

ANDREA CLEARFIELD



Where Everything is Music

treble choir and piano

Painting: "Water Garden" by Louise Clearfield ©2009

Andrea Clearfield
Where Everything is Music (2022)

for treble choir and piano

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Where Everything is Music
Jelaluddin Rumi

Don't Worry about saving these songs!
And if one of our instruments breaks,
it doesn't matter.

We have fallen into the place
where everything is music.

The strumming and the flute notes
rise into the atmosphere,
and even if the whole world's harp
should burn up, there will still be
hidden instruments playing.

so the candle flickers and goes out.
We have a piece of flint, and a spark.

This singing art is sea foam.
The graceful movements come from a pearl
somewhere on the ocean floor.

Poems reach up like spindrift
and the edge of driftwood along the beach, wanting!
They derive from a slow and powerful root
that we can't see.

Stop the words now.
Open the window in the center of your chest,
and let the spirit fly in and out.

from *Rumi: Select Poems* (Penguin Classics).
Translated by Coleman Barks and John Moyne.
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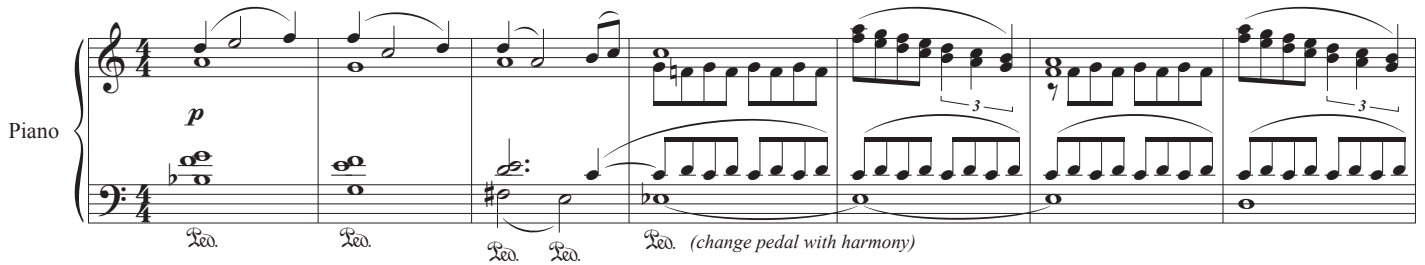
WHERE EVERYTHING IS MUSIC

Text by Jelaluddin Rumi
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Andrea Clearfield, 2022

Andante moderato (♩=92)

Piano



p

Ped. Ped. Ped. Ped. Ped. (change pedal with harmony)

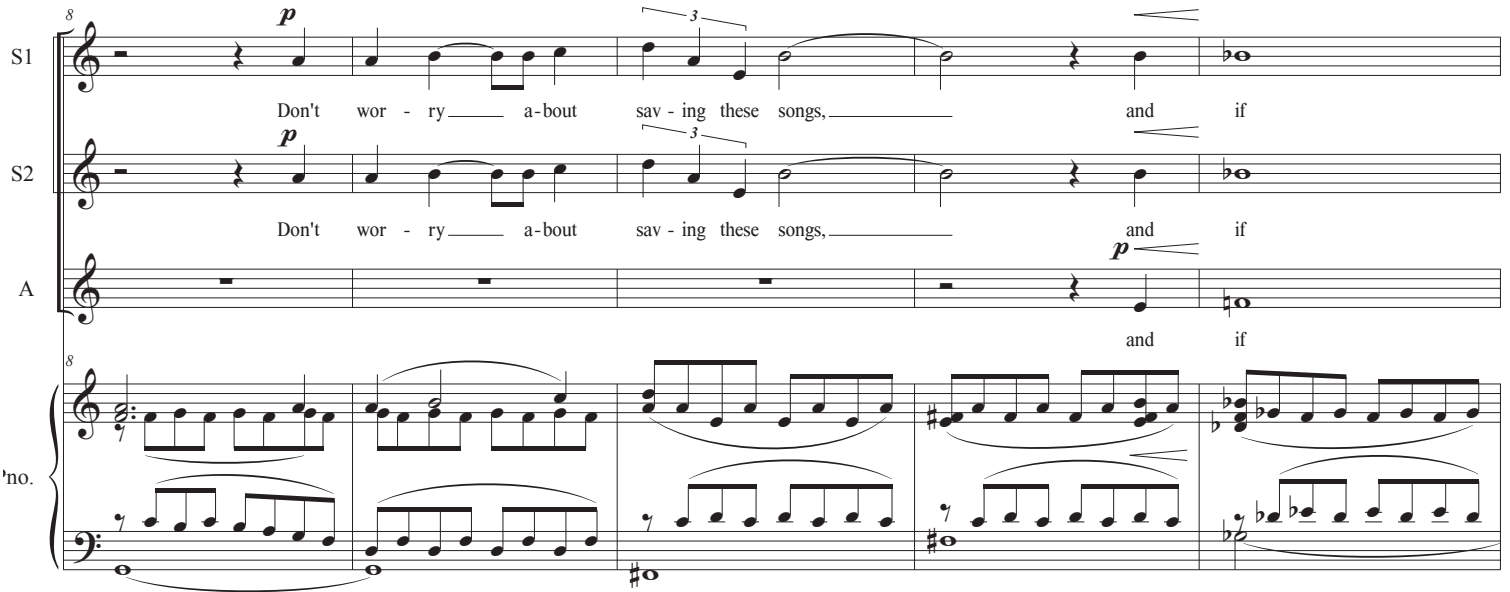
The piano introduction is in 4/4 time, marked *Andante moderato* with a tempo of ♩=92. It features a delicate melody in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a piano (*p*) dynamic and includes several triplet figures. Pedal markings are present throughout, with a note to change the pedal with the harmony.

S1

S2

A

no.



8 *p*

Don't wor - ry a - bout sav - ing these songs, and if

Don't wor - ry a - bout sav - ing these songs, and if

and if

and if

The vocal and piano staves for measures 8-12. The vocal parts (S1, S2, A) enter at measure 8 with a piano (*p*) dynamic. The lyrics are: "Don't worry about saving these songs, and if". The piano accompaniment continues with a steady eighth-note pattern. Measure 12 features a change in harmony, indicated by a sharp sign in the bass clef.

S1

S2

A

no.



13

one of our in - stru - ments breaks, it does - n't mat - ter, we have fall - en in - to the

one of our in - stru - ments breaks, it does - n't mat - ter, we have fall - en in - to the

one of our in - stru - ments breaks, it does - n't mat - ter, we,

The vocal and piano staves for measures 13-16. The vocal parts continue with the lyrics: "one of our instruments breaks, it doesn't matter, we have fallen in to the". The piano accompaniment maintains its eighth-note accompaniment. Measure 16 ends with a fermata over the vocal line.

Where Everything is Music

4
17

S1
place, we have fall - en in - to the place. *mp*

S2
place, we have fall - en in - to the place. *mp*

A
— have fal - len, we have fall - en in - to the place, *mp*

Pno. *mp*

21

S1
the strum - ming and the flute notes *mp*

S2
the strum - ming and the flute notes *mp*

A
mf We have fall - en in - to the place where eve - ry - thing is mu - sic. — the strum - ming and the flute notes *mp*

Pno. *mf* *mp*

26

S1
rise in - to the at - mos - phere, and e - ven if the whole world's harp should burn up, there will still be hid - den in - stru - ments *p*

S2
rise in - to the at - mos - phere, and e - ven if the whole world's harp should burn up, there will still be hid - den in - stru - ments *p*

A
rise in - to the at - mos - phere, and e - ven if the whole world's harp should burn up, there will still be hid - den in - stru - ments *p*

Pno. *p*

meno mosso, misterioso *poco accel.* *poco più mosso*

S1 *pp* play - ing. Ah

S2 *pp* play - ing. Ah

A *pp* play - ing. Ah *p* So the

Pno. *pp* *leggiro* *p*

Meno mosso, flowing $\text{♩} = 90$

S1 and a spark,

S2 and a spark,

A *ossia: Bb* can - die flick - ers and goes out. We have a piece of flint and a spark.

Pno. *pp* *p sub. legato*

Solo, cantabile *p*

S1 This sing - ing art is sea foam. The grace - ful move - ments come from a

Pno. *p*

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45
S1
pearl some - where on the o - cean floor.

45
Pno.

48
Pno. *mf* *mp*

50
S1 *mp* *tutti*
Po - ems reach up like spin - drift and the edge - of drift - wood a - long the

50
S2 *mp* *tutti*
Po - ems reach up like spin - drift and the edge - of drift - wood a - long the

50
A
Po - ems reach up like the edge of drift - wood a - long the

50
Pno.

54 *p* **rall.**

S1 beach, want - ing, want - ing, want - ing, want - ing,

S2 beach, want - ing, want - ing, want - ing, want - ing,

A beach, want - ing, want - ing, want - ing, want - ing,

Pno. *p*

59 *p* **meno mosso** **Tempo 1 (♩ = 92)**

S1 They de - rive from a slow and pow - er - ful root that we can - not see

S2 They de - rive from a slow and pow - er - ful root that we can - not see

A They de - rive from a slow and pow - er - ful root that we can - not see

Pno. *p*

63 *mp* **accel.** *cresc.* *mf*

Pno. *mp* *cresc.* *mf*

69 *calando*

Pno. *f* *mp*

Tempo 1 (♩ = 92)

75 *p* 3

S1 Don't wor - ry a - bout sav - ing these songs, and

S2 Don't wor - ry a - bout sav - ing these songs, and

A *p* and

Pno. *p* 3

81

S1 if one of our in - stru - ments breaks, it does - n't mat - ter,

S2 if one of our in - stru - ments breaks, it does - n't mat - ter,

A if one of our in - stru - ments breaks, it does - n't mat - ter,

Pno. *p* 3