

PAUL JOHN RUDOI
DANGEROUS MEN

PJR - 036
TTBB CHOIR AND DRUMS



PJR
MUSIC

Dangerous Men

TTBB Choir and Drums

ALL MEN DREAM: BUT NOT EQUALLY.

– T. E. LAWRENCE

PERUSAL SCORE



To purchase, please visit:
pauljohnrudo.com/store

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Thank you for your interest!

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This work was co-commissioned in the year 2015-2016 by the American Choral Directors Association of Minnesota (ACDA-MN) and the Minnesota Music Educators Association (MMEA).

Dangerous Men

To the new generation.

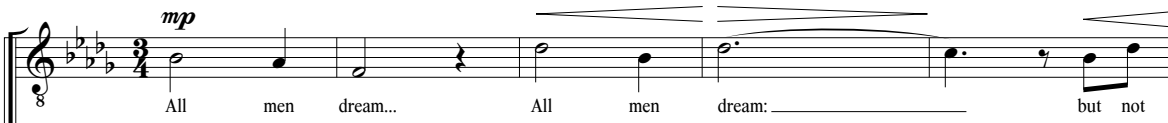
Text by
T. E. LAWRENCE

Music by
PAUL JOHN RUDOI

Slowly, freely

mp

Tenor 1



All men dream... All men dream: but not

Tenor 2



All men dream... All men dream: but not

Baritone



All men dream... All men dream: but not

Bass



All men dream... All men dream: but not

Piano
(rehearsal
only)



PERUSAL

Dangerous Men

6

T 1
e - qual - ly. but not e - qual - ly. Dream.

T 2
e - qual - ly. but not e - qual - ly. Dream.

B
e - qual - ly. but not e - qual - ly. Dream.

B
e - qual - ly. but not e - qual - ly. Dream.

Pno.

Slightly Faster

11

T 1

T 2
p
Drea - m... Drea - m...

B
p
Drea - m... Drea - m...

B
p
Drea - m... Drea - m...

Pno.

Dangerous Men

3

16 *mp*

T 1
Those who dream by night in the dus - ty re - ces - ses of their minds _____

T 2
Drea - m... Drea - m...

B
Drea - m... Drea - m...

B
Drea - m... Drea - m...

Pno.

21 *mf*

T 1
_____ wake _____ in the day to find that it was van - i - ty, _____

T 2
Drea - m... find that it was van - i - ty, _____

B
Drea - m... find _____ va - ni -

B
Drea - m... in the day to find _____ va - ni -

Pno.

Dangerous Men

rit.

Tempo I

Musical score for vocalists and piano, measures 26-31. The vocal parts (T1, T2, B1, B2) and piano accompaniment (Pno.) are shown. The lyrics are: "van - i - ty: Drea - m... but the dream - ers of the". Dynamics include *p* (piano).

Musical score for vocalists, piano, and drums, measures 32-37. The vocal parts (T1, T2, B1, B2) and piano accompaniment (Pno.) are shown. The lyrics are: "day the dream - ers of the day are dang - 'rous men." Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part includes a section marked "Unison *p*". The drum part (Buff. Drums) is also shown. The tempo changes to 4/4 at measure 35.

Dangerous Men

Driving

36 *f*

T 1
dang - 'rous men. for they may act their dreams with o - pen eyes, to make it

T 2
dang - 'rous men. for they may act their dreams with o - pen eyes, to make it

B
dang - 'rous men. for they may act their dreams with o - pen eyes, to make it

B
dang - 'rous men. for they may act their dreams with o - pen eyes, to make it

Buff. Drums
36 *f* Unison

Pno.

40 *mf* *f*

T 1
pos - si - ble. Pos - si - ble... Pos - si - ble... Pos - si - ble...

T 2
pos - si - ble. Pos - si - ble... Pos - si - ble... Pos - si - ble...

B
pos - si - ble. Pos - si - ble... Pos - si - ble... Pos - si - ble...

B
pos - si - ble. Pos - si - ble... Pos - si - ble... Pos - si - ble...

Buff. Drums
40

Pno.

Dangerous Men

The musical score is arranged in a standard orchestral layout. It begins at measure 44 and continues through measure 48. The key signature is one sharp (F#) and the time signature is 8/8. The vocal parts (T1, T2, B) are in unison, singing the word "Dream...". The Solo part enters at measure 48 with a forte (*f*) dynamic, singing "Dream to make it pos - si - ble...". The Buff. Drums part features a consistent rhythmic pattern with accents. The Pno. part provides harmonic support with chords and moving lines. A "Unison" marking is present in the Buff. Drums part at measure 48.

44
T 1 Dream... Dream... Dream... Dream...
T 2 Dream... Dream... Dream... Dream...
B Dream... Dream... Dream... Dream...
B Dream... Dream... Dream... Dream...
Buff. Drums
Pno.
48 *f*
Solo Dream to make it pos - si - ble...
T 1 Drea - m... Drea - m... Drea - m... Drea - m...
T 2 Drea - m... Drea - m... Drea - m... Drea - m...
B Drea - m... Drea - m... Drea - m... Drea - m...
B Drea - m... Drea - m... Drea - m... Drea - m...
Buff. Drums Unison
Pno.

Very slowly

The musical score is arranged in five staves. The top four staves are for vocal parts: T1 (Tenor 1), T2 (Tenor 2), B (Bass), and B (Bass). The bottom staff is for the piano accompaniment (Pno.). The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked 'Very slowly' and the dynamics are marked 'p' (piano). The lyrics are: 'mm... Dream... Drea - m...'. The piano part features a steady accompaniment with chords and moving lines in both hands.

PERUSAL

PAUL JOHN RUDOI

SELECTED WORKS

- OUR TRANSCENDENTAL PASSION** (PJR Music) **SATB, soli, and chamber ens.**
Passion-styled work around the Transcendentalist movement Length: 60'
- Gamaya** (Graphite Music Publishing) **SATB choir or equal voices and drum**
Concert round in ancient Sanskrit Length: 3'
- Thrice Is Sweet Music Sweet** (PJR Music) **SATB, a cappella**
Traditional part-song about friendship Length: 4'
- SERMON ON THE MOUNT** (PJR Music) **SATBarB soli, choir, cello, and narrator**
Concert-length sacred music drama Length: 80'
- The Wind's True Song** (PJR Music) **SATB choir and piano**
Advanced work about the immigrant experience Length: 8'
- Yonder Come Day** (ECS Publishing) **SATB, TTBB, or SSAA choir and tambourine**
Narrative spiritual arrangement Length: 3.5'
- Miniyama Nayo** (Walton Publishing) **SATB choir, a cappella**
Nonsense work Length: 4'
- SONG OF SKY AND SEA:** **SATB or TTBB divisi, a cappella**
A Song of Realization (PJR Music) Length: 20'
Narrative spiritual cycle with four excerptible movements
- If I Were a Dog** (Graphite Music Publishing) **SAB, SSA, or TBarB and piano**
Work about pets and unconditional love Length: 3.5'
- RITE OF PASSAGE** (PJR Music) **SATB and violin**
Narrative advent cycle on the fear and hope of birth Length: 20'
- Hope and Quietly Wait** (Morningstar) **SATB and piano or strings & harp**
Sacred work about acceptance of loss through dementia Length: 5'



Paul John Rudoi is an award-winning composer, conductor, vocalist, and entrepreneur.

Deemed “indisputably unique, confident, and innovative” by the American Prize, Paul John Rudoi’s compositions are commissioned and sought after by ensembles worldwide including the Santa Fe Desert Chorale, Orphei Dränger, Cantus, and Spokane Kantorei.

As a professional tenor vocalist, Paul has performed and recorded a wide range of music in professional ensembles nationwide including Seraphic Fire, The Santa Fe Desert Chorale, True Concord, the Oregon Bach Festival, and Cantus.

Paul served as the Artistic Director of the St. John’s Boys’ Choir during their 40th Anniversary season. He directs the Meetinghouse Chorale at Meetinghouse Church in Edina, MN.

Paul is also a fierce advocate for new music trends, resources, and issues. He is the co-founder of "Consortio," an online platform designed to help composers, conductors, and ensembles

explore and facilitate consortium-based commissioning, ideally making commissioning music more readily accessible for all. Visit consortio.io for more information.

Paul holds degrees from the Hartt School and the University of Oregon, and his teachers have included Dr. Sharon Paul, Robert Kyr, Dr. Craig Phillips, Libby Larsen, and Dr. Edward Bolkovac.

For more information or to purchase scores, please visit www.pauljohnrudoi.com.