

Alex Berko

cardinal directions
for men's chorus *a capella*



ALEX BERKO MUSIC

Commissioned by Constellation Men's Ensemble as part of the NOVA New Music Series

First performance on May 19, 2023 in Chicago, IL
by the Constellation Men's Ensemble

cardinal directions

north

one nation,
fatherland,
semi-visible,
mythology
and artifice
for all

west

this land was made for golden spines
of sandstone, every water drop
a talisman, each curve of wind
a chisel sent to document the hours
thirst prolonged, the fractured earth
unpolished vagrant dust set out to calcify
a home within the knuckles of my hands

east

while we slept, the sea resumed
its melancholy drone, and wept;
sisters of phaethon; tarrying
your amber tears to posit
in the dusk like resin amulets
of grief laid out to mend
my hyperborean
blue heart

south

lone star, would I were steadfast
as a merle of sleepless birds
amassing on the power lines
above west alabama street,
and flocking, with eternal beaks
ajar, shepherds for floods to
allocate us temporary shores.

- PROGRAM NOTE -

In response to the question, “*How do you define home?*”, I turned to the poetry of my good friend and multidisciplinary artist, Rūta Kuzmickas: a Lithuanian-born pianist, poet, and visual artist who has lived in many different parts of the world and has a unique interpretation of what *home* means to her. Rūta’s way of making sense of her world was to devise a multi-movement poem, organized as a compass with each cardinal direction depicting a place she has lived: Houston (*south*), Lithuania (*east*), and Las Vegas (*west*). *north* speaks globally of North America. As the poem circulates through each direction, a stronger sense of self-identity emerges. Each movement begins with the physical elements of the location:

“one nation, fatherland...”
“the sea resumed its melancholy drone...”
“sleepless birds amassing on the powerlines...”
“golden spines of sandstone...”

And ends with both a personal and universal sentiment:

“...for all”
“...my hyperborean blue heart”
“...to allocate us temporary shores”
“...a home within the knuckles of my hands”

Like all of us, Rūta’s sense of self-identity and home is shaped by the collection of environments and experiences with which she grew up. Each location holds a different piece of home within her. Each ecosystem carries with it a different emotional emblem. A *house* is not always *home*, but do the physical elements of our environment elucidate part of us? Does how we define home define who we are?

Duration: ca. 10 minutes

(The movements may be performed in any order desired and need not be performed as a complete continuous set.)

- A NOTE FROM THE POET -

These four poems encompass several personal meanings of home. My parents immigrated to the United States from Lithuania in their twenties, so although I was born in the States, I have always felt somewhat split between two worlds. I often feel I have two first languages, having learned to speak and write in both Lithuanian and English fluently without a memory of which one happened first. Somewhere along the way, I obtained dual citizenship, but throughout most of my childhood, I was constantly assessing a demand I'd often endure from my peers: "...but you're American. You were born in America." That phrase would echo in my mind all the time. Frankly, I didn't feel like I belonged in either place. I was "too foreign" to be American, "too American" to be Lithuanian. Finding home eventually became naming home, belonging where I am, a fundamental human right.

The first poem, "north", refers specifically to North America as a whole, and the expression "true north", the place I always return to. In elementary school, we would begin each morning with the Pledge of Allegiance, which I would often edit under my breath on sassier days in order to suit my own meanings of home (replacing "America" with "Lithuania", etc.). Lithuanians would refer to their country as the Fatherland, which was just as difficult for me to relate to. This poem's vocabulary is not cynical in tone so much as it is searching and questioning. As a child, I was forever on split-patriotism duty, disassociated from what it stands for, baffled by why it wasn't acceptable or appropriate to find a sense of belonging where it felt right for us as individuals.

"East" refers to Lithuania (eastern Europe) and incorporates specific memories and images of the Baltic Sea from my childhood. During a storm, the waves of the Baltic Sea sweep up pieces of amber and toss them onto the shores. In the summers, my grandparents and I would walk the shores early in the morning after a storm to hunt for stranded amber. The imagery of the amber leads into the Greek myth of Phaethon, in which the gods turned his seven sisters into poplar trees after his death, and their tears into amber.

"South" is about Houston, a place I've come to call home for the past six years. Texas is also known as the Lone Star State, the poem's namesake, and is fused with elements of John Keats' sonnet "Bright Star". Houston is infamously flood-prone, summoning lakes out of roads, and a favorite area for the birds to convene to announce the next storm is on the power lines above the intersection of Alabama and Shepherd. Alex and I share Houston in common; this is where we met and where we have some semblance of home in the Shepherd School community.

"West" is about Las Vegas, which was my home from age two until age twelve. Loosely influenced by the song "This Land is Your Land", another tune stored in my subconscious, here I am the vagrant dust-finding home wherever it is I happen to land.

Commissioned and premiered by Constellation Men's Ensemble in Chicago, IL as part of their NOVA VI: pathways

north

Rūta Kuzmickas
(b. 1994)

(2023)

Alex Berko
(b. 1995)

♩ = 128, raw, vertical

f

Tenor 1
one na - tion, fa - ther - land, sem - i, sem - i -

Tenor 2
one na - tion, fa - ther - land, sem - i, sem - i -

Bass 1
one na - tion, fa - ther - land, sem - i, sem - i -

Bass 2
one na - tion, fa - ther - land, sem - i, sem - i -



6 (2+3)

T1
vis - i - ble, my - thol - o - gy, my - thol - o - gy and

T2
vis - i - ble, my - thol - o - gy, my - thol - o - gy and

B1
vis - i - ble, my - thol - o - gy, my - thol - o - gy and

B2
vis - i - ble, my - thol - o - gy, my - thol - o - gy and



10 *mp*

T1 ar - ti - fice, ar - ti - fice for all

T2 ar - ti - fice, ar - ti - fice for all

B1 ar - ti - fice, ar - ti - fice for all

B2 ar - ti - fice, for all

14 *f*

T1 one na-tion, fa-ther-land, sem-i,

T2 one na-tion, fa-ther-land, sem-i,

T3 one na-tion, fa-ther-land,

T4 one na-tion, fa-ther-land,

B1 one na-tion, fa-ther-land, sem-i,

B2 one na-tion, fa-ther-land, sem-i,

B3 one na-tion, sem-i,

B4 one na-tion, sem-i,

mp

T1
8 sem - i - vis - i - ble, my - thol - o - gy, — my - thol - o - gy,

mp

T2
8 sem - i - vis - i - ble, my - thol - o - gy, — my - thol - o - gy,

mp *f*

T3
8 my - thol - o - gy, — my - thol - o - gy, one

mp *f*

T4
8 sem - i - vis - i - ble, my - thol - o - gy, — one

mp

B1
8 sem - i - vis - i - ble, my - thol - o - gy, — my - thol - o - gy,

mp

B2
8 sem - i - vis - i - ble, my - thol - o - gy, — my - thol - o - gy,

mp *f*

B3
8 sem - i - vis - i - ble, my - thol - o - gy, — one

mp *f*

B4
8 sem - i - vis - i - ble, my - thol - o - gy, — one

T1 *f* *mp*
 ar-ti-fice, my-thol-o-gy

T2 *f* *mp*
 ar-ti-fice, my-thol-o-gy

T3 *fp*
 na-tion ar-ti-fice for all

T4 *fp*
 na-tion ar-ti-fice for all

B1 *f* *mp* *p rocking in the background*
 ar-ti-fice, my-thol-o-gy one na-tion, one

B2 *f* *mp* *p rocking in the background*
 ar-ti-fice, my-thol-o-gy one na-tion,

B3 *fp*
 na-tion ar-ti-fice for all

B4 *fp*
 na-tion ar-ti-fice for all

Score for voices and basses, measures 29-31. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The dynamics are marked *mf* (mezzo-forte) with the instruction *yearning*.

Vocal Parts:

- T1 (Tenor 1):** one land,
- T2 (Tenor 2):** na - tion, fa - ther - land, sem - i,
- T3 (Tenor 3):** na - tion, fa - ther - land, sem - i,
- T4 (Tenor 4):** na - tion, fa - ther - land, sem - i,
- B1 (Bass 1):** na-tion, one na-tion, one na-tion, one na-tion, one na-tion, one na-
- B2 (Bass 2):** tion, one na-tion, one na-tion, one na - tion,
- B3 (Bass 3):** na - tion, fa - ther - land, sem - i,
- B4 (Bass 4):** na - tion, fa - ther - land, sem - i,

The score includes musical notation for each part, including notes, rests, and dynamic markings like accents (>).

T1
8
one

T2
8
vis - i - ble, my tho - lo - gy my -

T3
8
vis - i - ble, my tho - lo - gy my -

T4
8
sem - i vis - i - ble, sem - i vis - i - ble,

B1
8
tion, one na - tion, one na - tion, one na - tion,

B2
8
na - tion, one na - tion, one na - tion, one na -

B3
8
vis - i - ble, sem - i vis - i - ble,

B4
8
vis - i - ble, my - tho - lo - gy my -

T1
land

T2
tho - lo - gy — my - tho - lo - gy — one

T3
tho - lo - gy — and ar - ti - fice one

T4
sem - i - vis - i - ble, and ar - ti - fice

B1
na - tion, one na - tion, one na - tion, one na - tion, one

B2
tion, one na - tion, one na - tion, one na - tion,

B3
sem - i - vis - i - ble, one

B4
tho - lo - gy — my - tho - lo - gy — one

f

f

f

f

8

T1
one — land —

T2
na-tion, one — na-tion, one na-tion, one — na-tion, *mp*

T3
na-tion, one — na-tion, fa-ther land, sem-i-vis-i-

T4
fa-ther land, *f* sem-i-vis-i- *mp*

B1
na-tion,

B2
na-tion, one na-tion, one na-tion, one na-tion one na-tion, one na-tion, one na-tion one na-tion, one

B3
na-tion, one — na-tion, fa-ther land, one — na-tion,

B4
na-tion, one — na-tion, fa-ther land, one — na-tion,

T1 *p*
 — and ar - ti - fice, ar - ti - fice, one

T2 *p*
 one na - tion, one na - tion, one na - tion, one

T3 *f* *p*
 ble, my - thol - o - gy and ar - ti - fice, ar - ti - fice, one

T4 *f* *p*
 ble, my - thol - o - gy and ar - ti - fice, ar - ti - fice, one

B1 *p*
 na - tion, one na - tion one na - tion, one na - tion, one na - tion one na - tion, one

B2 *p*
 na - tion, one na - tion, one na - tion, one

B3 *p*
 one na - tion, one na - tion, one

B4 *p*
 one na - tion, one na - tion, one na - tion, one

8

T1 — na - tion, one na - tion, one na - tion, one na - tion, one na - tion

T2 — na - tion, one na - tion, one na - tion, one na - tion, one na - tion

T3 — na - tion, one na - tion, one na - tion, one na - tion, one na - tion

T4 — na - tion, one na - tion, one na - tion, one na - tion, one na - tion

B1 na - tion na - tion, na - tion, na - tion, na - tion, na - tion, na - tion, na - tion, na - tion

B2 na - tion na - tion, na - tion, na - tion, na - tion, na - tion, na - tion, na - tion, na - tion

B3 — na - tion, one na - tion, one na - tion, one na - tion, one na - tion

B4 — na - tion, one na - tion, one na - tion, one na - tion, one na - tion

f

T1
f
 one na - tion, one na - tion, one na - tion, one _ na - tion, one na - tion, one _ na - tion,

T2
f
 one na - tion, one na - tion, one na - tion, one _ na - tion, one na - tion, one _ na - tion,

T3
f
 one na - tion, one na - tion, one na - tion, one _ na - tion, one na - tion, one _ na - tion,

T4
f
 one na - tion, one na - tion, one na - tion, one _ na - tion, one na - tion, one _ na - tion,

B1
f
 one na - tion, one na - tion, one na - tion, one _ na - tion, *ff*
 one

B2
f
 one na - tion, one na - tion, one na - tion, one _ na - tion, *ff*
 one

B3
f
 one na - tion, one na - tion, one na - tion, one _ na - tion, one na - tion, one _ na - tion,

B4
f
 one na - tion, one na - tion, one na - tion, one _ na - tion, one na - tion, one _ na - tion,

50

(2+3) *ff*

T1
 one na - tion, one — na - tion, one na-tion, one ³ na - tion,

T2
 one na - tion, one — na - tion, one na-tion, one ³ na - tion,

T3
 one na - tion, one — na - tion, one na-tion, one ³ na - tion,

T4
 one na - tion, one — na - tion, one na-tion, one ³ na - tion,

B1
 na - tion, one na - tion, one na - tion, one na-tion,

B2
 na - tion, one na - tion, one na - tion, one na-tion,

B3
 one na - tion, one — na - tion, one na-tion, one ³ na - tion,

B4
 one na - tion, one — na - tion, one na-tion, one ³ na - tion,

f

T1
8
one na - tion, one — na - tion, one na - tion, one — na - tion,

f

T2
8
one na - tion, one — na - tion, one na - tion, one — na - tion,

f

T3
8
one na - tion, one — na - tion, one na - tion, one — na - tion,

f

T4
8
one na - tion, one — na - tion, one na - tion, one — na - tion,

ff

B1
one na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one

ff

B2
one na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one

f

B3
one na - tion, one — na - tion, one na - tion, one — na - tion,

f

B4
one na - tion, one — na - tion, one na - tion, one — na - tion,

55

T1 *ff* *mf*
 one na - tion, one na - tion, one na - tion, for all

T2 *ff*
 one na - tion, one na - tion, one na - tion,

T3 *ff* *mp*
 one na - tion, one na - tion, one na - tion, my-

T4 *ff* *mp*
 one na - tion, one na - tion, one na - tion, my-

B1 *mp*
 na - tion, one na - tion, one na - tion, one na - tion, my-

B2 *mp*
 na - tion, one na - tion, one na - tion, one na - tion, my-

B3 *ff*
 one na - tion, one na - tion, one na - tion,

B4 *ff*
 one na - tion, one na - tion, one na - tion,

pp *mf*

T1 for all

T2

T3 thol-o - gy, my - thol-o - gy and ar - ti - fice, my - thol-o - gy, my -

T4 thol-o - gy, my - thol-o - gy and ar - ti - fice, my - thol-o - gy, my -

B1 thol-o - gy, my - thol-o - gy and ar - ti - fice, my - thol-o - gy, my -

B2 thol-o - gy, my - thol-o - gy and ar - ti - fice, my - thol-o - gy, my -

B3

B4

61

pp

mf

T1
8
one na - tion,

T2
8
mf
fath - er - land,
one na - tion,

T3
8
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -

T4
8
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -

B1
8
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -

B2
8
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -

B3
mf
fath - er - land,
one na - tion,

B4
mf
fath - er - land,
one na - tion,

pp

mf

T1
8
one na-tion,

T2
8
fath-er - land, one na-tion,

T3
8
thol-o-gy and ar-ti-fice, my-thol-o-gy and ar-ti-fice, my -

T4
8
thol-o-gy and ar-ti-fice, my-thol-o-gy and ar-ti-fice, my -

B1
8
thol-o-gy and ar-ti-fice, my-thol-o-gy and ar-ti-fice, my -

B2
8
thol-o-gy and ar-ti-fice, my-thol-o-gy and ar-ti-fice, my -

B3
8
fath-er - land, one na-tion,

B4
8
fath-er - land, one na-tion,

mf

mf

mf

mf

pp

mf

pp

mf

T1
8
one na - tion, — one na - tion,

T2
8
fath - er - land,

T3
8
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -

T4
8
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -

B1
8
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -

B2
8
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -

B3
8
fath - er - land,

B4
8
fath - er - land,

Detailed description: This is a musical score for 8 voices, labeled T1 through B4. The score is divided into four measures. The first measure is in 3/4 time, the second in 4/4, the third in 4/4, and the fourth in 3/4. Dynamics are indicated by hairpins: *pp* (pianissimo) at the start of the first and third measures, and *mf* (mezzo-forte) at the start of the second and fourth measures. The lyrics are: T1: 'one na - tion, — one na - tion,'; T2: 'fath - er - land,'; T3: 'thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -'; T4: 'thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -'; B1: 'thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -'; B2: 'thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice, my -'; B3: 'fath - er - land,'; B4: 'fath - er - land,'. A large 'PERUSAL' watermark is visible across the page.

one na - tion,
one na - tion,
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice,
na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one na - tion,
one na - tion,
one na - tion,
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice,
thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice,

T1
8
one — na - tion, one na - tion, fa - ther - land,

T2
8
one — na - tion, one na - tion, and ar - ti - fice,

T3
8
my - thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice,

T4
8
one — na - tion, one na - tion, and ar - ti - fice,

B1
sem - i - vis - i - ble, and ar - ti - fice, my - thol - o - gy and ar - ti - fice,

B2
sem - i - vis - i - ble, and ar - ti - fice, my - thol - o - gy and ar - ti - fice,

B3
my - thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice,

B4
my - thol - o - gy and ar - ti - fice, my - thol - o - gy and ar - ti - fice,

84

ff

f

(2+3)

T1
fa - ther - land,

T2
one na - tion, one na - tion, one na-tion, one na - tion,

T3
one na - tion, one na - tion, one na-tion, one na - tion,

T4
one na - tion, one na - tion, one na-tion, one na - tion,

B1
one na - tion, one na - tion, one na-tion, one na - tion,

B2
na - tion, one na - tion, one na - tion, one na-tion,

B3
one na - tion, one na - tion, one na-tion, one na - tion,

B4
one na - tion, one na - tion, one na-tion, one na - tion,

87

ff

f

T1
fa - ther - land,

T2
one na - tion, one na - tion, one na - tion, one na - tion,

T3
one na - tion, one na - tion, one na - tion, one na - tion,

T4
one na - tion, one na - tion, one na - tion, one na - tion,

B1
one na - tion, one na - tion, one na - tion, one na - tion,

B2
one na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one na - tion, one na - tion,

B3
one na - tion, one na - tion, one na - tion, one na - tion,

B4
one na - tion, one na - tion, one na - tion, one na - tion,

89

91 *fff*

8

T1
fa-ther-land, sem-i-

T2
one na-tion, one na-tion, one na-tion, *fff* fa-ther-land, sem-i-

T3
one na-tion, one na-tion, one na-tion, *fff* fa-ther-land, sem-i-

T4
one na-tion, one na-tion, one na-tion, *fff* fa-ther-land, sem-i-

B1
one na-tion, one na-tion, one na-tion, *fff* fa-ther-land, sem-i-

B2
na-tion, one na-tion, one na-tion, one na-tion, *fff* fa-ther-land, sem-i-

B3
one na-tion, one na-tion, one na-tion, *fff* fa-ther-land, sem-i-

B4
one na-tion, one na-tion, one na-tion, *fff* fa-ther-land, sem-i-

T1
8 vi - si - ble, my - thol - o - gy and ar - ti - fice

T2
8 vi - si - ble, my - thol - o - gy and ar - ti - fice

T3
8 vi - si - ble, my - thol - o - gy and ar - ti - fice

T4
8 vi - si - ble, my - thol - o - gy and ar - ti - fice

B1
8 vi - si - ble, my - thol - o - gy and ar - ti - fice

B2
8 vi - si - ble, my - thol - o - gy for all *f* *fff*

B3
8 vi - si - ble, my - thol - o - gy for all *f* *fff*

B4
8 vi - si - ble, my - thol - o - gy for all *f* *fff*

east

♩ = 60, like waves gently crashing on the shore

poco rit. - -

The musical score is arranged in a grand staff format with eight staves. The top four staves are for Tenors 1 through 4, and the bottom four are for Basses 1 through 4. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four measures, each with a different time signature: 3/4, 2/4, 4/4, and 3/4. Tenors 2, 3, and 4, and Basses 1 and 2 have melodic lines with dynamic markings (*p*, *pp*) and accents. Tenors 1 and Basses 3 and 4 have rests throughout. A large diagonal watermark 'PERUSSAL SCORE' is overlaid on the page.

*) Accents should be very light. Just enough to clearly hear the rhythm.

6

a tempo

mf *espressivo*

Musical score for voices and instruments. The score is written for a vocal ensemble (T1, T2, T3, T4, B1, B2, B3, B4) and includes lyrics: "while we slept, the sea re - sumed". The music is in a key with three flats and a 2/4 time signature. The tempo is marked "a tempo" and the dynamics are "mf" and "espressivo". The score features various musical notations including notes, rests, and dynamic markings such as *p* (piano) and accents (>). The vocal parts (T1-T4 and B1-B2) have lyrics under them, while the instrumental parts (B3 and B4) are mostly rests.

10

slightly back-phrased

poco rit. - -

Musical score for vocal and piano parts, measures 10-14. The score is in 2/4 time and features a key signature of two flats. The vocal line (T1) includes the lyrics "its mel-an-chol-y drone, and wept:" with a triplet of eighth notes. The piano accompaniment consists of eight staves (T2, T3, T4, B1, B2, B3, B4). The piano parts feature a variety of textures, including sustained chords, moving lines, and rhythmic patterns. Dynamics include piano (*p*) and pianissimo (*pp*). A large watermark "PERUSALSCOPE" is overlaid on the score.

T1
8 — its mel-an-chol-y drone, and ³ wept:

T2
8 *p*

T3
8 *p* *p* *p* *p* *p*

T4
8 *p* *p* *p* *p* *p*

B1
p *p* *p* *p* *p*

B2
p *p* *p* *p* *pp*

B3
p

B4

mf

T1 while we slept, the sea re - sumed its mel-an-chol-y

mf shadowing T1

T2 while we slept, the sea re-sumed

T3 *p* oo oo

T4 *p* oo oo

B1 *p* oo oo

B2 *p* oo oo

B3 *p* *mp* *p* oo

B4 *p* *mp* *p* oo

19

(same as before)

p floating

8 drone, and ³ wept: oo

8 mel-an-cho-l-y drone, and wept, and wept, and

p *p* floating

8 oo oo

p *p* *p* *p* *p*

8 oo oo oo oo oo

p *p* *p* *p* *p*

oo oo oo oo oo

mp *p* *p* *p*

oo oo oo oo

mp *p* *p* *p*

oo oo oo oo

mp *p* *mp* *p*

oo oo oo oo

Detailed description: This is a musical score for 8 voices, labeled T1 through T4 and B1 through B4. The music is in 3/4 time and features lyrics. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *p* floating. There are also performance instructions like "(same as before)" and "3" above a triplet. The lyrics are: "drone, and wept: mel-an-cho-l-y drone, and wept, and wept, and". The score is written on eight staves, with T1-T4 in treble clef and B1-B4 in bass clef. A large watermark "PERUSAL SCORE" is visible across the page.

27

T1 *p* oo—

T2 *mp* *pp* *mp* oo—

T3 *mp* oo—

T4 *mf* yearning
of grief laid out to mend

B1 *mf*
pos - it in the dusk like res - in am - u - lets of grief ____

B2 *mf*
pos - it in the dusk like res - in am - u - lets of grief ____

B3 *mf*
pos - it in the dusk like res - in am - u - lets of grief ____

B4 *mf*
pos - it in the dusk like res - in am - u - lets of grief ____

29

T1 *p* *p*

T2 *mp* *mp*

T3 *p*

T4 *mp*

B1 *p* *mf* *p*

B2 *p* *mf* *p*

B3 *p* *mf* *p*

B4 *p* *mf* *p*

sis - tersof phae - thon, tar - ry - ing your am - ber tears to

sis - tersof phae - thon, tar - ry - ing your am - ber tears to

sis - tersof phae - thon, tar - ry - ing your am - ber tears to

sis - tersof phae - thon, tar - ry - ing your am - ber tears to

31

mf

T1
8
laid out to mend grief

mp *mf*

T2
8
oo grief

mf

T3
8
laid out to mend

mf

T4
8
pos - it in the dusk like res - in am - u - lets of grief laid out to mend

mf

B1
pos - it in the dusk like res - in am - u - lets of grief laid out to mend

mf

B2
pos - it in the dusk like res - in am - u - lets of grief laid out to mend

mf

B3
pos - it in the dusk like res - in am - u - lets of grief laid out to mend

mf

B4
pos - it in the dusk like res - in am - u - lets of grief laid out to mend

T1 *grief* *grief*

T2 *grief* *grief*

T3 *mp* *f* *mp*
 sis - ters of phae-thon, tar - ry - ing your am - ber tears to

T4 *mp* *f* *mp*
 sis - ters of phae-thon, tar - ry - ing your am - ber tears to

B1 *mp* *f* *mp*
 sis - ters of phae-thon, tar - ry - ing your am - ber tears to

B2 *mp* *f* *mp*
 sis - ters of phae-thon, tar - ry - ing your am - ber tears to

B3 *mp* *f* *mp*
 sis - ters of phae-thon, tar - ry - ing your am - ber tears to

B4 *mp* *f* *mp*
 sis - ters of phae-thon, tar - ry - ing your am - ber tears to

35

T1 *f*
grief — laid out to mend grief —

T2 *f* *mp* *f*
grief — sis - ters of phae-thon,

T3 *f* *mp* *f*
pos - it in the dusk like res - in am - u-lets of grief sis - ters of phae-thon,

T4 *f* *mp* *f*
pos - it in the dusk like res - in am - u-lets of grief sis - ters of phae-thon,

B1 *f* *mp* *f*
pos - it in the dusk like res - in am - u-lets of grief sis - ters of phae-thon,

B2 *f* *mp* *f*
pos - it in the dusk like res - in am - u-lets of grief sis - ters of phae-thon,

B3 *f* *mp* *f*
pos - it in the dusk like res - in am - u-lets of grief sis - ters of phae-thon,

B4 *f* *mp* *f*
pos - it in the dusk like res - in am - u-lets of grief sis - ters of phae-thon,

The image shows a musical score for eight voices, labeled T1 through T4 and B1 through B4. The score is in 8/8 time and features a key signature of two flats. It begins at measure 35. The lyrics are: 'grief — laid out to mend grief —' for T1; 'grief — sis - ters of phae-thon,' for T2; 'pos - it in the dusk like res - in am - u-lets of grief sis - ters of phae-thon,' for T3, T4, B1, B2, B3, and B4. Dynamics include *f* (forte), *mp* (mezzo-piano), and *f* (forte) with hairpins. There are also triplets and accents marked with '>'. A large 'PRELIMS' watermark is visible across the page.

T1
grief ————— grief

mp

T2
tar - ry - ing your am - ber tears to pos - it in the dusk — like res - in

mp

T3
tar - ry - ing your am - ber tears to pos - it in the dusk — like res - in

mp

T4
tar - ry - ing your am - ber tears to pos - it in the dusk — like res - in

mp

B1
tar - ry - ing your am - ber tears to pos - it in the dusk — like res - in

mp

B2
tar - ry - ing your am - ber tears to pos - it in the dusk — like res - in

mp

B3
tar - ry - ing your am - ber tears to pos - it in the dusk — like res - in

mp

B4
tar - ry - ing your am - ber tears to pos - it in the dusk — like res - in

T1 *f* — laid out to mend grief — laid out to mend my
 T2 *f* am - u-lets of grief laid out to mend laid out to mend my
 T3 *f* am - u-lets of grief laid out to mend laid out to mend
 T4 *f* am - u-lets of grief laid out to mend laid out to mend my
 B1 *f* am - u-lets of grief laid out to mend laid out to mend
 B2 *f* am - u-lets of grief laid out to mend laid out to mend
 B3 *f* am - u-lets of grief laid out to mend laid out to mend
 B4 *f* am - u-lets of grief laid out to mend laid out to mend

The musical score is for 8 voices, labeled T1 through T4 and B1 through B4. It is in 2/4 time and features a key signature of one flat (B-flat). The music is marked with a forte (*f*) dynamic. The lyrics are: "am - u-lets of grief laid out to mend laid out to mend my". The score includes various musical notations such as slurs, accents (>), and triplets (indicated by a '3' over a group of notes). The vocal lines are arranged in a choral setting, with T1 and T2 having lyrics, while T3, T4, B1, B2, B3, and B4 have lyrics that are partially obscured or repeated.

43

ff *f*

T1 heart, my heart

T2 *f* hy-per-bo-re-an blue heart, my hy-per-bo-re-an blue

T3 *ff* my hy-per-bo-re-an blue heart, my hy-per-bo-re-an

T4 *f* hy-per-bo-re-an blue heart, my hy-per-bo-re-an blue

B1 *f* hy-per-bo-re-an blue heart, hy-per-bo-re-an blue

B2 *f* hy-per-bo-re-an blue heart, hy-per-bo-re-an blue

B3 *f* hy-per-bo-re-an blue heart, hy-per-bo-re-an blue

B4 *f* hy-per-bo-re-an blue heart, hy-per-bo-re-an blue

south


♩ = 60, patient, but with forward momentum, flexible tempo

All Singers *p*



lone star, would I were sted - fast as a merle of sleep-less birds a -

All 4




mass-ing on the pow-er lines a - bove west al-a-bam-a street, and

All 7



flock-ing and flock - ing and flock - ing with e -

All 10 *f* *mp* *p* *)



ter-nal beaks a-jar, shep-herds for floods to al-lo-cate us tem-po-rar - y shore(s).

14

♩ = 48, meno mosso, freely

T 8 *p* mm



mm

B *p* mm



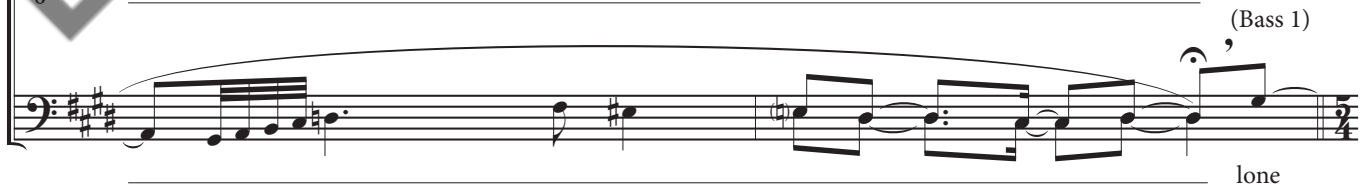
mm

T 16



lone

B (Bass 1)



lone

*) Tenors and Basses Divisi: Tenors cut off on beat 4 and do not pronounce the 's' of shores

18 ♩ = 54, moving slightly more

T 1
8 lone star, would I were sted-fast as a merle of sleep-less birds a -

T 2
8 lone star, would I sted-fast as a merle of sleep-less birds a -

B 1
star, would I were sted-fast merle of sleep-less birds a -

B 2
lone star, would were sted-fast merle of sleep-less birds a -

mp *p*

21
8 mass-ing on the pow-er lines a - bove, a -

T 2
8 mass-ing on the pow-er lines a bove, a -

B 1
mass - on pow - er lines bove west al - a - bam - a street,

B 2
mass - on pow - er lines bove

p *mf*

23 **accel.** **a tempo** (♩ = 54) **f** **p**

T 1
8 bove west al - a - bam - a - street, and flock - ing, flock -

T 2
8 bove west al - a - bam - a - street, and flock - ing, flock -

B 1
p west al - a - bam - a street, and flock-ing, **f**

B 2
west al - a - bam - a - street, and flock-ing, **f**

25 **rall.** **a tempo** (♩ = 54) **p** **mf** **p**

T 1
8 - ing, flock - ing, flock - - - ing, flock - - - ³ing,

T 2
8 - ing, flock - ing, flock - - - ing, flock - - - ing, -

B 1
flock - ing, flock ³ ³ ing, flock - ing, **p**

B 2
flock - ⁵ - ing,

28 *f* $\text{♩} = \text{♩} = 108$ *molto rit.* . . .

mp sub. *f*

T 1
8 flock - - - ing, flock-ing with e - ter - nal beaks a - jar,

T 2
8 flock - king, flock-ing, flock-ing with e - ter - nal beaks a - jar,

B 1
8 flock - king, flock-ing with e - ter - nal beaks a - jar,

B 2
8 flock - king, flock-ing with e - ter - nal beaks a - jar,

32 $\text{♩} = 64$, like an echo, introspective

p

T 1
8 shep - herds for floods to al - lo - cate us,

T 2
8 shep - herds for floods to al - lo - cate us,

B 1
8 shep - herds for floods to al - lo - cate us,

B 2
8 shep - herds for floods

rall. - - - - -

35

T 1
al - lo - cate us, al - lo cate us tem - po - rar - y

T 2
al - lo - cate us, al - lo cate us tem - po - rar - y

B 1
al - lo - cate us, to al - lo - cate us tem - po - rar - y

B 2
to al - lo - cate us tem - po - rar - y

$\text{♩} = \text{♩} = 108$, with broad paint strokes, push and pull

38

T 1
f shores, shores, tem - po - rar - y

T 2
f shores, shores, tem - po - rar - y

B 1
f shores, shores, tem - po - rar - y

B 2
f shores, shores, tem - po - rar - y

molto allarg.

42 *f*

T 1
8 shores, shores, shores,

T 2
8 shores, shores, shores,

B 1
f shores, shores, shores,

B 2
f shores, shores, shores,

45 ♩ = 64, sweeping, passionate with lots of motion

T 1
8 *ff* shores, shores, shores, *mp sub.*

T 2
8 *ff* shores, shores, shores, *mp sub.*

B 1
ff shores, shores, shores, *mp sub.*

B 2
ff shores, shores, shores, *mp sub.*

48 *f* *decresc. poco a poco* (*mp*)

T 1 oh oo

T 2 *f* *decresc. poco a poco* (*mp*)

T 2 oh oo

B 1 *f* *decresc. poco a poco* (*mp*)

B 1 oh oo

B 2 *f* *decresc. poco a poco* (*mp*)

B 2 oh oo

51 *rall.* - - - - *a tempo* (*p*)

T 1 mm

T 2 (*p*) mm mm

B 1 (*p*) mm

B 2 (*p*) mm

rit. . . . 56 ♩ = 48, slowly unravel

54

T 1

T 2

B 1

B 2

8

8

8

8

mm

mm

mm

mm

pp

pp

pp

pp

mm

mm

mm

mm

west

♩ = 80, patriotic, sweet around the edges

rit.

a tempo

rit.

The musical score is for six voices: Tenor 1, Tenor 2, Tenor 3, Bass 1, Bass 2, and Bass 3. It is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 80, with a character of 'patriotic, sweet around the edges'. The score is divided into three sections by tempo markings: 'rit.' (ritardando), 'a tempo', and 'rit.' (ritardando). Each section begins with a forte (*f*) dynamic. The lyrics are: 'this land_ was made, this land, this land_ was ___ made, ___'. The lyrics are repeated for each voice part. The score includes various musical notations such as accents, slurs, and fermatas.

a tempo poco rit.

4

T1
f *p*
 this land, this land, this land, was made

T2
f *mp*
 this land, this land, this land, this land was made for

T3
f *mp*
 this land, this land, this land, this land was made for

B1
f *mp*
 this land, this land, this land, this land was made for

B2
f *p*
 this land, this land was made

B3
f *p*
 this land, this land was made

Detailed description: This is a musical score for six voices, labeled T1, T2, T3, B1, B2, and B3. The score is written in treble clef for the top three voices and bass clef for the bottom three. The key signature has two sharps (F# and C#). The time signature is 4/4. The tempo is marked 'a tempo' and 'poco rit.' with a dashed line. Dynamics include 'f' (forte), 'p' (piano), and 'mp' (mezzo-piano). The lyrics are: 'this land, this land, this land, was made for'. The score includes various musical notations such as accents, slurs, and fermatas.

7

a tempo

poco rit. a tempo

T1
8
this land, this land was made

T2
8
gold-en spines of sand - stone, this land, this land was made for eve-ry

T3
8
gold-en spines of sand - stone, this land, this land was made for eve-ry

B1
gold-en spines of sand - stone, this land was made for eve-ry

B2
this land was made

B3
this land was made

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

11

mf

T1 this land was made

mf *mp*

T2 wa-ter drop a tal-is-man, this land each

mf *mp*

T3 wa-ter drop a tal-is-man, this land each

mf *mp*

B1 wa-ter drop a tal-is-man, this land each

mf

B2 this land was made

mf

B3 this land was made

T1 *mf* this land, this land

T2 *mf* curve of wind a chis-el sent to doc-u-mentthe hours thirst pro - longed, was made the

T3 *mf* curve of wind a chis-el sent to doc-u-mentthe hours thirst pro - longed, was made the

B1 *mf* curve of wind a chis-el sent to doc-u-mentthe hours thirst pro - longed, was made the

B2 *mf* this land, this land

B3 *mf* this land, this land

PERUSAL SCORE

18

Musical score for six voices (T1, T2, T3, B1, B2, B3) in G major, 4/4 time. The score includes lyrics and dynamic markings (*f*, *mf*, *mp*, *p*). The lyrics are: "frac - tured earth un - pol-ished, this land was made un - pol-ished va - grant".

T1 *f* *mf*
frac - tured earth this land —

T2 *f* *mp* *mf*
frac - tured earth un - pol-ished, this land —

T3 *f* *mp* *mf* *p*
frac - tured earth un - pol-ished, this land was made un - pol-ished va - grant

B1 *f* *mp* *mf* *p*
frac - tured earth un - pol-ished, this land was made un - pol-ished va - grant

B2 *f* *mp* *mf* *p*
frac - tured earth un - pol-ished, was made un - pol-ished va - grant

B3 *f* *mf* *p*
frac - tured earth was made un - pol-ished va - grant

21

mp *mf*

T1
8 this land, this land, this land, this land set out to cal - ci - fy — a

mp *mf*

T2
8 this land, this land, this land, this land set out to cal - ci - fy — a

mp *mf*

T3
8 dust va - grant dust — set out to cal - ci - fy — a

mf

B1
dust this land, this land set out to cal - ci - fy — this land,

mp *mf*

B2
dust this land, this land, this land set out to cal - ci - fy — this land,

mp *mf*

B3
dust this land, this land, this land set out to cal - ci - fy — a

24

p poco rit.

T1 *p* *pp*
 8 home a home (m) with-in the knuck-les of my hands

T2 *p* *pp*
 8 home a home (m) with-in the knuck-les of my hands

T3 *p* *pp*
 8 home a home (m) with-in the knuck-les of my hands

B1 *p* *pp*
 a home with-in the knuck-les of my hands

B2 *p* *pp*
 a home with-in the knuck-les of my hands

B3 *p* *pp*
 home a home (m) with-in the knuck-les of my hands

28

a tempo

f

T1
8
this land, this land, _____ this land this land, this land

T2
8
this land, this land, _____ this land was made was made for,

T3
8
this land, this land, _____ this land was made this land _____

B1
f
was made was made was made _____ for _____ gold -

B2
f
was made was made was made _____ for _____ gold -

B3
f
was made was made was made _____ for _____ gold -

T1
8 — this land, wa - ter drop tal - is-man, each curve of wind sent

T2
8 — of sand-stone, wa - ter drop each curve of wind sent

T3
8 — this land, this land, a tal - is-man, each curve of wind sent

B1
en spines of sand - stone, each wa-ter drop a tal-is man, each curve of wind a chis-el sent to

B2
en spines of sand-stone, — each wa-ter drop each curve of — wind

B3
en spines of sand-stone, — each wa-ter drop of — wind

34

T1 *ff* thirst pro-longed this land,

T2 *ff* thirst pro-longed a home,

T3 *ff* thirst pro-longed the frac-tured earth un-pol-ished va-grant dust, the

B1 *ff* doc-u-ment the hours the frac-tured earth un-pol-ished va-grant dust, the

B2 *ff* the frac-tured earth un-pol-ished va-grant dust, the

B3 *ff* the frac-tured earth un-pol-ished va-grant dust, the

37

T1
8
this _____ land, _____ this _____ land _____

T2
8
a home, _____ a _____ home, _____

T3
8
frac-tured earth set out to cal - ci - fy, _____ the frac-tured earth with - in the

B1
frac-tured earth set out to cal - ci - fy, _____ the frac-tured earth with - in the

B2
frac-tured earth set out to cal - ci - fy, _____ the frac-tured earth with - in the

B3
frac-tured earth set out to cal - ci - fy, _____ the frac-tured earth with - in the

40 *fff*

T1
8 this land, the earth, a home, my hands

T2
8 this land, the earth, a home, my hands

T3
8 knuck - les this land, the earth, a home, my hands

B1
knuck - les this land, the earth, a home, my hands

B2
knuck - les this land, the earth, a home, my hands

B3
knuck - les this land, the earth, a home, my hands