

***ANDREA CLEARFIELD***



***Singing into Presence***

***SATB chorus and orchestra***

**FULL SCORE**

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# INSTRUMENTATION

3 FLUTES (3 DOUBLES ALTO FLUTE AND PICCOLO)  
3 OBOES (3 DOUBLES ENGLISH HORN)  
2 CLARINETS IN B $\flat$   
BASS CLARINET  
3 BASSOONS (3 DOUBLES CONTRA BASSOON)

4 HORNS IN F  
3 TRUMPETS IN C  
2 TENOR TROMBONES  
1 BASS TROMBONE  
TUBA

TIMPANI  
PERCUSSION (3 PLAYERS)

HARP  
PIANO/CELESTA (1 PLAYER)  
STRINGS

## PERCUSSION LIST

3 Timpani

I  
Marimba, 4  $\frac{1}{3}$  octave, Glock  
Crash Cymbals (small), Suspended Cymbal (M), Tam-Tam, Claves  
Mounted Castanets, Triangle, Woodblocks (H, M)

II  
Vibraphone, Xylophone, Chimes,  
Sus Cymbal M, 4 gradated Timbales,  
Ratchet, Flexatone, Tambourine,  
Mark Tree, Sand Blocks  
Bass bow

III  
3 Gradated Toms and B.D., Snare drum,  
Suspended Triangle, Log Drum  
Suspended Crotales, Sus. Cymbal (L)  
Small metal, 2 Small Gongs, Mounted Guiro.  
Bell Tree

### Notes:

Accidentals refer to the octave in which they appear. Some courtesy accidentals are included for ease.

## Triage

We knew it was coming, the darkness, the forest, the absence of light,  
so we held one another and entered. What else could we do?

We did not expect deeper darkness  
and yet there it was; how could that be?

Still.

We stood still,  
and still, we could choose.

Futures called from distant perches.

We sang ourselves into presence.

The only way through is now.

We held each other's hands and we did not let go.

We stepped forward, listening.

Some of us turned away. Most of us went on.

Death. We grieved.

Loss. Memories.

Still.

We whispered our dreams and set them on altars  
in our hearts.

We held one another.

We sang ourselves into presence.

First this step, then this. Together. Now and now and now  
and now. We suffered but we did not fear.

We breathed hope; in and out the music  
of hope for this moment  
and this one.

We did not expect deeper love  
and yet there it was; how could that be?

And then the moonlight spilled through the trees...

We held each other's hands  
and we walked into the new day,  
the different world.

We sing ourselves into presence.

Still.

We begin.

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and Symphony Orchestra, Drs. David Edmonds and Matthew Forte, Directors;  
and for all those affected by the COVID-19 Pandemic*

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## Percussion I Key

Marimba  
Glock  
Crash Cymbals (S)  
Suspended Cymbal (M)  
Tam-Tam  
Woodblocks (H, M)  
Mounted Castanets  
Suspended Triangle  
Claves

## Percussion II Key

Vibraphone  
Xylophone  
Chimes  
Suspended Cymbal (M)  
Mark Tree  
Timbales (4 gradated)  
Ratchet  
Flexatone  
Sandblocks  
Tambourine  
Bass Bow

Chime pitches (ascending order): A, C, D

## Percussion III Key

B.D.  
Triangle (L)  
Sizzle Cymbal  
Suspended Cymbal (L)  
Snare Drum  
Toms (H,M,L)  
Log Drum  
Mounted Guiro (metal scraper)  
Bell Tree  
Small Gongs (H, M)  
Crotales (B, F, F#, G, A, B, C#, D#)  
Low Metal  
*(player's choice)*

The musical score consists of three staves, each with a different clef and a series of notes. Above each note is a box containing the name of the instrument to be played. Percussion I uses a treble clef and includes instruments like Sus. Cym., Tam-Tam, Woodblock (H, M), Crash Cym., Castanets, Triangle, and Claves. Percussion 2 also uses a treble clef and includes Timbales, Sus. Cym., Ratchet, Tambourine, Flexatone, and Sandblocks. Percussion 3 uses a bass clef and includes Toms (H, M, L), B.D., Snare, Sus. Cym. (M), Log Drum (H), Small Gongs, and Low metal. Some notes in Percussion 2 and 3 have dashed lines above them, indicating that the instrument is not to be played for that duration.

# SINGING INTO PRESENCE

Poetry by Catherine M. O'Meara

Andrea Clearfield, 2022

Andante ♩ = 76

The score is for a symphony orchestra and includes parts for woodwinds, brass, percussion, strings, and piano. The tempo is Andante at 76 beats per minute. The key signature is C major. The score is divided into measures, with a 3/4 time signature indicated on the right side of the page. The woodwind section includes Flute (1,2), Flute 3, Oboe (1,2), Clarinet (1,2), Bass Clarinet 3, Bassoon (1,2), Horn (1,2), Horn (3,4), Trumpet (1,2), Trumpet 3, Trombone (1,2), and Bass Trombone/Tuba. The brass section includes Trumpet (1,2), Trumpet 3, Trombone (1,2), and Bass Trombone/Tuba. The percussion section includes Timpani, Percussion 1 (Mba. soft mallets, Glock), Percussion 2 (Vibes motor off, Glock), and Percussion 3 (B.D., L.v. sim.). The piano section includes Piano/Cello and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various dynamics such as pp, mp, mf, p, and sfz, and performance instructions like 'Solo', 'St. mute', 'L.v. sim.', 'div.', 'loco', 'espr.', 'unis.', 'arco gli altri', and 'one bass pizz.'. The score is marked with a 3/4 time signature on the right side of the page.

Singing into Presence - Full Score

This is a full score musical score for the piece "Singing into Presence". The score is written for a large orchestra and includes the following instruments and parts:

- Flt. (1,2)
- Flt. 3
- Ob. (1,2)
- Ob. 3
- Cl. (1,2)
- Bs. Cl. 3
- Bsn. (1,2)
- Hn. (1,2)
- Hn. (3,4)
- Trpt. (1,2)
- Trpt. 3
- Tbn. (1,2)
- B. Tbn/Tba
- Timp.
- Perc. 1 (Mba.)
- Perc. 2 (Glock)
- Perc. 3 (Mba., medium mallets)
- Pno./Cel.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score is in 3/4 time and features a complex rhythmic structure with frequent changes between 3/4 and 4/4. The music is characterized by lush textures, with many notes beamed together and frequent use of triplets and sixteenth notes. Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). Performance instructions include *loco*, *senza sord.* (without mutes), *non div.* (non-divisi), *div.* (divisi), and *arco unis.* (arco unison). The score includes various articulations such as slurs, accents, and breath marks. The percussion parts feature mallets and glockenspiel. The woodwinds and strings play intricate melodic and harmonic lines, often with complex rhythmic patterns. The overall texture is dense and expressive.

Singing into Presence - Full Score

*Poco più mosso* ♩ = 80

*pressing forward*

Flt. (1,2) *f* *mf*

Flt. 3 *f* *mf*

Ob. (1,2) *f* *mf* 1.

Ob. 3 *mf* *mf* 3

Cl. (1,2) *f* *mp* 6 3 6 3

Bs.Cl. 3 *f*

Bsn. (1,2) *f*

Bsn. 3 *f* *mf* 6 *Solo* *E.H.*

Hn. (1,2) *p* 1. *a2* *p*

Hn. (3,4) *p*

Trpt. (1,2) *f*

Trpt. 3 *f*

Tbn. (1,2) *f*

B. Tbn/Tba *f* *mp* *Tba.*

Timp. *f*

Perc. 1 *f* *mp* 6 3 6 3

Perc. 2 *f* *p*

Perc. 3 *f* *ppp* *Gong* *Triangle* *light metal beater*

Pno./Cel. *f* *mp* 6

Hp. *f* *p* *mp* *G* *♯*

Vln. I *f* *mp* *pizz.*

Vln. II *f* *mp* *pizz.* *non. div.*

Vla. *f* *mp* 6 3 6 3

Vc. *f* *mp* 3

Db. *f* *p* *mp*



Singing into Presence - Full Score

This is a full score musical score for the piece "Singing into Presence". The score is written for a large orchestra and includes the following parts:

- Flutes:** Flt. (1,2), Flt. 3
- Oboes:** Ob. (1,2), Ob. 3
- Clarinets:** Cl. (1,2), Bs. Cl. 3
- Bassoons:** Bsn. (1,2), Bsn. 3
- Horns:** Hn. (1,2), Hn. (3,4)
- Trumpets:** Trpt. (1,2), Trpt. 3
- Trombones:** Tbn. (1,2), B. Tbn/Tba
- Timpani:** Timp.
- Other Percussion:** Perc. 1, Perc. 2, Perc. 3 (Tom (L))
- Piano/Cello:** Pno./Cel.
- Harps:** Hp.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Db.

The score is marked with **appassionato** at the beginning and **calando** later on. It features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf p* (mezzo-forte piano). There are also performance instructions like *div.* (divisi) and *unis.* (unison). The score includes complex rhythmic patterns with triplets and rests, and changes in time signature (4/4, 3/4, 2/4). Specific performance notes include "a2" (second octave), "To Flute", "Sus. Cym." (Sustained Cymbal), and "Tom (L)". The score is numbered 31 at the beginning of the first system and 9 at the end of the last system.



Meno mosso  $\text{♩} = 80$

39

Flt. (1,2) *mf* *mp* *p*

Flt. 3 *mf* *mp* *p* To Alto FL

Ob. (1,2) *mf* *mp* *p*

Ob. 3 *mf* *mp* *p*

Cl. (1,2) *mf* *mp* *p*

Bs.Cl. 3 *mf* *mp*

Bsn. (1,2) *mf* *mp* *p*

Bsn. 3 *mf*

Hn. (1,2) *mf* *p* *mf* *p*

Hn. (3,4)

Trpt. (1,2) *mf* *mf* *mp* *p* *mf*

Trpt. 3 *mf* *mf* *mp* *p* *mf* *p*

Tbn. (1,2) *mf* *p* *mf* *pp*

B. Tbn/Tba *mf*

Timp. *mf* *p* *pp*

Perc. 1 *mf* *mp* *p* *p* *pp*

Perc. 2 *mf* *mp*

Perc. 3 *mf* *mp* *p* *pp*

Pno./Cel. *mf* *mp* *p* To Piano

Hp. *mf* *mp* *p* *p*

Vln. I *mf* *mp* *p* *pp*

Vln. II *mf* *mp* *p* *pp*

Vla. *mf* *mp* *espr.* *espr.*

Vc. *mf* *mp*

Db. *mf* *mp*

39

Flute

Tba.

Glock

Mba.

Vibes motor on

B.D.

Celesta

div.

non. div.

pizz.

unis.

espr.

div.

Singing into Presence - Full Score

12

rit.

Con moto ♩ = ca. 69

*p*

44

T. we knew, we knew, we knew it was com-ing, the dark-ness, the

B. We knew, we knew, we knew it was com-ing, we knew, we knew, we knew it was com-ing, the dark-ness, the

Ob. 3

Cl. (1,2) a2

Bs.Cl. 3

Bsn. (1,2) Solo *mp* *staccatiss.* *p*

Bsn. 3

Hn. (1,2) 1. con sord. *pp*

Hn. (3,4) 3. con sord. *pp*

B. Tbn/Tba *p*

Timp. *p secco* *sim.*

Perc. 2 *pp*

Perc. 3 B.D. partly muffled *pp*

Hp. B $\natural$  G $\sharp$

Vln. I *div. arco* *ppp* *espr.* *p*

Vln. II *div. arco* *ppp*

Vla. *ppp* *gritty, at the frog*

Vc. *ppp* *tutti staccatiss.* *p* *gritty, at the frog arco* *fp*

Db. *pizz.* *p* *fp*

*p*

56

A. *p*  
We knew, we knew, we

T. *p*  
for - est, the ab - sence of light,

B. *p*  
for - est, the ab - sence of light, the ab - sence of light, We knew, we

Flt. 3 *leggiero pp*

Ob. 3

Cl. (1,2) *fp mp*

Bs. Cl. 3 *fp p*

Bsn. (1,2) *pp a2 leggiero p*

Bsn. 3

Hn. (1,2)

Hn. (3,4)

Tbn. (1,2) *p*

B. Tbn/Tba *p mp p*  
Bs. Tbn. Harmon mute

Timp. *p* *sim.*

Perc. 3 *p*  
Snare

Pno./Cel. *Piano fp* *p secco*

Hp. *p*

Vln. I

Vln. II *mp ord.*

Vla. *fp p*

Vc. *fp ord. div. p*

Db. *p*

Singing into Presence - Full Score

62 *p* (option for S1 to sing 8va through m. 71)

The score is divided into vocal and instrumental sections. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "we knew, we knew, we knew it was com - ing, the dark - ness,". The instrumental parts include Flutes (1,2), Clarinets (1,2), Bassoon (3), Horns (3,4), Trumpets (1,2), Trombones (1,2), Percussion (3), Piano/Cello, Harp, Viola, Violoncello, and Double Bass. Performance markings include *p*, *mp*, *pp*, *1. leggiero*, *senza sord.*, *Harmon mute*, and *B.D.*. The score is framed by large decorative brackets on the left and right sides.

Meno mosso  $\text{♩} = 60$

69

S. the for - est, the ab - sence of light, so we held one an - oth - er and

A. the for - est, the ab - sence, the ab - sence of light, so we held one an - oth - er and

T. the for - est, the ab - sence of light, the ab - sence of light, so we held one an - oth - er and

B. the for - est, the ab - sence of light, so we held one an - oth - er and

Flt. (1,2) *p* *fz.* *mf*

Flt. 3 *p* *fz.* *mf*

Ob. (1,2) *p* *mf* *mp*

Ob. 3 *p* *mf*

Cl. (1,2) *p* *mf*

Bs. Cl. 3 *mf*

Bsn. (1,2) *mp* *mf*

Bsn. 3 *mp*

Hn. (1,2) *mf p* *mf p* *p* *mf* *mp*

Hn. (3,4) *mf p* *mf p* *p* *mf* *mp*

Trpt. (1,2) *p* *p* *mf*

Trpt. 3 *p* *mf*

Tbn. (1,2) *p* *p* *mf*

B. Tbn/Tba *p* *p* *fp*

Timp. *mp* *mf*

Perc. 1 *Sus. Cym.* *soft sticks* *mp* *mf*

Perc. 2 *Timbales* *ppp* *mf*

Perc. 3 *p* *mf*

Pno./Cel. *mf p* *f*

Hp. *mp* *mf* *f* *F#* *Bb F#*

Vln. I *gritty, at the frog* *fp* *mf p* *mf* *ord.*

Vln. II *gritty, at the frog* *fp* *mf p* *mf* *ord.*

Vla. *gritty, at the frog* *fp* *mf p* *mf* *unis ord.*

Vc. *gritty, at the frog* *fp* *mf p* *mf* *ord.*

Db. *fp* *arco* *mf p* *mf* *div.*

*mp* *mf p* *mf*



Singing into Presence - Full Score

Flt. (1,2) *mp* *mf* *pp* *p* *pp* *poco rit.*

Flt. 3 *mp* *mf* *pp* *p* *pp*

Ob. (1,2) *mf* *pp* *espr.*

Ob. 3 *mf*

Cl. (1,2) *mf* *a2 espr.*

Bs.Cl. 3 *mf*

Bsn. (1,2) *mf*

Bsn. 3 *mf*

Hn. (1,2) *mf* *pp* *mp* *pp* *p* *espr.* *gl.*

Hn. (3,4) *mf* *pp* *mp* *pp* *p* *a2 gl.*

Trpt. (1,2) *mf p* *senza sord.*

Trpt. 3 *p* *mf p*

Tbn. (1,2) *mf* *a2*

B. Tbn/Tba *mf*

Timp. *f* *mf* *p*

Perc. 1 *mf*

Perc. 2 Chimes *f*

Perc. 3 Tom (L) *f*

Pno./Cel. *f* *mf* *mp*

Hp. *f* *mf* *mp* Set all flats

Vln. I *div.* *f* *mp* *flautando, slightly sul pont.*

Vln. II *f* *mp* *flautando, slightly sul pont.*

Vla. *div.* *f* *mf* *gl.* *unis.* *espr.* *gl.*

Vc. *f* *gl.* *espr.* *gl.*

Db. *non div.* *f* *gl.* *gl.* *espr.* *gl.*

Singing into Presence - Full Score

18

Grave ♩ = 66

85 *p*

S We did not expect deeper darkness, yet there it was; how could that *mf*

A We did not expect deeper darkness, yet there it was; how could that *mf*

T We did not expect deeper darkness, yet there it was; how could that *mf*

B We did not expect deeper darkness, yet there it was; how could that *mf*

Flt. (1,2) *pp* *p*

Flt. 3 *pp* *p*

Ob. (1,2) *p* 1. 2. *mp*

Ob. 3 *mp*

Cl. (1,2) *pp* *p* *mp*

Bs. Cl. 3 *pp* *p* *mp*

Bsn. (1,2) *pp* *p* *mp*

Bsn. 3 *pp* *mp*

Hn. (1,2) *pp*

Hn. (3,4) *pp*

Trpt. (1,2) *St. mute* *sfp* *St. mute*

Trpt. 3 *St. mute* *sfp*

Tbn. (1,2) *St. mute* *sfp* *p*

B. Tbn/Tba *Tba.* *Bs. Tbn.* *St. mute* *p*

Timp. *ppp* *p*

Perc. 1 *B.D.* *Mba.* *Toms* *Snare* *mp*

Perc. 3 *ppp* *p* *mp*

Pno./Cel. *mp* *mf*

Hp. *mp* *mf*

Vln. I *punta d'arco* *pp* *p* *mf* *div.*

Vln. II *punta d'arco* *pp* *p* *mp* *div.*

Vla. *punta d'arco* *pp* *p* *mp* *div.*

Vc. *pp* *unis.* *punta d'arco* *p* *mp*

Db. *punta d'arco* *pp* *one player on low C#* *div.* *p* *mp*

*molto cresc.*

*no breath*

(♩ = ♩)

89

S. *be?* *no breath* *f* Still. We stood still, and

A. *be?* *f* Still. We stood still, and

T. *be?* *f* Still. We stood still, and

B. *be?* *f* Still, still,

Flt. (1,2) *p* *mf* *mp*

Flt. 3 *p* *mf* *mp*

Ob. (1,2) *mf*

Ob. 3 *mf*

Cl. (1,2) *mf*

Bs. Cl. 3 *mf*

Bsn. (1,2) *mf*

Bsn. 3 *mf*

Trpt. (1,2) *p* *mf* *mp*

Trpt. 3 *p* *mf* *mp*

Tbn. (1,2) *mf* *p* *mf* *mp*

B. Tbn/Tba *p* *mf* *mp* [Tba.]

Timp. *mp* *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*

Perc. 3 *mf* *mp*

Pno./Cel. *f*

Hp. *ff*

Vln. I *p* *mf* *div.*

Vln. II *unis* *p* *mf*

Vla. *unis* *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

Singing into Presence - Full Score

Poco più mosso  $\text{♩} = 72$   
( $\text{♩} = \text{♩}$ ) 3 solos or small group  
*cantabile*

dis - tant perch - es

92

S still, we could choose. Fu - tures called from dis - tant perch - es, Fu - tures

A still, we could choose. Fu - tures called from dis - tant perch - es, Fu - tures

T still, we could choose. Fu - tures

B still, we could choose. Fu - tures called from dis - tant perch - es, Fu - tures

Flt. (1,2) *p* *mp cantabile*

Flt. 3 *p* *mp cantabile*

Ob. (1,2) *mp cantabile*

Cl. (1,2) *p* *mp* *p* *mp cantabile*

Bs.Cl. 3 *p* *mp cantabile*

Bsn. (1,2) *p* *mp* *p* *mp cantabile*

Hn. (1,2) *p* *pp*

Hn. (3,4) *p* *pp*

Trpt. (1,2) *p* *pp* *pp*

Trpt. 3 *pp*

Tbn. (1,2) *p* *pp*

B. Tbn/Tba *pp*

Perc. 3 Triangle *p*

Pno./Cel. *mp* *p*

Hp. *mp* *p* *mf* *arp.* *D* *arp.* *E*

Vln. I *mp* *pizz. strum* *mp* *pizz. strum*

Vln. II *div.* *mp* *non. div.* *p* *non. div.* *pizz. strum* *mp*

Vla. *mp* *p* *pizz. strum* *mp*

Vc. *mp* *non. div.* *p* *pizz. strum* *arco* *mp*

Db. *mp* *arco* *pizz.* *p*

98

*tutti mp*

S  
fu - tures called, fu - tures called, fu - tures called. We sang our - selves, we

*mp tutti*

A.1  
fu - tures called, fu - tures called, fu - tures called. We sang our - selves, we

*mp tutti*

A.2  
fu - tures Fu - tures called, fu - tures called. We sang our - selves, we

T.  
called from dis - tant per - ches, fu - tures called, fu - tures called. We sang our - selves, we

*tutti mp*

B.  
fu - tures called, fu - tures called, fu - tures called, fu - tures called. We sang our - selves, we

*mp*

Flt. (1,2)  
a2

Flt.3

*mp*

Ob. (1,2)  
a2

Ob. 3

*mp*

Cl. (1,2)  
a2

Bs.Cl. 3

*mp*

Bsn. (1,2)  
a2

*mp*

Hn. (1,2)  
senza sord.  
a2

*p*

Perc. 2  
Vibes

*mp*

Perc. 3  
B.D.

*pp*

Hp.  
*p* Set all naturals

*sim.*

Vln. I  
*p*

*sim.*

Vln. II  
*pp.*

Vla.  
*p*

Vc.  
*espr.*

*mf*

*non. div.*

*pp sub.*

arco

Db.  
*pp sub.*

Singing into Presence - Full Score

103

S. sang our - selves, we sang our - selves, we sang our - selves, we sang our - selves in - to pres - ence. *mf*

A.1 sang our - selves, we sang our - selves, we sang our - selves, we sang our - selves in - to pres - ence. *mf*

A.2 sang our - selves, we sang our - selves, we sang our - selves, we sang our - selves in - to pres - ence. *mf*

T. sang our - selves, we sang our - selves, we sang our - selves, we sang our - selves in - to pres - ence. *mf*

B. sang our - selves, we sang our - selves, we sang our - selves, we sang our - selves in - to pres - ence. *mf*

one voice on bar line sang, we sang, we

Flt. (1,2) *p* *mf*

Flt.3 *p* *mf*

Ob. (1,2) *p* *mf* Solo *espr.* *f*

Cl. (1,2) *a2* *p* *mf*

Bs. Cl. 3 *p* *mf*

Bsn. (1,2) *p* *mf*

Bsn. 3 *p* *mf*

Hn. (1,2) *mf*

Hn. (3,4) *senza sord.* *a2* *p* *mf*

Trpt. (1,2) *senza sord.* *p* *mf*

Trpt. 3 *senza sord.* *p* *mf*

Tbn. (1,2) *a2* *senza sord.* *p* *mf*

B. Tbn/Tba *Bs. Tbn.* *senza sord.* *p* *mp*

Timp. *p*

Perc. 1 *Tam-Tam* *soft sticks* *pp* *l.v.* *p*

Perc. 2 *Timbales* *p* *mf*

Perc. 3 *Sus. Cym.* *p*

Pno./Cel. *mp* *mf*

Vln. I *arco* *pp* *div.* *mf* 1. emerging *ppp*

Vln. II *arco* *pp* *div.* *mf* 1. *ppp*

Vla. *arco* *pp* *div.* *mf*

Vc. *div.* *mf*

Db. *mf*

Singing into Presence - Full Score

Risoluto ♩ = 60

(♩ = ♩)

accel.

112

S. *p* as one voice  $\overset{3}{\text{trill}}$  the on-ly way through is now.

A. *p* as one voice  $\overset{3}{\text{trill}}$  the on-ly way through is now.

T. *p* as one voice  $\overset{3}{\text{trill}}$  the on-ly way through is now.

B. *p* as one voice  $\overset{3}{\text{trill}}$  the on-ly way through is now.

Flt. (1,2) *ppp* 1.

Flt. 3 *ppp*

Ob. (1,2)

Cl. (1,2) 1. *p* *mp* *pp*

Bs. Cl. 3 *p*

Bsn. (1,2) 1. *mf* *pp*

Bsn. 3 *pp*

Hn. (1,2) *pp* a 2 *pp*

Hn. (3,4) *pp*

Timp. *p*

Perc. 1 Glock *p* *ppp* Mba. soft mallets

Perc. 2 Mark Tree *p* L.v. gently swipe bells *pp* Vibes

Perc. 3 *p* L.v. Triangle

Pno./Cel. 112 *f*

Hp. 112 *mf* *p* B $\flat$  E $\flat$

Vln. I 112 *pp* *tutti* *sul tasto* *p* *ord.* *pp*

Vln. II *pp* *tutti* *sul tasto* *p* *pp*

Vla. 1., 2. *ppp* *pp* *sul tasto* *p* *ord.* *pp*

Vc. 1. *fp* *ord.* *pp* *gli altri*

Db. 1., 2. *div.* *pizz.* *fp* *pp* *tutti pizz.*





Singing into Presence - Full Score

128

A. we knew it was com-ing, We knew, we knew, we knew it was com-ing, We knew, we knew, we knew it was

T. We knew, we knew, we knew it was com-ing, We knew, we knew, we knew it was

B. (bar.) We knew, we knew, we knew it was com-ing, we knew, we knew, we knew it was

Flt. (1,2) 1. *leggiero* (ossia: may omit some repeated notes) *mp*

Cl. (1,2) *mp*

Bsn. (1,2) a2

Bsn. 3 *p*

Timp. *p*

Perc. 1 Mba. *p* *pp* *pp*

Perc. 2 Xylo. *p*

Perc. 3 Guiro metal scraper *p*

Pno./Cel. *p*

Hp. 128

Vln. I 128 pizz. *p* sul pont. arco *p* ord. pizz. *p* sul pont. arco

Vln. II pizz. *p* sul pont. arco *p* ord. pizz. *p* sul pont. arco

Vla. pizz. *p* sul pont. arco *p* ord. pizz. *p* sul pont. arco

Vc. *leggiero* *p*

Db. *p*





poco accel.

145

S. we did not let go. We stepped for - ward, we stepped for - ward, we stepped for - ward, lis-ten-ing, —

A.1. did not let go we did not let go. We stepped for - ward, we stepped for - ward, for - ward, lis-ten-ing, —

A.2. did not let go we did not let go. We stepped for - ward, we stepped we stepped for - ward, lis-ten-ing, —

T. did not let go we did not let go. We stepped for - ward, we stepped for - ward, lis-ten-ing, —

B. we did not let go. We stepped for - ward, we stepped for - ward, lis-ten-ing, —

Flt. (1,2) *p* *mp* *f*

Flt. 3 *p* *mp* *f*

Ob. (1,2) *p* *f*

Ob. 3 *p* *f*

Cl. (1,2) *p* *f*

Bsn. (1,2) *p* *f*

Bsn. 3 *p* *f*

Hn. (1,2) *pp* *p* *pp*

Hn. (3,4) *pp* *pp*

Tbn. (1,2) *p* *mp* *mf*

B. Tbn/Tba *mp* *mf*

Timp. *mp* *mf*

Perc. 1 Wood Block (H) *p* *mf*

Perc. 2 Xylo *p* *f*

Perc. 3 Snare *ppp* *f*

Pno./Cel. *p* *f*

Hp. Set all naturals *mf* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *unis.* *p* *f* Solo *espr.*

Db. *p* *f*

Singing into Presence - Full Score

30

Slower, reflective ♩ = 66

153

S. *pp* *nutti pp* lis-ten-ing.

A. *pp* lis-ten-ing.

T. *pp* lis-ten-ing.

B. *pp* (bar.) lis-ten-ing.

Flt. (1,2) *pp*

Flt. 3 *pp*

Ob. (1,2) *p*

Ob. 3 *pp*

Cl. (1,2) *p*

Bs.Cl. 3 *p*

Hn. (1,2) *pp* *con sord.* a2

Hn. (3,4) *pp* *con sord.*

Trpt. (1,2) *p* *St. mute* a2

Tbn. (1,2) *pp*

B. Tbn/Tba *pp* *con sord.*

Timp. *p*

Perc. 1 *p* *Mba.*

Perc. 2 *pp* *Vibes*

Perc. 3 *pp* *B.D.*

Pno./Cel. *p* *mp*

Hp. *pp* *F#* *mp* *p* *mp* *BbEb*

Vln. I *mf* *Solo* *1. espr.* *gli altri pp* (1. cont.)

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *p* *pp* *espr. mp*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *p* *pp* *gli altri pp*

Vc. *pp* *mp* *pp* *mp* *pp* *mp* *p* *pp* *mp* *1. dolente* *espr.*

Db. *pp* *mp* *pp* *mp* *pp* *mp* *p* *pp* *mp* *1. espr.*

Lento, teneramente ♩ = 60

166

S. *p* Some of us turned a way. Most of us went on, most of us, most of us, *espr.*

A.1 *p* Some of us turned a way. Most of us, most went on, went on,

A.2 *p* Most of us, went on, most of us went, most of us went on,

T. *p* Most of us went on, most of us went on, most of us went on,

B. *p* Most of us went on, most of us went on, most of us went on,

Flt. (1,2) *pp* *p* *mp*

Flt. 3 *p* *mp*

Ob. (1,2) *p* *mp*

Ob. 3 *mp*

Cl. (1,2) *p* *mp*

Bs. Cl. 3 *mp*

Bsn. (1,2) *p* *mp*

Bsn. 3 *p*

Hn. (1,2) *p* *a2*

Hn. (3,4) *p* *a2*

Trpt. (1,2) *p* *1.* *p*

Trpt. 3 *p* *St. mute* *p*

Tbn. (1,2) *p*

B. Tbn/Tba *p*

Timp.

Perc. 2 *Vibes* *mp*

Perc. 3

Pno./Cel. *mp*

Hp. *mp* *div.*

Vln. I *tutti, div.* *pp* *mp* *div.*

Vln. II *tutti* *non. div.* *pp* *mp*

Vla. *pp* *mp*

Vc. *tutti* *pp* *mp*

Db. *pp* *mp*

Singing into Presence - Full Score

175

S most of us went on. Death. We grieved.

A.1 most of us went on. Death. We grieved.

A.2 most of us went on. Death. We grieved.

T. on. went on. Death. We grieved.

B. on. went on. Death. We grieved.

Flt. (1,2)

Flt. 3

Ob. 3

Cl. (1,2)

Bs. Cl. 3

Bsn. (1,2)

Bsn. 3

Hn. (1,2)

Hn. (3,4)

Trpt. (1,2)

Tbn. (1,2)

B. Tbn/Tba

Timp.

Perc. 1 Tam-Tam ppp l.v.

Perc. 2

Perc. 3 B.D. ppp

Pno./Cel.

Harp. p B# Eb F# pp

Vln. I Solo 1. molto espressivo mf

Vln. II

Vla. non div. 1. pp gli altri p 1.

Vc. div. one player, low C pp 1. pizz.

Db. pp

183

S. Loss. Mem - o - ries, mem - o - ries. Still.

A. Loss. Mem - o - ries, mem - o - ries. Still.

T. Loss. Mem - o - ries, mem - o - ries. Still.

B. Loss. Mem o ries, mem - o - ries. Still.

Flt. (1,2) 1. dark sound

Flt. 3 dark sound

Ob. (1,2) p mf

Cl. (1,2) dark sound

Bs.Cl. 3 dark sound

Bsn. (1,2) p mf a2 3 3 1. pp

Bsn. 3 p pp

Hn. (1,2) a2 pp

Timp.

Perc. 1 Tam-Tam with rubber mallet or superball swipe down to obtain harmonics pp

Perc. 3

Pno./Cel. p

Hp. E4

Vln. I 3 6 3 3 3

Vla. espr. mp pp

Vc. p mf 3 3 pp

Db. tutti arco Solo

*p* *mf* *pp*



199 *mp* *bend pitch*

S *quietly emerging from instrumental texture* *mp* *bend pitch*

A *Ah* *mp* *bend pitch*

T. *quietly emerging from instrumental texture* *pp* *mp* *bend pitch* *Ah*

B. *quietly emerging from instrumental texture* *pp* *Ah* *bend pitch*

Flt. (1,2) *gl.* *gl.* *pp* *a2* *mf p*

Flt. 3 *3* *3* *3* *3* *3* *3* *3* *3*

Cl. (1,2) *mp* *3* *1.* *3* *Solo* *Bs. Cl.*

Bs. Cl. 3 *mf* *3*

Bsn. (1,2) *1.* *3* *3* *a2* *p*

Bsn. 3 *p*

Hn. (1,2) *a2* *3* *3* *3* *3* *3* *3* *3*

Trpt. (1,2) *Harmon mute* *p* *St. mute* *mp* *p*

Trpt. 3 *Harmon mute* *2. Solo* *p*

Tbn. (1,2) *p* *Harmon mute* *1.* *p* *2.*

B. Tbn/Tba *p*

Timp. *p*

Perc. 1 *omit this note if more time needed* *Mba* *3* *3* *3* *3* *3* *3* *3*

Perc. 2

Perc. 3

Pno./Cel. *199*

Hp. *arp. espr.* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf p*

Vln. I *sul pont* *gl.* *pp* *slightly sul pont, flautando* *non. div.* *pizz.* *6* *sul pont* *div.* *ord.* *slightly sul pont, flautando* *3* *ord.* *mf p* *div.*

Vln. II *sul pont* *gl.* *non. div.* *pp* *ord.* *pizz. non. div.* *arco* *mf p*

Vla. *tutti pizz. strum* *sim.* *p* *arco* *3* *sim. pizz.* *arco* *3* *pizz.* *arco* *3* *mf p*

Vc. *tutti div.* *pp* *ord.* *unis* *p*

Db. *tutti pizz.* *pp*

Singing into Presence - Full Score

Più mosso  $\text{♩} = 64$  *p*

205

T. We whis-pered our dreams and

B. *P* We whis-pered our dreams and

Flt. (1,2) *mp*

Flt.3 *mp* *pp*

Ob. (1,2) *mp* *a2*

Ob. 3 *mp*

Cl. (1,2) *mp* *a2*

Bs.Cl. 3 *mp*

Bsn. (1,2) *mp* *a2* 1.

Bsn. 3 *mp*

Trpt. (1,2) *mp* *senza sord.* 2. *p*

Trpt. 3

Tbn. (1,2) 1. *a2* *p*

B. Tbn/Tba *p*

Timp.

Perc. 1 *hard mallets* *mp* *pp*

Perc. 2 *Xylo* *mp* *pp*

Perc. 3 *Toms* *mp* *pp*

Pno./Cel. 205 *p* *mp* *p*

Vc. *mp* *pp* *leggiere*

Db. *arco* *p* *pp*





**Vocal Parts:**  
Soprano (S): hearts, hearts, hearts,  
Alto (A): hearts, we held one an - oth - er, we held one an - oth - er, we  
Tenor (T): hearts, We held one an - oth - er, we held one an - oth - er, we  
Bass (B): hearts, in our hearts, we held, we

**Woodwinds:**  
Flt. (1,2): *mf*  
Flt. 3: *mp* *leggiero* (To Picc.)  
Ob. (1,2): *mf*  
Ob. 3: *mf*  
Cl. (1,2): *mf* a2 *mp*  
Bs. Cl. 3: *mf* *mp*  
Bsn. (1,2): *mf* a2 *mp*  
Bsn. 3: *mf* *mp*

**Brass:**  
Hn. (1,2): *mp*  
Hn. (3,4): *mp*  
Trpt. (1,2): *mp* St. mute  
Trpt. 3: *mp* senza sord.  
Tbn. (1,2): *mf*  
B. Tbn./Tba: *mf*

**Percussion:**  
Timp.: *mf*  
Perc. 1 (Mba): *mp*  
Perc. 2 (Vibes): *mp*  
Perc. 3 (Sus. Cym.): *mf* *pp*

**Piano/Celeste:** *mf*

**Harp:** *mf* B $\sharp$

**Strings:**  
Vln. I: *mf* *div.*  
Vln. II: *mf* *div.*  
Vla.: *mf*  
Vc.: *mf*  
Db.: *mf*

Singing into Presence - Full Score

Con spirito  $\text{♩} = \text{ca. } 69$

229

S. *f* we held one an - oth - er, we sang our - selves, we sang our - selves, we

A. *f* held one an - oth - er, we held one an - oth - er, we held one an - oth - er, we sang our - selves, we sang our - selves, we

T. *f* held one an - oth - er, we held one an - oth - er, we sang, we sang, we

B. *f* held one an - oth - er, we held one an - oth - er, we sang, we sang,

Flt. (1,2) *pp* 1. *p* a2 *f*

Ob. (1,2) *p* 1. *f* a2

Ob. 3 *p* *f*

Cl. (1,2) *f*

Bs. Cl. 3 *p* *f*

Bsn. (1,2) *pp* 1. *p* *f* a2

Bsn. 3 *p* *f*

Hn. (1,2) *p* a2 *mf*

Hn. (3,4) *mf*

Trpt. (1,2) *pp* *mf* senza sord. 1.

Trpt. 3 *pp*

Tbn. (1,2) *mf* senza sord. a2 *mf* senza sord.

B. Tbn/Tba *mf*

Timp.

Perc. 1 *pp* *mf* Sus. Cym.

Perc. 2 *pp*

Perc. 3 *p* *mf* l.v.

Pno./Cel. *mf*

Hp. *p* *mf*

Vln. I *pp* *mf* unis

Vln. II *pp* *mf* unis

Vla. *pp* *mf* div.

Vc. *pp* *mf*

Db. *pp* *mf*

234

S. sang our - selves, we sang our - selves in - to

A. sang our - selves, we sang our selves in - to

T. sang our - selves, we sang our - selves in - to

B. we sang, we sang our - selves in - to

Flt. (1,2) *mf*

Flt. 3 *Picc.* *mf*

Ob. (1,2) *mp*

Ob. 3 *mp*

Cl. (1,2) *mp*

Bs. Cl. 3 *mp*

Bsn. (1,2) *mp*

Bsn. 3 *mp*

Hn. (1,2) *mp* a2 3 3 3

Hn. (3,4) *mp* 3 3 3

Trpt. (1,2) *mf senza sord.* *mf*

Trpt. 3 *mf*

Tbn. (1,2) *mp*

B. Tbn/Tba *mp*

Timp. *mp*

Perc. 1 *mp* *Tam-Tam*

Perc. 2 *mp* *Timbales*

Perc. 3 *mp* *Toms*

Hp. *D#*

Vln. I *div.* *mf*

Vln. II

Vla.

Vc.

Db.



240 *Più mosso* ♩ = ♩ (♩ = c.a. 100)  
*pp* *leggiero*

S  
 First this step, then this,

A  
 First this step, then this,

T.  
*p* *leggiero*  
 First this step, then this,

B.  
*p* *leggiero*  
 First this step, then this,

Flt. (1,2)  
*a2 tongue ram (sounds F# M7 lower)*

Bsn. 3

Hn. (1,2)  
*gl.*

Perc. 1

Perc. 2  
*Xylo*  
*p*

Perc. 3

Pno./Cel.  
*mp*

Hp.  
*mp*

Vln. I  
*slightly sul pont with rapid flautando*  
*mp*

Vln. II  
*mp*  
*gritty, at the frog*

Vla.  
*mp*  
*gritty, at the frog*  
*col legno battuto*  
*p*

Vc.  
*pizz.*  
*pp*  
*col legno battuto*  
*p*

Db.  
*pizz.*  
*pp*



248

S. *p*  
then this, then this

A. *p*  
then this, then this

T. *mp*  
this step, then this, then this, First this step, then this,

B. *mp*  
this step, then this, then this, First this step then this,

Flt. (1,2)

Flt. 3

Ob. (1,2)

Ob. 3 *fp* 3

Cl. (1,2)

Bs. Cl. 3 *p* *fp* 3

Bsn. (1,2)

Bsn. 3 *fp* 3

Hn. (1,2)

Hn. (3,4) *pp*

Trpt. (1,2)

Tbn. (1,2) *p* *senza sord.*

B. Tbn/Tba *p* [Bs. Tbn.]

Timp.

Perc. 1 *p* [Mba.]

Perc. 2 *mf* [Ratchet]

Perc. 3 *mf* [Toms] *f* [Snare (rimshot)] *mf*

Pno./Cel. *mp*

Hp. *mf*

Vln. I *ppp* *ord. punta d'arco*

Vln. II *ppp* *ord. punta d'arco*

Vla. *pizz.* *punta d'arco* *ppp*

Vc. *pizz.* *punta d'arco* *ppp* *mf*

Db. *mp* *mf*

Singing into Presence - Full Score

46

accel.

252

S. *mp* first this step, then this, and then this step, then this, then this, then this, then this, to - geth - er. *mf*

A. this step, then this, then this, then this, step, and then this, to - geth - er. *mf*

T. first this step, then this, and then this step, then this, then this, step, and then this, to - geth - er. *mf*

B. first this step, then this, first this step, then this, then this, then this, then this, then this, to - geth - er. *mf*

Flt. (1,2) *mf*

Flt. 3 *mf*

Ob. (1,2) *mf*

Ob. 3 *mf*

Cl. (1,2) *fp* *mp* *mf*

Bs.Cl. 3 *fp* *mp* *mf*

Bsn. (1,2) *fp* *mp* *mf*

Bsn. 3 *fp* *mp* *mf*

Hn. (1,2) *p* *mp* *a2* *mf*

Hn. (3,4) *p* *mp* *a2* *mf*

Tbn. (1,2) *mp* *a2* *mf*

B. Tbn/Tba *mp* *a2* *mf*

Timp. *mp*

Perc. 1

Perc. 2 Flexatone *mf* Timbales *mp*

Perc. 3 (snare off) *mp* Sus. Cym. on bell *p*

Pno./Cel. 252

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *mp*

Flt. (1,2) *f* *p* *mf* Solo *espr.*

Flt. 3 *f* *p*

Ob. (1,2) *f* *p*

Ob. 3 *f* *p*

Cl. (1,2) *f* *p*

Bs.Cl. 3 *f*

Bsn. (1,2) *f* Solo *p* *fp*

Bsn. 3 *f*

Hn. (1,2) *mf* 1.

Hn. (3,4) *mf* 3.

Trpt. (1,2) *mf* 6

Trpt. 3 *mf* 6

Tbn. (1,2) *mf*

B. Tbn/Tba *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Sus. Cym. *pp* *lv.*

Perc. 3 *edge* *pp*

Pno./Cel. *f*

Harp *f* *p* *espr.*

Vln. I *f* *pp* *unis*

Vln. II *f* *pp* *pp* *non. div.*

Vla. *ord.* *mf* *f* *p* *pp*

Vc. *ord.* *mf* *f* *gl.* *p* *pp*

Db. *f* *arco* *pp*

Singing into Presence - Full Score

48

261 *a tempo*

Flt. (1,2) *p* *mp*

Ob. (1,2) *mf* 1. Solo

Bs.Cl. 3

Bsn. (1,2)

Hn. (1,2) *p* *cantabile*

Hn. (3,4) *p* *a2 cantabile*

Trpt. (1,2) *p* *St. mute*

B. Tbn/Tba *p* *Tba. con sord.*

Perc. 1 *soft mallets* *p*

Perc. 2 *motor off hard mallets* *Vibes* *ppp*

Perc. 3 *Any low metal* *ppp*

Hp. *p*

Vln. I *ricochet* *pp*

Vln. II *ricochet* *pp*

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

Db. *pp* *p*

266

6/4

A. *p*  
First this step, then this, to - geth - er,

T. *p*  
First this step, then this, to - geth er,

B. *p*  
First this step, then this, to - geth - er, 1.

Flt. (1,2) *p* 1.

Ob. (1,2) *p* 1.

Cl. (1,2) *p* 1.

Bs.Cl. 3

Bsn. (1,2) *p* a2 1. a2 1. a2

Bsn. 3 *p* *mf* *p*

Hn. (1,2)

Hn. (3,4)

B. Tbn/Tba *p*

Timp. *p* *pp*

Perc. 1 Woodblocks (H, M) *pp*

Perc. 2 *motor on* *p* *secco* Sand Blocks *pp*

Perc. 3 Toms with hands *pp*

Pno./Cel. *p* *secco*

Hp. *p* Bb A#

Vln. I *p*

Vln. II *p*

Vla. *p* *pp* *ppp* *p*

Vc. *pizz.*

Db. *pizz.*



275

S. *mf* now. We suf - fered but we did not fear.

A. *mf* now. We suf - fered but we did not fear.

T. *mf* We suf - fered but we did not fear.

B. *mf* We suf - fered but we did not fear.

Flt. (1,2) *mf p*

Flt. 3 *mf p*

Ob. (1,2) *mf p*

Ob. 3 *mf p*

Cl. (1,2) *mf p*

Bs. Cl. 3 *mf p*

Bsn. (1,2) *mf p* a2

Bsn. 3 *mf p*

Hn. (1,2) *mf p*

Hn. (3,4) *mf p*

Trpt. (1,2) *mf p*

Tbn. (1,2) *mf*

B. Tbn/Tba *mf p*

Timp. *mf*

Perc. 1 Triangle (ossia: omit if more time needed) *mf*

Perc. 2 Tambourine *mf*

Perc. 3 *mf*

Pno./Cel. *mf*

Hp. *mf bis.*

Vln. I *p* *mf* on the string

Vln. II *pp* *mf*

Vla. *mf*

Vc. *mf* arco

Db. *mf*

Singing into Presence - Full Score

52

**energico**

279 *leggiero*

S We breathed hope; in and out the mu-sic of hope for this mo-ment, we breathed hope; in and out the mu - sic of hope for this moment,

A We breathed hope; in and out the mu sic of hope for this mo-ment, we breathed hope; in and out the mu - sic, we breathed hope, in and out the

T We breathed hope, in and out the mu - sic, of hope for this

B We breathed hope, in and out the

Flt. (1,2) 1. *omit notes as necessary*  
*leggiero*  
*mp*

Flt. 3 *Picc.*  
*p*

Ob. (1,2) 1.  
*p*

Cl. (1,2) 1. *leggiero*  
*omit repeated notes as necessary*  
*mp*

Bsn. (1,2) 1.  
*mp*

Hn. (1,2) 1.  
*mp* *f*

Hn. (3,4) *f*

Mounted Castanets

Perc. 1 *p*

Perc. 2 *p*

Vln. I 279 *div. leggiero*  
*mp*

Vln. II *p*

Vla. *div. leggiero*  
*p*

Vc. *pizz.*  
*p*

Db. *leggiero*  
*p*



Singing into Presence - Full Score

maestoso

poco accel.

288

S. this one. We did not ex - pect dec - per love yet there it was; how could that be, how could that be?

A. this one. We did not ex - pect dec - per love, yet there it was; how could that be, how could that be?

T. this one. We did not ex - pect deep - er love, yet there it was.

B. this one. We did not ex - pect deep - er love, yet there it was.

Flt. (1,2) *mp* *f*

Ob. (1,2) *mf* *f*

Ob. 3 *mp*

Cl. (1,2)

Bs. Cl. 3 *f* *mp* *pp*

Bsn. (1,2) *f*

Bsn. 3 *f* *To Bassoon*

Hn. (1,2) *pp* *mp*

Hn. (3,4) *mp*

Trpt. (1,2)

Tbn. (1,2)

B. Tbn/Tba *mp* *Bs. Tbn.*

Timp. *mf* *mf*

Perc. 1

Perc. 2 *Vibes* *mf*

Perc. 3 *Sus. Cym.* *Gong* *p*

Pno./Cel. *f* *mp* *To Celesta*

Hp. *f* *D#* *mp* *Set all flats*

Vln. I *mf* *div.* *f* *mp* *p*

Vln. II *mp* *p* *f* *mp* *p*

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

Vc. *mp* *f* *mp* *p* *molto vib.*

Db. *mp* *f* *mp* *p* *molto vib.*



Singing into Presence - Full Score

56

296

S  
moon - light spilled through the trees... We held each oth - er's hands and we

Flt. (1,2)  
*pp*

Flt. 3  
Flute  
*pp*

Cl. (1,2)  
*ppp*

Bsn. (1,2)  
*ppp*

Perc. 1  
Mba. soft mallets  
*pp*

Perc. 2  
*pp*

Pno./Ccl.  
Piano  
*p*

Hp.  
arp. downward  
*p*

Vln. I  
unis  
*ppp*

Vln. II  
div.  
*ppp*

Vla.  
*ppp*

Vc.  
div.  
*ppp*

Db.  
pizz.  
*ppp*

*sotto voce*  
*pp*  
*pp*  
*pp*  
*p*

299

S  
walked in - to the new day, we walked, and we walked in-to the new day, in-to the new day, in-to the new day,

A.1  
and we walked in-to the new day, in-to the new day, in-to the new day,

A.2  
walked in-to the new day, in-to the new day, in-to the new day,

T.  
and we walked in-to the new day, in-to the new day, in-to the new day,

B.  
and we walked in-to the new day, in-to the new day, in-to the new day,

Flt. (1,2)  
*pp* *p* *p*

Flt. 3  
*pp* *p*

Ob. (1,2)  
*pp* *p*

Ob. 3  
*p*

Cl. (1,2)  
*p*

Bs. Cl. 3  
*p*

Bsn. (1,2)  
a2 *mf* *p*

Bsn. 3  
Bassoon *mf* *p*

Trpt. (1,2)  
*sfz*

Trpt. 3  
*sfz*

Timp.  
*p*

Perc. 1  
Glock *p* Lv.

Perc. 2  
*mp* Lv. *p* Gong

Perc. 3  
*ppp*

Pno./Cel.  
*mp* *mf*

Hp.  
*mp* Ab E $\flat$  G $\sharp$  G $\flat$  E $\flat$  F $\sharp$  D $\sharp$  C $\sharp$  G $\flat$

Vln. I  
*p*

Vln. II  
div. *p* unis

Vla.  
div. *p* unis

Vc.  
div. *p*

Db.  
*mp*

Singing into Presence - Full Score

Più mosso ♩ = 84

Con spirito (feel in big "2")

307 *mp* the dif - - - 'frent world, the dif - - - 'frent world, we sing our -

A.1 *mp* the dif - - - 'frent world, the dif - - - 'frent world, we sing our -

A.2 *mp* the dif - - - 'frent world, *mp* the dif - - - 'frent world, we sing our -

T. the dif - 'frent world, the world, we sing our -

B. *mp* the world, we sing our -

Flt. (1,2) *mp* the world, we sing our -

Flt.3 *mp* the world, we sing our -

Ob. (1,2) *mp* the world, we sing our -

Ob. 3 *mp* the world, we sing our -

Cl. (1,2) *mp* the world, we sing our -

Bs.Cl. 3 *mp* the world, we sing our -

Bsn. (1,2) *mp* the world, we sing our -

Bsn. 3 *mp* the world, we sing our -

Hn. (1,2) *p* *pp* *senza sord.* *a2* *mf* the world, we sing our -

Hn. (3,4) *pp* *senza sord.* *mf* the world, we sing our -

Tbn. (1,2) *mf* *senza sord.* the world, we sing our -

B. Tbn/Tba *mp* *mf* the world, we sing our -

Timp. *mp* the world, we sing our -

Perc. 1 *Mba.* (may omit some notes for ease) *mp* the world, we sing our -

Perc. 2 *Xylo* *p* the world, we sing our -

Perc. 3 *B.D.* *p* *Toms* *mf* *may ad lib.* the world, we sing our -

Pno./Cel. *f* the world, we sing our -

Hp. *mf* the world, we sing our -

Vln. I *div.* *mp* *unis* *mf* the world, we sing our -

Vln. II *mp* *mf* the world, we sing our -

Vla. (1. holds) *mp* *tutti* *mf* *div.* the world, we sing our -

Vc. *mp* *mf* the world, we sing our -

Db. *mp* *mf* the world, we sing our -

*Cb* *F#*



Singing into Presence - Full Score

60

318

S  
pres - ence,

A  
pres - ence, pres - ence,

T.  
pres - ence, pres - ence, pres - ence, *mf*

B.  
pres - ence, pres - ence, pres - ence, we sing, we sing, we sing, we sing, we

Flt. (1,2)  
To Pic.

Flt. 3

Cl. (1,2)

Bs. Cl. 3

Bsn. (1,2)

Bsn. 3

Hn. (1,2)

Hn. (3,4)

Trpt. (1,2)

B. Tbn/Tba  
Tba. *p*

Perc. 1  
*f*

Perc. 2  
Vibes *p*

Perc. 3  
*p*

Pno./Cel.  
*f* bring out *mp*

Hp.  
D# Bb

Vln. I  
*p* *div.*

Vln. II  
*mp* *p* *div.*

Vla.  
*mp* *p*

Vc.  
*mp* *p* *unis leggiero*

Db.  
*mp* *p* *leggiero*

324

S. *pp* we sing, we

A. *pp* we sing, we

T. sing, we sing, we sing, we

B. sing, we sing, we sing,

Flt. (1,2) *mf*

Cl. (1,2) *pp*

Bs.Cl. 3 *pp*

Bsn. (1,2) *p* *pp*

Bsn. 3 *p* *pp*

Tbn. (1,2) *p* *pp*

B. Tbn/Tba *p*

Perc. 1 *pp*

Perc. 3 *pp*

Pno./Cel. *pp*

Vln. I *pp* *unis*

Vln. II *pp* *unis*

Vla. *pp*

Vc. *pp*

Db. *pp*

*accel.*

Singing into Presence - Full Score

62

328

S. sing, we

A. sing, we

T. sing, we

B. we

Flt. (1,2)

Ob. (1,2) 1. p

Ob. 3 p

Cl. (1,2)

Bs.Cl. 3

Bsn. (1,2) p R.

Bsn. 3

Hn. (1,2) 1. p

Hn. (3,4) 3. p a2 senza sord.

Tbn. (1,2) p

B. Tbn/Tba p

Timp. p

Perc. 3 Toms

Pno./Cel. p

Vln. I p

Vln. II p

Vla.

Vc.

Db. pp

This page of the musical score, titled "Singing into Presence - Full Score", is page 63. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics: "sing, we sing our - - selves in - to". The instrumental parts include Flutes (Piccolo and Flute 3), Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Percussion, Piano/Cello, Violins, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (p, a2, senza sord.), articulation (div.), and performance instructions (Picc., Tba.). A double bar line with a 4/4 time signature change is present in the middle of the page.

Singing into Presence - Full Score

64 **Brillante** ♩ = 100

*f* selected singers or solo on "B"

335

S. pres - ence.

A. pres - ence.

T. pres - ence.

B. pres - ence.

Flt. (1,2) *f*

Flt. 3 *f*

Ob. (1,2) *f*

Ob. 3 *f*

Cl. (1,2) *f*

Bs. Cl. 3 *f*

Bsn. (1,2) *f*

Bsn. 3 *f* To Contra Bsn.

Hn. (1,2) *f* Solo *espr.* *mf*

Hn. (3,4) *mf*

Trpt. (1,2) *mf*

Trpt. 3 *mf*

Tbn. (1,2) *mf*

B. Tbn/Tba *mf* Tba.

Timp. *f*

Perc. 1 *f* motor off

Perc. 2 *f* *Sus. Cym.*

Perc. 3 *mf* *Crotales* *mf*

Pno./Cel. *f* To Celesta

Hp. *f* bring out

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *f* *mp* *unis*

Vc. *f* *mp* *unis*

Db. *f* *mp*



Singing into Presence - Full Score

345

T. gin.

B. gin.

Flt. (1,2) mp p mf Solo

Flt. 3 mp p

Ob. (1,2) mp p

Ob. 3 mp

Cl. (1,2) mp p

Bs.Cl. 3

Bsn. (1,2) mp p a2

Hn. (1,2) p a2

Trpt. (1,2) mp St. mute a2

Tbn. (1,2) St. mute

B. Tbn/Tba Tba. pp Bs. Tbn. St. mute

Timp. mp p

Perc. 1

Perc. 2

Perc. 3 Triangle B.D. pp mp

Pno./Cel. pp

Hp. mp p F# mf

Vln. I 1. pp gli altri p

Vln. II pizz. pp arco

Vla. pp arco div. ppp

Vc. tutti ppp div.

Db. pp tutti ppp arco

pp ppp

351

S. still.

T. we be -

B. we be -

Flt. (1,2) a2 p To Flute pp

Flt. 3 p

Ob. (1,2) p

Cl. (1,2) 1. Solo mf

Bs.Cl. 3 pp 3 3

Bsn. (1,2)

Bsn. 3 Contra Bsn. p

Hn. (1,2) a2 mf p

Hn. (3,4) a2 mf p

Trpt. (1,2) p

Timp. mf p

Perc. 1 Mba. f

Perc. 2 f

Perc. 3 Crotales mf

Pno./Cel. 351 mf

Hp. 351

Vln. I tutti leggiero pp mf p pp

Vln. II pizz pp arco leggiero

Vla. div. a3 p tutti pizz. pp arco

Vc. div. a3 p tutti div. pp 3 3

Db. pizz. pp 1.

Singing into Presence - Full Score

356

T. gin.

B. gin.

Flt. (1,2) (may use harmonic for quiet A)

Flt.3 Flute To Alto Fl.

Ob. (1,2) mp

Ob. 3 mf

Bsn. (1,2) 1. mp

Bsn. 3 mp

Hn. (1,2) a2 p

Hn. (3,4) a2 p

Trpt. (1,2) Solo mp

B. Tbn/Tba Tba. pp

Timp. pp p

Perc. 1 p mf p (omit if needed) Glock (mba. mallets) pp

Perc. 2 p

Perc. 3 Gong Triangle p

Pno./Cel. p

Hp. pp bis. F# G# p

Vln. I 356 pp punta d'arco

Vln. II div. pp punta d'arco

Vla. mp

Vc. unis pizz. mp

Db. tutti arco pp mp div. arco



Singing into Presence - Full Score

70

365

S. still. we be gin. *pp* stagger breathing

A. we be gin. *pp*

T. we be gin. *pp*

B. we be gin. *pp* optional 8vb

Flt. (1,2) *pp* pure tone, non vib.

Flt. 3 *pp* pure tone, non vib.

Ob. (1,2) *pp*

Ob. 3 *p*

Cl. (1,2) *pp*

Bs. Cl. 3 *p*

Bsn. (1,2) *p*

Bsn. 3 *pp*

Hn. (1,2) *pp* a2 1. con sord.

Hn. (3,4) *pp* a2

Tbn. (1,2) *p* 1.

B. Tbn/Tba

Timp.

Perc. 1 *ppp* Mba. Glock rubber mallet

Perc. 2 *mp* Solo arco ord. 6 6

Perc. 3 *ppp* Triangle B.D. Gong *pppp*

Pno./Cel. *pp* To Piano Piano *pp*

Hp. *f* G# E *p* *pp*

Vln. I *p* *ppp*

Vln. II *pp* *p* *ppp* div.

Vla. *pp* *p* *ppp*

Vc. *p* *mp* *p* *pp* *p* *ppp*

Db. *pp* *p* *ppp*