

FULL SCORE

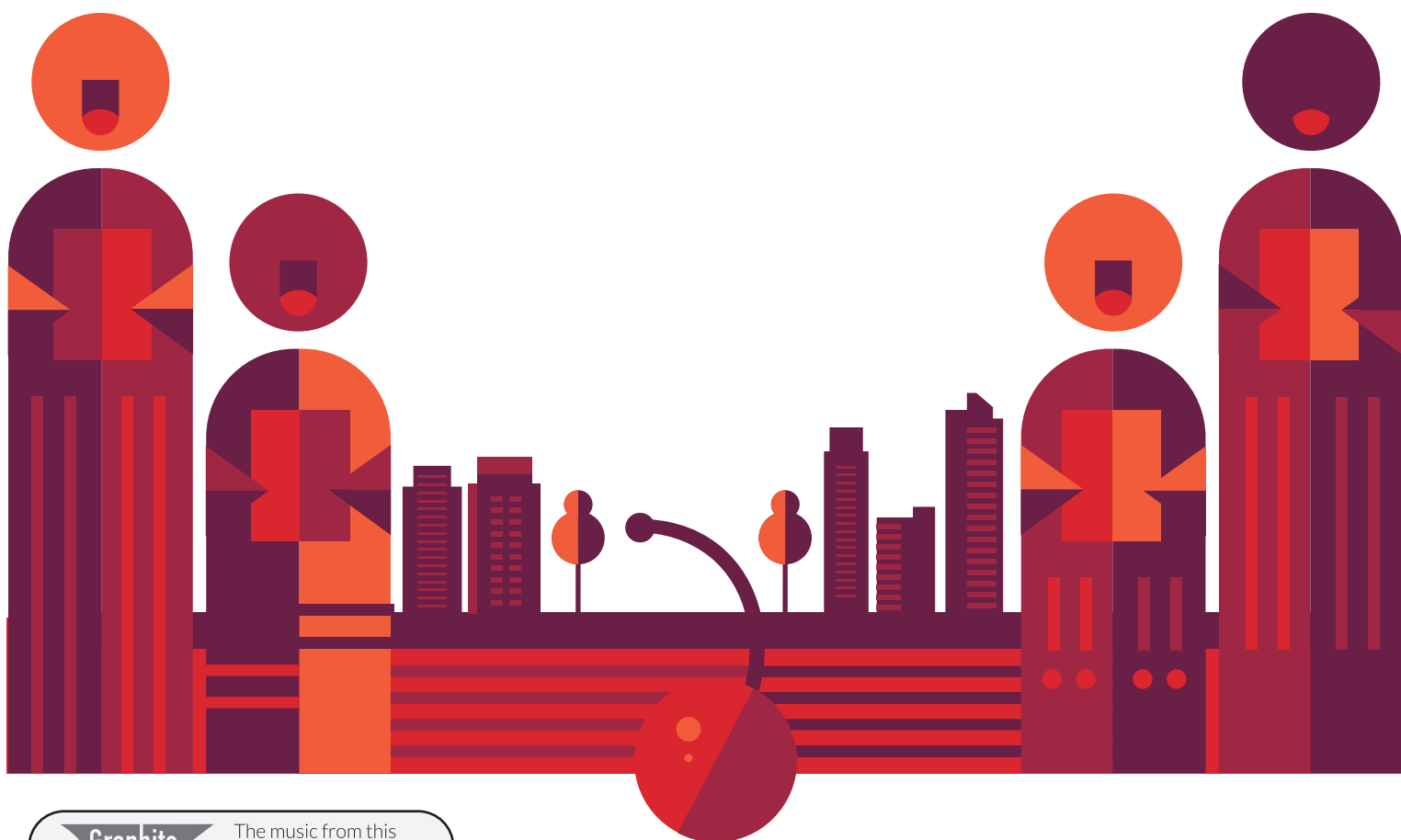
BORDER CROSSING

To Know the Path

SATB choir, SATB soli, Flute, Bassoon, Cello, Percussion

Linda Kachelmeier

- I. Matins
- II. Lauds
- III. Prime
- IV. Terce
- V. Sext
- VI. None
- VII. Vespers
- VIII. Compline



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To Know the Path

Full Score

A cantata for mixed choir and soloists, with flute, bassoon, cello, and percussion
With poems by Athena Kildegaard,
John Donne, and Latin texts

From the Composer:

“To Know the Path” is structured on the canonical hours of the day that stem from ancient Jewish prayer traditions. Early Christians continued the practice and monasteries formally structured them into eight separate hours. Each movement follows the path of the sun throughout the day, starting before dawn when it is still dark (Matins), and progressing to after it has set and is dark again (Compline).

Musically, I have been influenced by ancient chants from many different sources including Georgian Orthodox, Gregorian chant, Greek Orthodox, and Kabbalist Jewish prayers. I see these all as a call for communal prayer and devotion, a way to connect with each other.

Silence is a key part of this work and is built into each movement to create some meditative space for the musicians and listeners.

This cantata uses prayer as a metaphor for opening our eyes (awareness) to knowing the path, and our willingness to get on the path with each other (compassion).

- Linda Kachelmeier

From the Author:

The United Nations High Commissioner for Refugees reported that in 2018 almost 71 million people around the world were displaced from their homes. In that year some 37 thousand people were newly displaced every day. These numbers, this despair, is possibly unimaginable.

In the 14th Century a Franciscan known as the Pseudo-Bede wrote about the necessity to imagine as fully as possible the Lord's suffering on the cross. He thought that in prayer you must “regard yourself as if you had our Lord suffering before your very eyes, and that he was present to receive your prayers.”

I have been watching the tragedy unfolding on our southern border—people coming north to escape violence and poverty and I have been watching how our current administration is unwilling to welcome them. Writing the words of “To Know the Path” has been an effort to imagine that tragedy. I have borrowed ideas from a *New York Times* editorial by an anonymous Salvadoran woman who was held with her son in a detention center. I have used phrases from John Donne's moving “Devotions Upon Emergent Occasions.” I borrowed the rhythms of St. Thomas Aquinas' “Lauda Sion,” and I made a very loose translation of part of the “Veni Sancte Spiritus.”

In this work, the hours of prayer are a journey from dark to light and back to dark, a journey away from home and toward home. Finding and making a home are quintessential acts of dignity. Like Medieval religious followers, we must imagine ourselves into the shoes of the migrants and refugees around the world. These words are my prayer for understanding and welcome and for the dignity we all deserve.

- Athena Kildegaard



Linda Kachelmeier (b. 1965) is a composer, conductor, and professional singer with a special passion for choral music and art song for their capacity for conveying emotion through the human voice. Her music has been described as having “luscious counterpoint, deliberate dissonances, and assertive vocal interaction.” She has received numerous grants and commissions and in 2017 she was awarded the prestigious McKnight Fellowship for Composition. Linda's music has been performed by professional ensembles such as VocalEssence and The Rose Ensemble, as well as many school and church choirs across the United States and Europe. Her vast experience as a singer and conductor has helped make her a uniquely sensitive and gifted composer when writing for the voice, from children's choirs to professional singers and all levels in between.



Athena Kildegaard (b. 1959) is the author of six books of poetry and the co-editor of an anthology of poems about motherhood (*Rocked by the Waters*, Nodin Press). She has been a finalist for the Minnesota Book Award in poetry and her book *Prairie Midden* (Tinderbox Editions) won the 2023 WILLA Literary Award for poetry. She has received grants from the Minnesota State Arts Board and the Lake Region Arts Council, she has twice won the LRAC artist fellowship, and her poems have been nominated for the Pushcart Prize. Kildegaard's poems have been set to music by many composers, including Libby Larsen, Jennifer Higdon, Shruthi Rajesekar, Frank Horvat, Jonathan Newmark, and others. Linda Kachelmeier set a series of poems from Kildegaard's book *Course* as art song, and Kildegaard and Kachelmeier have collaborated on a commission for the University of Minnesota Morris, where Kildegaard teaches.

Conductor's Note:

Having grown up and lived for most of my life on the border between Mexico and the United States, this open wound has been a constant presence in my life. It is a humanitarian disaster exacerbated by politicians with no interest in solving it. They sensationalize “migrant caravans” for political gain and illegally deny asylum status to refugees who are fleeing horrible conditions that were caused or worsened by decades of American foreign policy in Latin America. I myself left everything behind to flee cartel violence in Northern Mexico when I came to the United States.

One of my first projects when I started Border CrosSing was to commission works that would in some way be connected to this reality. It was also important to me that the composers and authors involved in this music were from both sides of the border, rather than exclusively of Latin American descent. Due to my heritage and the nature of my work, I often get unsolicited requests from composers who have written music related to these issues. The vast majority of these are well-meaning but shallow and problematic in some way, and in the worst cases are cynically trying to profit from an ongoing social justice issue, much like the same politicians that use migrant issues to improve their poll numbers. Sincerity and honesty, along with craft, originality, and depth, can be hard to find.

I have admired Linda's music for many years and greatly enjoyed collaborating with her when she sang as an alto in Border CrosSing in our first years. Her music is anything but shallow, bringing together a vast knowledge of vocal music and history with a beautiful balance between pain and joy, consonance and dissonance. I knew this work was special from our first read-through of drafts of the fifth movement and seventh movements, in Linda's dining room, where I played percussion and sang along with several other friends. I am proud to have helped bring this piece to life by co-commissioning it, conducting its premiere with Border CrosSing, performing it with my choirs at Unity Church Unitarian the next year, and lending advice when it was asked for, and am now very excited to publish it in our series.

- Ahmed Anzaldua

To Know the Path

A cantata for mixed (SATB) choir and SATB soli quartet

Flute

Bassoon

Cello

Percussion as follows:

NOTE * parts may be played by choir member(s)

Marimba

Tubular Bells (Chimes)

or 9 *Handbells D5, E5, G5, A5, B5, C6, D6, E6, F6

*Singing bowl (or C5 bell)

Toms (low, medium, high)

*Djembe

*Rattle/Shaker

*Sticks (found in nature, struck together)

*Stones (found in nature, struck together)

Performance Notes:

Choral (General):

Wherever a slide is indicated (such as in movement I m.84-85) it should start immediately and move as gradually as possible for the full duration. In other words, make the most of them!

Specific movements:

I. Matins

Before dawn and the air is quiet and still—the opening oh should reflect that. Breaths (a and ha) are audible inhalation [a] only, and exhalation (starting with an [h] for the full duration of the note listed with the mouth shape/space of an [a] vowel.

II. Lauds

Dawn and the energy of a new day. At letter C, make sure the text is clearly enunciated throughout the spoken section. Note the relative lower voicing on the staff when the voices start low and hushed (murmured, not whispered), gradually getting higher and louder until it is a shout by the end of the section.

III. Prime

The first hour—a long day ahead. Highlight the contrast between the soli quartet (harsh and angular, note accents) and the choir (legato and chant-like)

IV. Terce

The third hour and the day is starting to heat up already. Chime at the beginning may be played by a choir member if only one percussionist is available. Mezzo-soprano soloist should be very expressive with clear enunciation. Baritone soloist should sing the John Donne text more matter-of-factly, chanted freely, like recitative.

V. Sext

Noon and the air is heavy and stifling hot. Note that the chime and rattle/shaker may be played by choir members if only one percussionist is available. At m. 29 change to sticks through m. 46 (either gathered or rhythm sticks—a high, dry sound), then back to rattle/shaker for ending.

VI. None

The ninth hour is biblically significant because it is the time Jesus died and the temple veil was torn in two. The Lamentations passage features a great crowd passing by a scene of utter sorrow. This is layered with the soloist singing the Stabat Mater text “There stood the mother grieving, beside the cross weeping”. In the word “omnes”, close to ‘m’ and sing through the hum as marked in the score. The choir “mob” becomes oblivious to the soloist's pain and suffering as her cries are overtaken by their loud interjections starting at letter D. In m. 97 sing hushed with some breathiness as the crowd finally disperses leaving the mother bereft and alone.

VII. Vespers

The relative cool of evening. If desired, during the opening flute solo, the choir lowers their heads as a sign of respect and prayer, then slowly raises them as the bell chime starts in m. 17. The percussionist plays stones throughout, but also assign members of the choir to play stones (2 that they have gathered). Ideally this movement can be memorized by the choir, but if not, those playing stones can set down their folder in m. 16, pickup stones and read off a neighbor's music. Start with a few stone players entering on beat 3 of m. 29 and gradually add more as indicated. Starting in m. 63, gradually decrease the number of players as marked until only the original percussionist is left playing. Note that it is very easy to rush the third beat—be careful!

VIII. Compline

The last hour of prayer of the day—to complete. The night is for stillness. Like in movement I, breaths (a and ha) are audible inhalation [a] only, and exhalation (starting with an [h] for the full duration of the note listed with the mouth shape/space of an [a] vowel. The cantata ends with the words of John Donne “may you sleepe without feare.”

Percussion:

The chimes at the beginning of each movement are meant to be the sound of church bells marking the time of day, and also calling listeners to prayer. preferred instrument for chimes is orchestral chimes, however, handbells can be used instead. No need to dampen these, always let them ring.

For the singing bowl, it may be a singing bell (handbell with a thick wooden dowel circling the rim). Experiment with pressure and speed to get the best response.

Mallet choice for marimba left up to the performer.

Movement III—chimes at the ending are the traditional

ending of the Veni Sancte Spiritus chant played by the cello:
"Amen. Alleluia".

Flute:

Wherever a slide is indicated (such as in movement II going into letter C) it should start immediately and move as gradually as possible for the full duration. In other words, make the most of them!

Movement IV—starting at letter C, the quarter tones should be played by altering the technique to best match a pitch between the notes F and E.

Movement V—imitate the sound of a wooden flute, with no vibrato. Note spots to gradually overblow the pitch sharp. Tremolos start slowly and gradually increase speed.

Movement VII—opening solo is the call to evening prayer.

Bassoon:

Movement II—opening notes on bocal only is meant to imitate the shofar, typically a ram's horn used as a call to Jewish prayer.

Movement IV—the quarter tones should be played by altering the technique to best match a pitch between the notes B flat and B natural.

Cello:

Movement II—At the discretion of the conductor, letter B through m. 28 is optional depending on if the choir needs help staying on pitch.

Wherever a slide is indicated (such as in movement II m. 43-44) it should start immediately and move as gradually as possible for the full duration. In other words, make the most of them!

Movement III—the opening solo (through m. 22) is an adaptation of the Veni Sancte Spiritus chant. The slurs represent the syllables the singer would sing. It should be played freely and lyrically, with much expression.

Movement IV—the quarter tones should be played to best match a pitch between the notes B flat and B natural.

Texts:

I. MATINS

before dawn

With this ember I will build
a small fire
a beginning
to light the moon's path

Refuge of morning
be with us now
Into the day we rise
not knowing what it brings

With this small fire I will warm
my hands and your hands
so that I might guide you and others

Refuge of morning
now the path appears
Into the day we rise
open the windows and doors

With this small fire
I light a way
out of one home
into the darkness

Refuge of morning
lead us through the unknown
Into the day we rise
windows and doors we throw open

With this small fire
begun from an ember
I carried from a place
I can no longer call home
with this small fire

I'll light up whatever says
Here is not your home

Into the day we bring flags
and clean water for healing
Refuge of morning
see where we come

With your small fire
we find the path
and light our way home.

II. LAUDS *dawn*

Let us praise the door
how it closes and we're safe inside
how it opens so we can go out into rain or wind or sunshine
carrying children on our shoulders

Let us praise the door and how, when we return,
the door opens

Doors open onto boats and trains, cars, wagons,
trucks and busses
doors open onto windowless places and onto places
full of light
and doors open to the night and to the morning
On the day of birth and the day of death a door opens

Let us praise doors without razor wire or radar systems
or spotlights
or infrared sensors or surveillance cameras or
weaponized men and
women who carry no keys
doors without drones or key-coded locks or dead bolts
or motion
sensors or wireless monitors or remote-controlled cameras

Let us praise doors we can open
with our own hands

doors we open to loved ones and to strangers
doors we pass through
one foot after the other
sure of a welcome on the other side
Let us be the refuge on the other side.

III. PRIME *first hour/6:00am*

Filter what is poisoned	Lava quod est sordidum
Whitewash what is dangerous	Riga Quod est aridum
Scour what is open-sored	Sana quod est saucium
Winnow what is pitiful	Flecta quod est regidum
Ripen what is water-logged	Fove quod est frigidum
Bandage what is contraband	Lava quod est sordidum
Pardon what is animal	Veni sancti spiritus
Welcome what is turned aside	Veni sancti spiritus

—Latin texts from "Veni Sancte Spiritus"

IV. TERCE *the third hour/9:00am*

Do you see how, when I hold my needle to the light
the world comes clear?
But my thread is black as the heart of a pig.
And thus I measure the world
stitch by stitch.

*If I were but mere dust and ashes
I might speak unto the Lord*

First what came before:
an apron filled with ripe plums,
scales on a chipped piano,
sheets drying on a cactus,
the old forgetting,
blood, sand, the long journey

*for the Lord's hand made me of this dust
and the Lord's hand shall recollect these ashes*

Now here is the flat white day
unfolding like mismatched socks,
messages in a language full of tight knots,
a bad knee,
a dry elbow,
prayer that goes unanswered.

*the Lord's hand was the wheel
upon which this vessel of clay was framed*

Tomorrow is a jug carried to the water
and brought back full of sand,
a jug carried back filled with sand.
And my thread, black as the heart of a pig
holds together
all that my mouth cannot speak.

*The Lord's hand is the urne
in which these ashes shall be preserved*

– Italic text is by John Donne

V. SEXT

the sixth hour/noon

I fled my country,
the violent, the hungry, the wounded
I fled my people
these aren't people
these aren't people

I left my father's murdered body
and the gangs that show their knives
these aren't people
these aren't people

We tied ourselves to one another
with one red ribbon,
my children, my sister, my mother
these aren't people
these aren't people

Now we wait for asylum
flashlights wake us in the night
we drink bad water
brought by animals
these are animals

My son plays games
of agent and coyote
we aren't animals

All night we curl
into one another
like animals seeking warmth
and refuge

we are people
we are animals
we are people
we are people

VI. NONE

the ninth hour/3:00pm

O vos omnes,	O all you
qui transistis per viam	who pass along the way
attendite et videte	behold and see
si est dolor,	if there is any sorrow
sicut dolor meus.	like unto my sorrow.
Stabat Mater dolorosa	There stood the Mother grieving,
Juxta crucem lacrimosa,	beside the cross weeping.

– Lamentations 1:12 and Stabat Mater

VII. VESPERS Evening

The feet of the hungry
bear the fruit of hope
The feet of the lost
make trails in the wilderness
The feet of the persecuted
bleed into the night
The feet of the humble
grow brown as earth
The feet of the abandoned
find a way through thorns
The feet of the fearful
walk on petals of hope
The feet of those who are maimed or
cursed or made to be alien
are the feet of the holy
are the feet of the people
walking the path to know the path

VIII. COMPLINE to complete

Light a candle at noon, a light in the light
small reminder of darkness to come

out of lux

hold into the light the light of another
one flame bending toward flame

out of lux

bring your light to lighten the way
of another whose lightness is heavy

out of lux

trim the wick to lengthen the light
make known the homebound path

out of lux

raise up your light as a beacon
and stand for the wronged and forgotten

out of lux

*cover your fire, and rake up the embers
may you sleepe without feare
may you sleepe without feare*

– Italic text is by John Donne

Co-commissioned by the Amherst College Chorale Society, Arianne Abela, director;
Border CrosSing and the Unity Singers, Ahmed Anzaldúa, director;
and Central Presbyterian Church Choir, Jennifer Anderson, director.

To Know the Path

I. Matins

before dawn

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for SATB choir and SATB soli quartet, and percussion.

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Athena Kildegaard

Linda Kachelmeier

Meditative ♩ = 44

Soprano *pp*
Oh _____ Oh _____

Alto *pp*
Oh _____ Oh _____

Tenor *pp*
Oh _____ Oh _____

Bass

Orchestral Chimes *p* let ring

Singing bowl *p*

8

S Oh _____ [a] [ha]

A Oh _____ [a] [ha]

T Oh _____ [a] [ha] *p*

B _____ Mm _____

Chimes let ring

Bowl let ring

▽ = inhale breath (unpitched)
□ = exhale breath (unpitched)

A

Mezzo Solo *p*
 With this em - ber I will build a small fire a be - gin - ning to light the

S
 A
 T
 B stagger breathing

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21

Mezzo Solo
 moon's path

S *p*
 Re - fuge of morn - ing be with us now In - to the day we rise not

A *p*
 Re - fuge of morn - ing be with us now In - to the day we rise not

T *p* stagger breathing
 Oh

B (Mm) Oh

BORDER CROSSING

B

29

Bar. Solo *mp*
 With this small fire I will warm my hands and your hands

S
 know - ing what it brings. Mm

A
 know - ing what it brings. Mm

T
 Mm

B
 Mm

34

Bar. Solo

so I might guide — you and oth - ers —

mp Re - fuge of morn - ing — (ng) now — the

mp Re - fuge of morn - ing — (ng) now — the

mp Oh — Re - fuge of morn - ing — (ng) —

Oh —

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41

mf path ap - pears — In - to the day we rise o - pen the win - dows and the doors

mf path ap - pears — In - to the day we rise o - pen the win - dows and the doors

mf — now — the path ap - pears In - to the day we rise o - pen the win - dows and the doors

mf

48

mp Sop. Solo With this small fire I light a way out of one home in - to the dark -

mp Ten. Solo With this small fire I light a way out of one home in - to the dark -

p S Mm

p A Mm

p T Mm

p B Mm

Oh —

div. Oh —



Sop. Solo *mf* ness

Ten. Solo *mf* ness

S *mf* div. Ah
Re - fuge of morn - ing Ah lead us through the un - known

A *mf*
Re - fuge of morn - ing, re - fuge of morn - ing, lead us through the un - known,

T *mf*
Ah Re - fuge of morn - ing Ah

B *mf*
Ah

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60

S Ah In - to the day we rise win - dows and doors we throw

A lead us through the un - known In - to the day we rise win - dows and doors we throw

T lead us through the un - known In - to the day we rise win - dows and doors we throw

B In - to the day we rise win - dows and doors we throw

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65

Mezzo Solo *mf* I car - ried from a place I can no long - er call home

Ten. Solo *mp* With this small fire be - gun from an em - ber

S unis.
o - pen (n)

A o - pen (n)

T o - pen (n)

B o - pen (n)

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70

Sop. Solo *f*
 with this small fire I'll light up what-ev - er says Here is not your home

Mezzo Solo *f*
 with this small fire I'll light up what-ev - er says Here is not your home

Ten. Solo *f*
 with this small fire I'll light up what-ev - er says Here is not your home

Bar. Solo *f*
 with this small fire I'll light up what-ev - er says Here is not your home

S *f*
 Oh

A *f*
 Oh

T *f*
 Oh

B *f*
 Oh Oh

div.

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D

Sop. Solo
 Re - fuge of morn - ing see where we come

Mezzo Solo
 Re - fuge of morn - ing see where we come

Ten. Solo
 Re - fuge of morn - ing see where we come

Bar. Solo
 Re - fuge of morn - ing see where we come

S
 Re - fuge of morn - ing see where we come

A
 Re - fuge of morn - ing see where we come

T *div.*
 Re - fuge of morn - ing see where we come
 Re - fuge of morn - ing see where we come

B
 (Oh)

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79

Sop. Solo [a] [ha] With your small fire [a] we find the path

Mezzo Solo [a] [ha] With your small fire [a] we find the path

Ten. Solo [a] [ha] With your small fire [a] we find the path

Bar. Solo [a] [ha] With your small fire [a] we find the path

S [a] [ha] With your small fire [a] we find the path unis.

A [a] [ha] With your small fire [a] we find the path unis.

T [a] [ha] With your small fire [a] we find the path unis.

B [a] [ha] With your small fire [a] we find the path unis.

mf

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83

Sop. Solo [a] and light our way home

Mezzo Solo [a] and light our way home

Ten. Solo [a] and light our way home

Bar. Solo [a] and light our way home

S [a] and light our way home

A [a] and light our way home

T [a] and light our way home

B [a] and light our way home

mp

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86

mezzo solo
p a piacere

Sop. Solo

light our way home.

S

light our way home

A

light our way home

T

light our way home

B

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II. Lauds

dawn

for SATB choir with flute, bassoon, cello, and percussion

Athena Kildegard

Linda Kachelmeier

Joyous ♩ = 116

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Flute
Bassoon
Cello
Chimes
Marimba

f
f
f
f
f

**b_o*
**b_o*
**b_o*
**b_o*
**b_o*

f
**bocal* only
f
f
f

replace *bocal*
let ring

10 **A** *poco marcato* *mf*

S Let us praise the door how it clos-es and we're safe in-side how it o-pens so we can go

A Let us praise the door how it clos-es and we're safe in-side how it o-pens so we can go

T Let us praise the door how it clos-es and we're safe in-side how it o-pens so we can go

B Let us praise the door how it clos-es and we're safe in-side how it o-pens so we can go

A *mf*

FL. *mf*

Bsn. *mf*

Vcl. *mf*

Mar. *mf*

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*Imitating a shofar -- call to prayer.

15

S out in - to rain or wind or sun - shine car - ry - ing child - ren on our shoul - ders

A out in - to rain or wind or sun - shine car - ry - ing child - ren on our shoul - ders

T out in - to rain or wind or sun - shine car - ry - ing child - ren on our shoul - ders

B out in - to rain or wind or sun - shine car - ry - ing child - ren on our shoul - ders

FL.

Bsn.

Vcl.

Mar.

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19

S *mp* Let us praise the door and how, when we re - turn, the door o - pens *p*

A *mp* Let us praise the door and how, when we re - turn, the door o - pens *p*

T *mp* Let us praise the door and how, when we re - turn, the door o - pens *p*

B *mp* Let us praise the door and how, when we re - turn, the door o - pens *p*

FL. *mp* *poco rall.* *p*

Bsn. *mp* *p*

Vcl. *mp* *p*

Mar. *mp* *p*

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B Slower ♩ = 63

legato *mp* *p*

S Doors o - pen on - to boats and trains, cars, wa - gons, trucks and bus - es

A Doors o - pen on - to boats and trains, cars, wa - gons, trucks and bus - es

T Doors o - pen on - to boats and trains, cars, wa - gons,

B Doors o - pen on - to boats and trains, cars, wa - gons,

B Slower ♩ = 63

Vcl. (optional through m. 28) *mp*

26

mf non.vib. *mf non.vib.*

S doors o - pen on - to win - dow - less pla - ces and pla - ces full of light and

A doors o - pen on - to win - dow - less pla - ces and pla - ces full of light and

T trucks and bus - es doors o - pen on - to win - dow - less pla - ces and pla - ces full of

B trucks and bus - es doors o - pen on - to win - dow - less pla - ces and pla - ces full of

Vcl. *mf*

28

f *espressivo* *f* *espressivo* *mf non.vib.* *f* *espressivo* *mf non.vib.* *f* *espressivo*

S doors o - pen to the night and to the morn - ing On the

A doors o - pen to the night and to the morn - ing On the

T light and doors o - pen to the morn - ing On the

B light and doors o - pen to the morn - ing On the

Vcl. *f*

30

S day of birth and the day of death a door o - pens

A day of birth and the day of death a door o - pens

T day of birth, day of death a door o - pens

B day of birth and the day of death a door o - pens

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accel. C Anxious ♩ = 108

33

S *pp marcato* *p*
* Let us praise the doors with-out ra - zor wire or ra - dar sys - tems or spot - lights or

A *pp marcato* *p*
* Let us praise the doors with-out ra - zor wire or ra - dar sys - tems or spot - lights or

T *pp marcato* *p*
* Let us praise the doors with-out ra - zor wire or ra - dar sys - tems or spot - lights or

B *pp marcato* *p*
* Let us praise the doors with-out ra - zor wire or ra - dar sys - tems or spot - lights or

FL. *pp* *p*

Bsn. *pp* *p*

Vcl. *pp* *p*

Toms *pp* *p*

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accel. C Anxious ♩ = 108

*Spoken text should start low and hushed, (murmured, not whispered) gradually getting higher and louder as indicated until it is a shout. The text should be clearly enunciated.

38

mp

S in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea-pon-ized men and

A in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea-pon-ized men and

T in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea-pon-ized men and

B in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea-pon-ized men and

FL *mp*

Bsn. *mp*

Vcl. *mp*

Toms *mp*

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41

mf

f

S wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

A wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

T wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

B wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

FL *mf* *f*

Bsn. *mf* *f*

Vcl. *mf* *f*

Toms *mf* *f*

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45

ff

S
sen - sors or wi - re - less mon - i - tors or re - mote - con - trolled cam - 'ras

A
sen - sors or wi - re - less mon - i - tors or re - mote - con - trolled cam - 'ras

T
sen - sors or wi - re - less mon - i - tors or re - mote - con - trolled cam - 'ras

B
sen - sors or wi - re - less mon - i - tors or re - mote - con - trolled cam - 'ras

FL
ff

Bsn.
ff

Vcl.
ff

Toms
ff

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D Joyous ♩ = 116

poco marcato

f

S
Let us praise — the doors we can o - pen with our

A
poco marcato
f
Let us praise the doors we can o - pen with our

T
poco marcato
f
Let us praise — the doors we can o - pen with our

B
poco marcato
f
Let us praise the doors we can o - pen with our

D Joyous ♩ = 116

FL
f

Bsn.
f

Vcl.
f

Mar.
f

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53

own — hands doors we o - pen to loved — ones and — to stran - gers doors we

own — hands doors we o - pen to loved ones and to stran - gers doors we

own — hands doors we o - pen to loved — ones and — to stran - gers doors we

own hands doors we o - pen to loved ones and to stran - gers doors we

FL.

Bsn.

Vcl.

Mar.

mf

mf

mf

mf

mf

mf

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56

pass through one foot af - ter the oth - er sure of a wel - come on — the oth - er

pass — through one foot af - ter the oth - er sure of a wel - come on the oth - er

pass through one foot af - ter the oth - er sure of a wel - come on — the oth - er

pass — through one foot af - ter the oth - er sure of a wel - come on the oth - er

FL.

Bsn.

Vcl.

Mar.

mf

mf

mf

mf

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60

S
side Let us be the wel - come on the oth - er side. *mp* *no dim. or rit.*

A
side Let us be the wel - come on the oth - er side. *mp* *no dim. or rit.*

T
side Let us be the wel - come on the oth - er side. *mp* *no dim. or rit.*

B
side Let us be the wel - come on the oth - er side. *mp* *no dim. or rit.*

Fl.
mp *no dim. or rit.*

Bsn.
mp *no dim. or rit.*

Vcl.
mp *no dim. or rit.*

Mar.
mp *no dim. or rit.*

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III. Prime

first hour/6:00am

for SATB choir, SATB soli, flute, bassoon, cello, and percussion

Athena Kildegaard

Linda Kachelmeier

with Latin texts from "Veni Sancte Spiritus"

with Latin chants from "Veni Sancte Spiritus"

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Chant-like, freely

Bassoon

Cello

Chimes

mp *espressivo*

p plaintive

6

Bsn.

Vcl.

Chimes

mp

mf

12

Bsn.

Vcl.

Chimes

mp

mf

18

Bsn.

Vcl.

Chimes

f

mp

p

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A Largo ♩ = 58

mp harsh and angular

SA soli
 Fil - ter what is poi - soned _____ White-wash what is dan - ger - ous _____

TB soli
 Fil - ter what is poi - soned _____ White-wash what is dan - ger - ous _____

mp harsh and angular

S
 La - va quod est sor - di - dum _____

A
 La - va quod est sor - di - dum _____

T
 La - va quod est sor - di - dum _____

B
 La - va quod est sor - di - dum _____

p legato, chant-like

p legato, chant-like

p legato, chant-like

p legato, chant-like

Bsn.
mp

Vcl.
mp

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27

mf

mp

SA soli
 Scour what is o - pen - sores _____

TB soli
 Scour what is o - pen - sores _____

mf

mp

mp

mp

mp

mp

S
 Ri - ga quod est a - ri - dum _____ Sa - na quod est sau - ci - um _____

A
 Ri - ga quod est a - ri - dum _____ Sa - na quod est sau - ci - um _____

T
 Ri - ga quod est a - ri - dum _____ Sa - na quod est sau - ci - um _____

B
 Ri - ga quod est a - ri - dum _____ Sa - na quod est sau - ci - um _____

Bsn.
mf

Vcl.
mf

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36

SA soli *mp*
Par-don what is an - i - mal _____ Wel-come what is turned a - side _____

TB soli *mp*
Par-don what is an - i - mal _____ Wel-come what is turned a - side _____

S *mf*
Ve - ni Sanc - te Spi - ri - tus _____

A *mf*
Ve - ni Sanc - te Spi - ri - tus _____

T *mf*
Ve - ni Sanc - te Spi - ri - tus _____

B *mf*
Ve - ni Sanc - te Spi - ri - tus _____

FL. *mp*

Bsn. *mp*

Vcl. *mp*

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39

SA soli *p*

TB soli *p*

S *mp* *p*
Ve - ni Sanc - te Spi - ri - tus _____

A *mp* *p*
Ve - ni Sanc - te Spi - ri - tus _____

T *mp* *p*
Ve - ni Sanc - te Spi - ri - tus _____

B *mp* *p*
Ve - ni Sanc - te Spi - ri - tus _____

FL. *p*

Bsn. *p*

Vcl. *p*

Chimes *mp*

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IV. Terce

the third hour / 9:00am

for mezzo-soprano and baritone solos,
with flute, bassoon, cello, and 2 percussion**

Athena Kildegaard
with quotes from John Donne

Linda Kachelmeier

Fast ♩ = 120

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Musical score for Bassoon, Cello, Chimes, and Tom. Bassoon and Cello parts start with a mezzo-forte (mf) dynamic. The Tom part includes 'rim' and 'ord.' markings. A large 'BORDER CROSSING' watermark is overlaid on the score.

5

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Musical score for Bassoon (Bsn.), Violoncello (Vcl.), Chimes, and Tom. The score continues from measure 5. A large 'BORDER CROSSING' watermark is overlaid on the score.

9

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Musical score for Bassoon (Bsn.), Violoncello (Vcl.), Chimes, and Tom. The score continues from measure 9. The Chimes part has a 'let ring' instruction. A large 'BORDER CROSSING' watermark is overlaid on the score.

*Play the quarter tone between B₄ and B₅.

**Chime can be performed by a member of the choir.

A Slow ♩ = 66

mp con dolore

Mezzo Solo
Do — you see — how when I hold my nee - dle to the light the world comes

Bsn.

Vcl.

Mar.

mp

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17

furioso *f* *sub. mp con dolore*

Mezzo Solo
clear? But my thread is as black as the heart of a pig And thus I mea - sure the world

Bsn.

Vcl.

Mar.

f *sub. mp*

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21

Chant-like

mf declamatory

Mezzo Solo
stitch by stitch

Bar. solo
If I were but mere dust — and ash - es I might speak un - to the

Bsn.

Vcl.

Mar.

mp

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B With Movement ♩ = 72

mf cantabile

Mezzo Solo: First what came be - fore: _____ an ap-ron filled _ with ripe plums, scales

Bar. solo: _____

FL: *Lord*

Bsn. *mf*

Vcl. *mf*

Mar. *mf*

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BORDER CROSSING

28

Mezzo Solo: _____ on a chipped pi - a - no, sheets dry - ing on a cac - tus, the

FL: _____

Bsn. _____

Vcl. _____

Mar. _____

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BORDER CROSSING

31

Mezzo Solo: *mp* old for-get - ting, _____ blood, sand, the long _____ jour - ney. _____

FL: _____

Bsn. *p* _____

Vcl. *mp* _____

Mar. *p* _____

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35 Chant-like

molto accel.

Bar. solo *mp*

for the Lord's hand made me of this dust and the Lord's hand shall re-col-lect these ash - es

FL.

Bsn.

Vcl.

Tom

rim

f

C Fast ♩ = 120

FL.

Bsn.

Vcl.

Tom

ord.

BORDER CROSSING

43

FL.

Bsn.

Vcl.

Tom

BORDER CROSSING

47

FL.

Bsn.

Vcl.

Tom

3

3

3

3

D Slow ♩ = 66

mp without emotion

Mezzo Solo
 Now here is the flat white day — un-fold-ing like mis-matched — socks, —

FL.
 Bsn.
 Vcl.
 Mar.

BORDER

Mezzo Solo
 mes-sa-ges in a lan-guage — full of tight knots, a bad knee, a dry el-bow,

FL.
 Bsn.
 Vcl.
 Mar.

BORDER

Mezzo Solo
 prayer that goes un-an - swered. —

Bar. solo
 the Lord's hand — was the wheel up - on which this ves-sel of clay was

FL.
 Bsn.
 Vcl.
 Mar.

E Slow ♩ = 66

mp pesante *mf*

Mezzo Solo
To - mor - row ___ is a jug car - ried ___ to the wa - ter and brought

Bar. solo

framed

FL.

mp *mf*

Bsn.

mf

Vcl.

mf

Mar.

mf

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66 *con bravura*

Mezzo Solo
back ___ full of sand, a jug car-ried back ___ filled with sand. ___ And my

FL.

Bsn.

Vcl.

Mar.

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70 *rall.* *ff* *mp*

Mezzo Solo
 thread, black as the heart of a pig holds to-ge-ther all that my mouth can-not speak.

FL.
ff *mp*

Bsn.
ff *mp*

Vcl.
ff *mp*

Mar.
ff

BORDER CROSSING

74 **Chant-like** *mp* **With Movement** ♩ = 72

Bar. solo
 The Lord's hand is the urne in which these ash-es shall be pre-served

FL.
mp

Bsn.
mp

Vcl.
mp

Mar.
mp

BORDER CROSSING

77 *rit.*

FL.

Bsn.
pp

Vcl.

Mar.

V. Sext

the sixth hour/noon

for SATB, SB soli, flute, and 3 percussion**

Athena Kildegaard

Linda Kachelmeier

Slow and heavy, with unbearable heat ♩ = 70

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Musical score for Flute and Djembe, measures 1-6. The Flute part is in treble clef, 4/4 time, with a dynamic marking of *mp*. The Djembe part is in bass clef, 4/4 time, with a dynamic marking of *mp*. The score includes a large watermark: "BORDER CROSSING".

Musical score for Flute, Chimes, Percussion, and Djembe, measures 7-11. The Flute part is in treble clef, 4/4 time, with a dynamic marking of *mf*. The Chimes part is in treble clef, 4/4 time, with a dynamic marking of *mf*. The Percussion part is in bass clef, 4/4 time, with a dynamic marking of *p* and *f*. The Djembe part is in bass clef, 4/4 time, with a dynamic marking of *p*. The score includes a large watermark: "BORDER CROSSING".

Musical score for Flute, Chimes, Percussion, and Djembe, measures 12-15. The Flute part is in treble clef, 4/4 time, with a dynamic marking of *ff* and *mf*. The Chimes part is in treble clef, 4/4 time, with a dynamic marking of *mf*. The Percussion part is in bass clef, 4/4 time, with a dynamic marking of *p* and *f*. The Djembe part is in bass clef, 4/4 time, with a dynamic marking of *p*. The score includes a large watermark: "BORDER CROSSING".

* Flute should be non-vibrato throughout (imitating a wooden flute).

** Chimes, rattle/shaker, sticks can be performed by members of the choir.

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17

mezzo solo
mp *espressivo*

S
I fled my

FL
mp *p*

Chimes
p let ring

Perc.
p *f*

Djem.
p *f*

start slowly and gradually
increase speed of tremolo

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BORDER CROSSING

A

S
coun - try, the vio - lent, the hun - gry, the wound - ed I fled my

FL
mp

Perc.
p

Djem.
p

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BORDER CROSSING

24

S
peo - ple I left my fath - er's mur - dered bod - y and the

B
these aren't peo - ple these aren't peo - ple

FL
mf

Perc.
f *p*

Djem.
f *p*

baritone solo
mp *dispassionately*

tutti

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B

28 *f* *tutti mf legato*

S gangs that show their knives We tied our-selves to one an-oth - er

A *mf legato* We tied our-selves to one an-oth - er

T *tutti* these aren't peo-ple

B *tutti* these aren't peo-ple these aren't peo-ple

FL. *gradually overblow sharp* *f* *ord.* *mf*

Perc. *mf* Sticks

Djem.

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31

S with one red rib-bon, my child-ren, my sis-ter, my moth - er

A with one red rib-bon, my child-ren, my sis-ter, my moth - er

T

B *baritone solo mf* these aren't

FL. *f*

Perc.

Djem.

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35

S
Now we wait for a - sy - lum — flash-lights

A
Now we wait for a - sy - lum — flash-lights

T
tutti
these aren't peo-ple

B
tutti
peo-ple these aren't peo-ple

FL.
gradually overblow sharp

Perc.
Djem.

BORDER CROSSING

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39 *f*

S
wake us in the night we drink bad wa-ter brought by an-i-mals — My

A
wake us in the night we drink bad wa-ter brought by an-i-mals

T
8
these are an - i-mals

B
these are an - i-mals

FL.
ord.
ff *f*

Perc.
Djem.

BORDER CROSSING

C

son plays games of a - gent and co - yo - te we aren't an - i - mals All night we curl in - to one an -

[ko - 'jo - te]

we aren't an - i - mals All night we curl in - to one an -

we aren't an - i - mals

we aren't an - i - mals

FL. *mp*

Perc.

Djem.

BORDER CROSSING

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47

D

oth - er like an - i - mals seek - ing warmth and re - fuge we are peo - ple we are

oth - er like an - i - mals seek - ing warmth and re - fuge we are peo - ple we are

we are peo - ple we are

we are peo - ple we are

FL. *mf*

Rattle/Shaker

Perc. *p* *f* *p*

Djem.

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51

S an-i-mals we are peo - ple — we are peo - ple *pp*

A an-i-mals we are peo - ple — we are peo - ple *pp*

T an-i-mals we are peo - ple — we are peo - ple *pp*

B an-i-mals we are peo - ple — we are peo - ple *pp*

FL. gradually overblow sharp *ff* ord. *mp*

Perc. *p* *f*

Djem. *p*

BORDER CROSSING

55

FL. *pp* start slowly and gradually increase speed of tremolo

Perc. *p* *f* *p*

Djem. *p*

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VI. None

the ninth hour/3:00 pm

for SATB divisi, mezzo-soprano solo, bassoon, cello, and percussion

Lamentations 1:12 and Stabat Mater

Linda Kachelmeier

Andante

Driving (♩ = 128)

Soprano 1 - For perusal only. Do not copy.

Soprano 2

Alto *p* * O vos om__ O vos om-nes O vos om__ O vos om-nes

Tenor

Chimes *mf* let ring *p* Marimba

7

S1 *p* *simile* O vos om__ O vos om-nes O vos om__ O vos om-nes

S2 *p* *simile* O vos om__ O vos om-nes O vos om__ O vos om-nes O vos om__ O vos om-nes O vos om__ O vos om-nes

A * *simile* O vos om__ O vos om-nes O vos om__ O vos om-nes O vos om__ O vos om-nes O vos om__ O vos om-nes

T *mp* Qui tran-

B *mp* Qui tran-

7

Bsn. *mp*

Vcl. *mp*

Mar. *mp*

* close to "m"

11

S1 O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

S2 O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

A O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

T si _____ qui tran - si-tis _____ qui tran-si-tis per

B si _____ qui tran - si-tis _____ qui tran-si-tis per

Bsn.

Vcl.

Mar.

BORDER CROSSING

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15

S1 O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

S2 O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om O vos om-nes O vos om _ O vos om-nes

A O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om O vos om-nes O vos om _ O vos om-nes

T vi - am, _____ per vi - am _____ At -

B vi - am, _____ per vi - am _____ At -

BORDER CROSSING

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15

Bsn.

Vcl.

Mar.

19 *mf*

S1 O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

S2 O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

A O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

T *mf*
8 ten - di - te, at - ten - di - te at -

B *mf*
8 ten - di - te, at - ten - di - te at -

Bsn. *mf*

Vcl. *mf*

Mar. *mf*

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19 *mf*

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rall.

23

S1 O vos o _ _ _ (m) O vos om _ _ _ (m) O vos om - - - -

S2 O vos O vos om - nes O vos om _ _ _ (m) O vos om - - - -

A O vos om _ O vos om-nes O vos O vos om - nes O vos om - - - -

T *mf*
8 ten - di - te at - ten - di - te at - ten - di - te et vi - de - te. _

B *mf*
8 ten - di - te at - ten - di - te at - ten - di - te et vi -

Bsn. *mf*

Vcl. *mf*

Mar. *mf*

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27 *Freely* *mp* *mf* *rit.*

Mezzo Solo: Si, si est do - - - lor si - cut do - lor me -

S1: nes Sta - bat

S2: nes Sta - bat

A: nes Sta - bat

T: nes Sta - bat

B: de - te. Sta - bat

Bsn. *pp*

Vcl. *pp*

Mar. *pp*

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A

Andante (chant-like) (♩ = ♩)

p *mp*

Mezzo Solo: us. Si,

S1: ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo -

S2: ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo -

A: ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo -

T: ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo -

B: ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo - ro - sa, ma - ter do-lo -

31

Bsn.

Vcl.

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37 *p* *mp* *p* *mp* rit.

Mezzo Solo
 S1
 S2
 A
 T
 B
 Bsn.
 Vcl.

si est do - - - lor si-cut do - - - lor me -
 ro-sa, ma - - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa,
 ro-sa, ma - - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa,
 ro-sa, ma - - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa,
 ro-sa, ma - - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa,
 ro-sa, ma - - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa,

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B Driving (♩ = 128)

Mezzo Solo
 S1
 S2
 A
 T
 B1
 B2
 Bsn.
 Vcl.
 Mar.

us.
 O vos o (m)
 O vos o (m)
 O vos o (m)
 O vos o (m)
 O vos o (m) O vos om O vos om-nes O vos om O vos om -
 O vos o (m) O vos om O vos om-nes
 O vos o (m)

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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BORDER CROSSING

* close to "m"

46

S1 Qui tran-si- qui tran - si-tis

S2 Qui tran-si- qui tran - si-tis

A Qui tran-si- qui tran-si-tis

T O vos om _ O vos om-nes O vos om _ O vos om - O vos om _ O vos om-nes O vos om _ O vos om-nes

B1 O vos om _ O vos om-nes O vos om _ O vos om - O vos om _ O vos om-nes O vos om _ O vos om-nes

B2 O vos om _ O vos om-nes O vos om _ O vos om - O vos om _ O vos om-nes O vos om _ O vos om-nes

Bsn.

Vcl.

Mar.

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50

S1 qui tran-si-tis per vi - am, per vi - am

S2 qui tran-si-tis per vi - am, per vi - am

A qui tran-si-tis per vi - am, per vi - am

T O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

B1 O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

B2 O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes O vos om _ O vos om-nes

Bsn.

Vcl.

Mar.

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54

S1 *f* At - ten - di - te, at - ten - di - te

S2 *f* At - ten - di - te, at - ten - di - te

A *f* At - ten - di - te, at - ten - di - te

T *f* O vos om - O vos om - nes O vos o - (m) O vos o - (m) At - ten - di - te,

B1 *f* O vos om - O vos om - nes O vos om - - - nes At - ten - di -

B2 *f* O vos om - O vos om - nes O vos om - O vos om - nes At -

Bsn. *f*

Vcl. *f*

Mar. *f*

54

Bsn. *f*

Vcl. *f*

Mar. *f*

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58

ff *rall.*

S1 *ff* at - ten - di - te at - ten - di - te at - ten - di - te et vi -

S2 *ff* at - ten - di - te at - ten - di - te at - ten - di - te et vi -

A *ff* at - ten - di - te, at - ten - di - te, at - ten - di - te

T *ff* O vos o - (m) O vos o - (m)

B1 *ff* te, O vos om - - - nes O vos o - (m)

B2 *ff* ten - di - te, O vos om - - - nes O vos o - (m)

58

Bsn. *ff*

Vcl. *ff*

Mar. *ff*

62 *Freely mp* *mf*

Mezzo Solo Si, si est do - - - - - lor

S1 de - te. *p*

S2 de - te. *p*

A nes *p*

T nes *p*

B1 nes *p*

B2 nes *p*

62 *p*

Bsn. *p*

Vcl. *p*

Mar. *p*

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rit. C **Andante (chant-like)** (♩ = ♩)

66

Mezzo Solo
si - cut do - lor - me - us.

S1
Sta - bat ma - ter do - lo - ro - sa, ma -

S2
Sta - bat ma - ter do - lo - ro - sa, ma -

A1
Sta - bat ma - ter do - lo - ro - sa, ma -

A2
Sta - bat ma - ter do - lo - ro - sa, ma -

T1
Sta - bat ma - ter do - lo - ro - sa, ma -

T2
Sta - bat ma - ter do - lo - ro - sa, ma -

B1
Sta - bat ma - ter do - lo - ro - sa, ma -

B2
Sta - bat ma - ter do - lo - ro - sa, ma -

66

Bsn.
pp

Vcl.
pp

Mar.
pp

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71

mp *espressivo* *cresc. poco a poco*

Mezzo Solo

Ah Ah

S1

ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma -

S2

- - ter do - lo - ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

A1

ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma -

A2

- - ter do - lo - ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

T1

ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma -

T2

- - ter do - lo - ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

B1

ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma -

B2

- - ter do - lo - ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

71

Bsn.

ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma -

Vcl.

ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma -

Mar.

ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma -

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76 Mezzo Solo *f* Ah Ah

76 S1 *mp* ter do-lo-ro - sa, ma - ter do-lo-ro - sa, Jux-ta cru - cem la-cri-mo-sa cru -

76 S2 *mp* - - ter do - lo - ro - sa, ma - ter do-lo - ro - sa, Jux-ta cru - cem la-cri-mo - sa

76 A1 *mp* ter do-lo-ro - sa, ma - ter do-lo-ro - sa, Jux-ta cru - cem la-cri-mo-sa cru -

76 A2 *mp* - - ter do - lo - ro - sa, ma - ter do-lo - ro - sa, Jux-ta cru - cem la-cri-mo - sa

76 T1 *mp* ter do-lo-ro - sa, ma - ter do-lo-ro - sa, Jux-ta cru - cem la-cri-mo-sa cru -

76 T2 *mp* - - ter do - lo - ro - sa, ma - ter do-lo - ro - sa, Jux-ta cru - cem la-cri-mo - sa

76 B1 *mp* ter do-lo-ro - sa, ma - ter do-lo-ro - sa, Jux-ta cru - cem la-cri-mo-sa cru -

76 B2 *mp* - - ter do - lo - ro - sa, ma - ter do-lo - ro - sa, Jux-ta cru - cem la-cri-mo - sa

76 Bsn. *mp*

76 Vcl. *mp*

76 Mar. *mp*

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D

81

Mezzo Solo Ah Ah

S1 cem la - cri - mo - sa cru - cem la - cri - mo - sa Jux - ta cru - - - cem

S2 cru - cem la - cri - mo - sa Jux - - ta cru - cem O vos om - O vos om - nes

A1 cem la - cri - mo - sa cru - cem la - cri - mo - sa Jux - ta cru - - - cem

A2 cru - cem la - cri - mo - sa Jux - ta cru - cem Jux - ta cru -

T1 8 cem la - cri - mo - sa cru - cem la - cri - mo - sa Jux - ta cru - - - cem

T2 8 cru - cem la - cri - mo - sa Jux - - ta cru - cem O vos om O vos

B1 cem la - cri - mo - sa cru - cem la - cri - mo - sa Jux - ta cru - cem

B2 cru - cem la - cri - mo - sa Jux - - ta cru - cem Jux - ta cru -

81

Bsn.

Vcl.

Mar.

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* close to "m"

85

Mezzo Solo *f* Ah

S1 la - cri - mo - sa cru - cem la - cri - mo - sa cru - cem

S2 O vos om - nes O vos om - nes

A1 la - cri - mo - sa cru - cem la - cri - mo - sa cru - cem

A2 *sub. f* - - cem la - cri - mo - sa cru - cem O vos om - nes O vos om - nes

T1 la - cri - mo - sa cru - cem la - cri - mo - sa cru - cem

T2 om - nes O vos om O vos om - nes

B1 la cri - mo - sa cru - cem la - cri - mo - sa cru - cem

B2 - - cem la - cri - mo - sa cru - cem O vos om - nes O vos om - nes

85

Bsn.

Vcl.

Mar.

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88 *fff*

Mezzo Solo
Ah

S1 *f* O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes

S2 *f* O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes

A1 la - cri - mo - sa Jux - ta cru - - - cem la - cri - mo - sa

A2 *f* O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes

T1 *f* la - cri - mo - sa O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes

T2 *f* O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes

B1 la - cri - mo - sa Jux - ta cru - - - cem la - cri - mo - sa cru -

B2 *f* O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes O vos omnes

88

Bsn.

Vcl.

Mar.

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91 E (♩ = ♪)

Mezzo Solo

91 *ff*

S1 om-nes O vos om_ O vos om-nes O vos om_ O vos O vos_ O vos_ O vos

S2 O vos om_ O vos om-nes O vos om_ O vos om-nes O vos_ O vos_ O vos O vos

A1 *f* * O vos om_ O vos om-nes O vos om_ O vos om-nes O vos_ O vos_ O vos

A2 _ O vos om-nes O vos om_ O vos om-nes O vos_ O vos_ O vos

T1 _ O vos om-nes O vos om_ O vos om-nes O vos_ O vos_ O vos_ O vos

T2 om-nes O vos om_ O vos om-nes O vos om_ O vos O vos_ O vos O vos

B1 *f* * cem O vos om_ O vos om-nes O vos om_ O vos O vos_ O vos

B2 O vos om_ O vos om-nes O vos om_ O vos om-nes O vos_ O vos_ O vos

Bsn. 91 *ff*

Vcl. *ff*

Mar. *ff*

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VII. Vespers

Evening

for SATB choir, flute, bassoon, cello, and percussion

Athena Kildegaard

Linda Kachelmeier

With Intention ♩ = 69

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Flute

mp espressivo

5

FL.

11

FL.

rit.

Slow march ♩ = 63

15

FL.

Bsn.

Chimes

Stones

p

23

FL.

Bsn.

Chimes

Stones

let ring

+During flute solo, choir lowers their heads and slowly raises them as the bell rings in m. 17.
If playing stones, set folder between feet quietly in m. 16.

29

S ** p*
The feet of the hun - gry bear the fruit of hope The

A ** p*
The feet of the hun - gry bear the fruit of hope The

T ** p*
The feet of the hun - gry bear the fruit of hope The

B ** p*
The feet of the hun - gry bear the fruit of hope The

FL. *p*

Bsn.

Stones

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34

S ** mp*
feet of the lost make trails in the wil - der - ness The

A ** mp*
feet of the lost make trails in the wil - der - ness The

T ** mp*
feet of the lost make trails in the wil - der - ness The

B ** mp*
feet of the lost make trails in the wil - der - ness The

FL.

Bsn.

Vcl. *col legno*
mp

Stones

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* A few choir members with stones join simple percussion pattern, adding more players at each * marked in score, with all those playing stones in by pickup to m. 56
Note: Be careful not to rush beat 3!

38

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S
feet of the per - se - cu - ted bleed in - to the night The

A
feet of the per - se - cu - ted bleed in - to the night The

T
feet of the per - se - cu - ted bleed in - to the night The

B
feet of the per - se - cu - ted bleed in - to the night The

FL. *mp*

Bsn.

Vcl.

Stones

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42

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S
feet of the hum - ble grow brown as earth The **mf*

A
feet of the hum - ble grow brown as earth The **mf*

T
feet of the hum - ble grow brown as earth The **mf*

B
feet of the hum - ble grow brown as earth The **mf*

FL.

Bsn.

Vcl. *mf*

Stones

BORDER CROSSING

46

S
feet of the a - ban - doned find a way through thorns The

A
feet of the a - ban - doned find a way through thorns The

T
feet of the a - ban - doned find a way through thorns The

B
feet of the a - ban - doned find a way through thorns The

FL. *mf*

Bsn. *mf*

Vcl.

Stones

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50

S
feet of the fear - ful walk on pet - als of hope The *f*

A
feet of the fear - ful walk on pet - als of hope The *f*

T
feet of the fear - ful walk on pet - als of hope The *f*

B
feet of the fear - ful walk on pet - als of hope The *f*

FL.

Bsn.

Vcl. *f* ord.

Stones

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54

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S
feet of those who are maimed or cursed or made a - li - en are the

A
feet of those who are maimed or cursed or made a - li - en are the

T
feet of those who are maimed or cursed or made a - li - en are the

B
feet of those who are maimed or cursed or made a - li - en are the

Fl.
-

Bsn.
-

Vcl.
-

Stones
-

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58

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S
feet of the ho - ly are the feet of the peo - ple

A
feet of the ho - ly are the feet of the peo - ple

T
feet of the ho - ly are the feet of the peo - ple

B
feet of the ho - ly are the feet of the peo - ple

Fl.
-

Bsn.
-

Vcl.
-

Stones
-

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

** Decrease number of stones players at each ** marked, until only the original percussionist is playing by pickup to m. 69.

64

S walk - ing the path to know the path

A walk - ing the path to know the path

T walk - ing the path to know the path

B walk - ing the path to know the path

FL.

Bsn.

Vcl. *p*

Stones

p

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rit.

69

S *Mm* *Mm* *Mm*

A *Mm* *Mm* *Mm*

T *Mm* *Mm*

B *Mm* *Mm*

FL.

Bsn.

Vcl. *n*

Stones

n

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VIII. Compline

to complete

for SATB choir and SATB soli quartet,
with flute, bassoon, cello, and percussion

Athena Kildegaard
with a quote from John Donne

Linda Kachelmeier

Calm ♯ = 69

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Soprano *p* [a] [ha] [a] [ha] [a] [ha] [a]

Alto *p* [a] [ha] [a] [ha] [a] [ha] [a]

Tenor *p* [a] [ha] [a] [ha] [a] [ha] [a]

Bass *p* [a] [ha] [a] [ha] [a] [ha] [a]

Chimes *p*

Mezzo Solo *p misterioso* Light a can-dle at noon, a light in the light small re-min-der of dark-ness to

S [ha]

A [ha]

T [ha]

B [ha]

Mar. *p*

Chimes let ring

▽ = inhale breath (unpitched)
□ = exhale breath (unpitched)

13

Mezzo Solo
Solo

come _____

p cantabile

hold in-to the light _____ the light of an - oth - er _____ one flame

S
A
T
B

p
out of lux

p
out of lux

p
lux

p
lux

Vcl.

Mar.

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19

Sop. Solo
Mezzo Solo
Bar. Solo

bring your light to light - en the way of an -

bring your light to light - en the way of an -

bend - ing toward flame _____

S
A
T
B

mp
out of lux

mp
out of lux

mp
lux

mp
lux

FL.
Bsn.
Vcl.

mp
lux

Mar.

BORDER CROSSING

24

Sop. Solo
oth-er whose light-ness is hea - vy ——— trim — the wick — to leng-then the

Mezzo Solo
oth-er whose light-ness is hea - vy ——— trim — the wick — to leng-then the

Ten. Solo
oth-er whose light-ness is hea - vy ——— trim — the wick — to leng-then the

Bar. Solo
oth-er whose light-ness is hea - vy ——— trim — the wick — to leng-then the

mp

S
out of lux

A
out of lux lux

T
lux

B
lux

FL.
lux

Bsn.
lux

Vcl.
lux

Mar.
lux

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28

The musical score is for the piece 'To Know the Path' by Linda Kachelmeier, specifically the 'VIII. Compline' section. It is marked with a tempo of 28 and a dynamic of *mf*. The score is in 6/4 time and features four vocal soloists: Soprano, Mezzo Soprano, Tenor, and Baritone. The lyrics for the vocalists are: 'light make known the home-bound path'. The score also includes parts for Flute (Fl.), Bassoon (Bsn.), Violoncello (Vcl.), and Maracas (Mar.). The instrumental parts include a melodic line for the Flute and a rhythmic accompaniment for the Maracas. A large, semi-transparent watermark 'BORDER CROSSING' is overlaid across the middle of the score.

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33

Sop. Solo *ff* raise up your light as a bea - con and

Mezzo Solo *ff* raise up your light as a bea - con and

Ten. Solo *ff* raise up your light as a bea - con and

Bar. Solo *ff* raise up your light as a bea - con and

S *f* lux *ff* raise up your light as a bea - con and

A *f* lux *ff* raise up your light as a bea - con and

T *f* lux *ff* raise up your light as a bea - con and

B *f* lux *ff* raise up your light as a bea - con and

FL. *f* *ff*

Bsn. *f* *ff*

Vcl. *f* *ff*

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37

Sop. Solo
stand for the wronged and for - got - ten

Mezzo Solo
stand for the wronged and for - got - ten

Ten. Solo
stand for the wronged and for - got - ten

Bar. Solo
stand for the wronged and for - got - ten

S
stand for the wronged and for - got - ten lux

A
stand for the wronged and for - got - ten out of lux

T
stand for the wronged and for - got - ten lux,

B
stand for the wronged and for - got - ten lux,

Fl.
mf

Bsn.
mf

Vcl.
mf

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41

S lux, lux

A lux, lux

T lux, lux co - ver your fire and rake up the

B lux, lux co - ver your fire and rake up the

FL. *mp*

Bsn. *p*

Vcl. *p*

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46

Bar. Solo *rit. p con dolore* may you sleepe with - out feare.

S

A

T em - bers may you sleepe with - out feare.

B em - bers may you sleepe with - out feare.

FL.

Bsn.

Vcl.

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