rite, Pours fi - nite in - to

f
Old ser - vant Death, with sol - ving rite, Pours fi - nite in - to

which ge - ne - rates

which ge - ne - rates

73

in - fi - nite.

in - fi - nite.

f
And ma - ny seem - ing life is one, _____

f
And ma - ny seem - ing life is one, _____

78

Wilt thou trans - fix and make it none?

Wilt thou trans - fix and make it none?

84

Solo

"As far as the dawn Where

piu f
Grief, how far can you go?

piu f
Grief, how far can you go?

mp

90

hope is born. _____ That night is mine Where no stars

96

shine, But I die _____ with the dawn _____

sva - - - - -

102

All f

Old
Old

f Grief, how far can you go?
f Grief, how far can you go?

107

ser-vant Death, with sol-ving rite, Pours fi-nite in-to in-fi-nite.
ser-vant Death, with sol-ving rite, Pours fi-nite in-to in-fi-nite.

Wilt thou freeze
Wilt thou freeze

112

Old ser - vant Death, with
 Old ser - vant Death, with
 love's ti - dal flow, Whose streams through Na - ture cir - cling go?
 love's ti - dal flow, Whose streams through Na - ture cir - cling go?

116

sol - ving rite, Pours fi - nite in - to in - fi - nite.
 sol - ving rite, Pours fi - nite in - to in - fi - nite.
 Or nail the wild star to its track
 Or nail the wild star to its track

121

mp
Love, how far can you go?

mp
Love, how far can you go?

mp
On the half - climbed Zo - di - ak? Love, how

On the half - climbed Zo - di - ak? Love, how

mp

127

mf
Love, how

mf
Love, how

far can you go? Love,

far can you go? Love,

mf

133

cresc.
far can you go?

cresc.
far can you go?

mf *cresc.* *f*
Love, how far can you go?

Love, how far can you go?

139

ff $\overset{2}{\curvearrowright}$
Love, how far can you go?

ff $\overset{2}{\curvearrowright}$
Love, how far can you go?

ff $\overset{2}{\curvearrowright}$
Love, how far can you go?

ff $\overset{2}{\curvearrowright}$
Love, how far can you go?

145

ff

Through all light and all shade,

ff

Through all light and all shade,

ff

Through all light and all shade,

ff

Through all light and all shade,

sva

ff

151

Past all things made,

Past all things made,

Past all things made,

Past all things made,

loco

2

2

sva

2

157

And deep be - yond

And deep be - yond

And deep be - yond

And deep be - yond

(8va) *loco*

163

death: deep be - yond death:

death: deep be - yond death:

death: deep be - yond death:

death: deep be - yond death:

169

mp
Af - ter these tears And fail - ure of
mp
Af - ter these tears And fail - ure of
mp
Af - ter these tears And fail - ure of
mp
Af - ter these tears And fail - ure of

mf

Detailed description: This system contains measures 169 through 174. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked *mp* and contain the lyrics "Af - ter these tears And fail - ure of". The piano accompaniment includes arpeggiated chords in the right hand and block chords in the left hand, marked *mf*. A large watermark "PhotoCopia" is visible across the page.

175

breath, In o - ther spheres,
f
breath, In o - ther spheres,
f
breath, In o - ther spheres,
f
breath, In o - ther spheres,

f

Detailed description: This system contains measures 175 through 180. It features four vocal staves and a piano accompaniment. The vocal lines are marked *f* and contain the lyrics "breath, In o - ther spheres,". The piano accompaniment consists of block chords in both hands, marked *f*. A large watermark "PhotoCopia" is visible across the page.

181

and o - ther years,

and o - ther years,

and o - ther years,

and o - ther years,

8^{va}

187

ff Deep be - yond, Deep be - yond, Deep be - yond,

ff Deep be - yond, Deep be - yond, Deep be - yond,

ff Deep be - yond, Deep be - yond, Deep be - yond,

ff Deep be - yond, Deep be - yond, Deep be - yond,

Deep be - yond, Deep be - yond, Deep be - yond,

ff

8^{va}

193

death!" _____ Deep be - yond,

death!" _____ Deep be - yond,

death!" _____ Deep be - yond,

(8^{va})

199

Deep be - yond, Deep be - yond, death!" _____

Deep be - yond, Deep be - yond, death!" _____

Deep be - yond, Deep be - yond, death!" _____

(8^{va})

205

Musical score for measures 205-212. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves contain long, sustained notes with fermatas, indicating a long note or a breath mark. The piano accompaniment staff features a melodic line in the right hand and a bass line in the left hand, both with sustained notes and fermatas.

(8^{va})

Piano accompaniment for measures 205-212. The right hand features a melodic line with eighth notes and rests, while the left hand plays a bass line with sustained notes and fermatas. A dashed line above the staff indicates an octave transposition (8^{va}).

213

Musical score for measures 213-220. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves contain long, sustained notes with fermatas. The piano accompaniment staff features a melodic line in the right hand and a bass line in the left hand, both with sustained notes and fermatas.

(8^{va})

Piano accompaniment for measures 213-220. The right hand features a melodic line with eighth notes and rests, while the left hand plays a bass line with sustained notes and fermatas. A dashed line above the staff indicates an octave transposition (8^{va}). The piece concludes with a final chord marked *p* (piano).

11. Wherever You Go Now

John Buxton

*This movement inspired by the courageous life of Evelyn Nasca,
dedicated to all who have lost one they love.*

Clif Hardin

♩ = 84 *Espressivo, rubato*

pp *p*

Wher - ev - er you go now _____ I go with you: _____

pp *p*

Wher - ev - er you go now _____ I go with you: _____

pp *mp*

I am the wind _____ I tou - sle your hair, _____

pp *mp*

I am the wind _____ I tou - sle your hair, _____

poco cresc.

10 *mf* *rubato*

Fling it a-way from brow and tem-ple, Back from your cheek and your small ear bare, ___

Fling it a-way from brow and tem-ple, Back from your cheek and your small ear bare, ___

rubato

14 *p*

Wher - ev - er you go now. Wher - ev - er you go now. ___

Wher - ev - er you go now. Wher - ev - er you go now. ___

p

sempre legato e espressivo

p

I am the sun - light that wa - kens with you, I am your sha - dow a - long the grass, Wher -

p

p

In the quick - set hed - ges when you go walk - ing I

p

In the quick - set hed - ges when you go walk - ing I

ev - er you go now. _____

27

mf

dance on the leaves to see you pass Wher - ev - er you go now._____ Wher-

mf

dance on the leaves to see you pass Wher - ev - er you go now._____ Wher-

mf

Wher-

mf

Wher-

mp

31

f

Piu mosso

ev - er you go now._____ Wher - ev - er you go now._____ In au - tumn that

f

ev - er you go now._____ Wher - ev - er you go now._____ In au - tumn that

f

ev - er you go now._____ Wher - ev - er you go now._____ In au - tumn that

f

ev - er you go now._____ Wher - ev - er you go now._____ In au - tumn that

mf

cresc.

f Piu mosso

36

scat - ters rain on your win - dows, In win - ter that brings the si - lent

scat - ters rain on your win - - - dows, In win - ter that brings the si - lent

scat - ters rain on your win - dows, In win - ter that brings the si - lent

scat - ters rain on your win - - - dows, In win - ter that brings the si - lent

p

8va

41

snow To lift long night from earth's la - den shoul - ders,

snow To lift long night from earth's la - den shoul - ders,

snow, the si - lent snow To lift long night from earth's la - den

snow, the si - lent snow To lift long night from earth's la - den

p

8va

46

mf — My step by your side — *mp* you still may know, *mf* To lift long
mf — My step by your side — *mp* you still may know, *mf* To lift long
 8 shoul - ders, *mf* My step by your side *mp* you still may know, *f* To
 shoul - ders, *mf* My step by your side *mp* you still may know, *f* To

mf *mp* *f*

mf *mp* *f*

mf *mp* *f*

mf *mp* *f*

mf *mp* *f*

mf *mp* *f*

mf *mp* *f*

51

f night from earth's la-den shoul - ders, *mf* My step by your side —
f night from earth's la-den shoul - ders, *mf* My step by your side —
 8 lift — long — night — from earth's la-den shoul - ders, *mf* My step by your
 lift long night from earth's la-den shoul - ders, *mf* My step by your

f *mf* *mf* *f*

f *mf* *mf* *f*

f *mf* *mf* *f*

f *mf* *mf* *f*

f *mf* *mf* *f*

f *mf* *mf* *f*

f *mf* *mf* *f*

f *mf* *mf* *f*

56

— you still may know, *mp* Wher - ev - er you go now. *mp*
 — you still may know, *mp* Wher - ev - er you go now. *mp*
 side you still may know, *mp* Wher - ev - er you go *mp*
 side you still may know, Wher - ev - er you go *mp*

61

Stare at the *p*
 Stare at the *p*
 now. *pp*
 now. *pp*
p semplice

67

fire, _____ at the cord - ed mould - ing _____ That

fire, _____ at the cord - ed mould - ing _____ That

72

holds the ash _____ on the fire - back there. _____ Do you not hear me?

holds the ash _____ on the fire - back there. _____ Do you not hear me?

77

I am with you. My hands are strok - ing your fire - lit hair, And you may

I am with you. My hands are strok - ing your fire - lit hair, And you may

81

rest now. And you may rest now.

rest now. And you may rest now.

mp

I am the sun - light that wa - kens with you,

85

mp
And you may rest now.

mp
And you may rest now.

mf
I am your sha - dow a - long the grass, Wher - ev - er you go now In the quick - set

mp
Wher - ev - er you go now

89

mf
Do you not hear me? I am with you.

oo (oo)

mf
hed - ges when you go walk - ing I dance on the leaves to see you pass Wher -

oo (oo) Wher -

93

now. Wher - ev - er you go now. Wher - ev - er you go now. Wher - ev - er you go now. Wher - ev - er you go now.

mf *f* *mf* *f* *f* *cresc.*

97

ev - er you go now. Wher - ev - er you go Wher - ev - er you ev - er you go now. Wher - ev - er you go Wher - ev - er you ev - er you go now. Wher - ev - er you go Wher - ev - er you ev - er you go now. Wher - ev - er you go Wher - ev - er you

f

102

go now. And you may

go now. And you may

go now.

go now.

108

rest now, you may rest now,

rest now, you may rest now,

114

you may rest now. *pp*
you may rest now. *pp*

This system contains two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "you may rest now." and "you may rest now." with a *pp* dynamic marking. The piano accompaniment consists of a treble and bass clef staff with a piano (8) marking.

pp

This system shows the piano accompaniment for measures 114-118, featuring a treble and bass clef staff with a piano (8) marking and a *pp* dynamic marking.

119

This system contains two vocal staves and two piano accompaniment staves. The vocal staves have a fermata over the final note. The piano accompaniment consists of a treble and bass clef staff with a piano (8) marking.

This system shows the piano accompaniment for measures 119-123, featuring a treble and bass clef staff with a piano (8) marking and a fermata over the final note.

Optional bass solo

2. Telos

John Hall Wheelock

Clif Hardin

Broad and expressive ♩ = 84

Bass solo

Give me your hand By these grey wa - ters The day is

end - ing. Al - read - y the first_ Faint star pierc-es The

veil_ of hea - ven. Oh, the long way We two have come, In_ joy_ to -

mp

poco accel. e cresc.

poco accel. e cresc.

6

11

16

geth - er, to these grey shores and qui - et wa - ters _____ And the days end - ing

This system contains measures 16 through 20. It features a vocal line in bass clef and a piano accompaniment in G major with a bass line in bass clef. The lyrics are: "geth - er, to these grey shores and qui - et wa - ters _____ And the days end - ing".

21

The day is end - ing. _____ The jour - ney is end - ed. _____

This system contains measures 21 through 25. It features a vocal line in bass clef and a piano accompaniment in G major with a bass line in bass clef. The lyrics are: "The day is end - ing. _____ The jour - ney is end - ed. _____".

26

Give me your hand, Give me your hand, Give me _____

This system contains measures 26 through 31. It features a vocal line in bass clef and a piano accompaniment in G major with a bass line in bass clef. The lyrics are: "Give me your hand, Give me your hand, Give me _____".

32

your hand. _____

This system contains measures 32 through 36. It features a vocal line in bass clef and a piano accompaniment in G major with a bass line in bass clef. The lyrics are: "your hand. _____".