

Carson Cooman

The Dawning Light

for SSSSAAAA voices unaccompanied



Lorelei
ensemble

The Dawning Light

for eight women's voices

Carson Cooman (Op. 1107)

1. Moon Music
2. Magic Prayer
3. The Great Sighing
4. Magic Song for She Who Wishes to Live
5. Song of Joy
6. One Great Thing
7. Sun Music

The Dawning Light (2015) for eight women's voices was commissioned by Lorelei Ensemble (Beth Willer, Founder and Artistic Director), who premiered it on May 22–23, 2015.

The work uses as its text traditional songs and poems of the Inuit-Yupik (Eskimo) in anonymous English translations. The texts are direct and vivid in their straightforward expression. While not quoting or employing any indigenous musical idiom, the music seeks a similar clarity—striving to allow the text's images to generate the music in an organic manner.

Two outer vocalise (wordless) movements frame the five texted movements and also provide brief synopses of the modal areas traversed by the inner movements. The outer movements evoke the moon and sun respectively in their tranquility and festivity. The inner movements then explore the texts' contrasting affects within the frame of those natural lights.

In general terms, my music in all genres spends relatively little time in darkness. It tends most often to be at some level about a progression towards light; not always from darkness; sometimes just from lesser light to greater light. So there is a sense in which almost every note I put to paper is a small attempt to react to "the light that fills the world." In this piece, the texts make this resonance quite explicit.

Carson Cooman
April 2015
Cambridge, Massachusetts, USA

Performance notes

The outer two movements are textless. The score contains suggested vocal phonemes notated with International Phonetic Alphabet (IPA) symbols. These sounds were the ones chosen for the first performances of this work by Lorelei Ensemble's director Beth Willer.

These sound choices are effective and may absolutely be used for performances. However, it is also completely acceptable for an ensemble and director to devise alternate sounds of their own choosing. Whatever they are, the sounds used in public performances of the work should be consistent. While improvisation is likely to be useful in the rehearsal process in determining effective choices, all matters should be settled and rehearsed before the final performance (as opposed to improvisation in the concert).

This work was originally written for an ensemble of eight solo female voices. While conceived for solo voices, the music may also be performed by larger ensembles or chorus. Even in choral performances, the two "solo" parts (in movements 3 and 5) should still be performed by a single performer. When making part distributions for a larger ensemble, the stated voicings should be kept in mind for determining the vocal coloring. For example, the fifth movement is scored for solo soprano and three alto parts. The timbral contrast between soprano and alto voices is important.

While the complete work will have the greatest impact, the piece was designed to be performable either in whole or in part. If in part, the movements may be programmed individually or in any subset combinations. However, when the entire work is performed, the original order of movements should be used.

The Dawning Light (2015) for eight women's voices

Texts from traditional poems and songs of the Inuit-Yupik

1. Moon Music (SSAA/SSAA)

2. Magic Prayer (SSA)

I arise from rest with movements swift
As the beat of a raven's wings
I arise
To meet the day.
My face is turned from the dark of night
To gaze at the dawn of the day,
Now whitening in the sky.

3. The Great Sighing (A solo, SSAA)

I walked on the ice of the sea
Wandering I heard
The song of the sea
And the great sighing
Of new-formed ice
Go then go
Strength of soul
Brings health
To the place of feasting.

4. Magic Song for She Who Wishes to Live (SSSAAA)

Day arises
From its sleep,
Day wakes up
With the dawning light.
Also you must arise,
Also you must awake
Together with the day which comes.

5 . Song of Joy (S solo, AAA)

Ajaja—aja—jaja
The lands around my dwelling
Are more beautiful
From the day
When it is given me to see
Faces I have never seen before.
All is more beautiful,
All is more beautiful,
And life is thankfulness.
These guests of mine
Make my house grand,
Ajaja—aja—jaja

6. One Great Thing (SSSSAAAA)

And I think over again
My small adventures
When with a shore wind I drifted out
In my kayak
And thought I was in danger.
My fears,
Those small ones
That I thought so big
For all the vital things
I had to get and to reach.

And yet, there is only
One great thing,
The only thing:
To live to see in huts and on journeys
The great day that dawns,
And the light that fills the world.

7. Sun Music (SSAA/SSAA)

Commissioned by and dedicated to Lorelei Ensemble, Beth Willer, Founder and Artistic Director

The Dawning Light

for eight women's voices
(SSSSAAAA)

Texts from traditional poems
and songs of the Inuit-Yupik

Carson Cooman
Opus 1107

1. Moon Music (SSAA/SSAA)

♩ = 50

Soprano 1

Soprano 2

Alto 1

Alto 2

Soprano 3

Soprano 4

Alto 3

Alto 4

FOR PERUSAL ONLY

7

S. 1 *p* < *mf* ————— *f*
[a]

S. 2 *p* ————— *mf* ————— *p*
[o]

A. 1

A. 2

S. 3 *p*
[a]

S. 4 *pp* ,
[o]

A. 3 *pp* , *p*
[u] [o] [a]

A. 4 *pp* ,
[u] [o]

FOR PERUSAL ONLY

12

S. 1 *pp*

S. 2 *mp*

A. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

A. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

S. 3

S. 4 *mp*

A. 3 *p* 3 ' 3 ' 3 ' 3 '

A. 4 *p* 3 ' 3 ' *p* 3 ' 3 '

[n] [n] [n] [n]

[n] [n] [n] [n]

[u] [o] [a]

[u] [o] [a]

[i] [i] [i] [i]

[i] [i] [i] [i]

FOR PERUSAL ONLY

16 *mp*

S. 1 [u] [o] [a] [u] [o] [a]

S. 2 [u] [o] [a] [u] [o] [a]

A. 1 *mf* *p* *mf* *p* *mf* *p* ,
[n] [n] [n] [n]

A. 2 *mf* *p* *mf* *p* *mf* *p* ,
[n] [n] [n] [n]

S. 3 *mp* [u] [o] [a] [u] [o] [a]

S. 4 [u] [o] [a] [u] [o] [a]

A. 3 3 ' 3 ' 3 ' 3 '
[i] [i] [i] [i]

A. 4 3 ' 3 ' 3 ' 3 '
[i] [i] [i] [i]

20 *mf* *p'* *mp* (mp)

S. 1 [a] [fa] [fa]

S. 2 *mf* *p'* *mp* (mp) [a] [fa] [fa]

A. 1 *mf* *p'* *mp* (mp) [a] [fa] [fa]

A. 2 *mf* *p'* (p) [a] [u] [u]

S. 3 *p* (p) [a] [fa] *mp*

S. 4 *p* (p) [a] [fa] *mp*

A. 3 *p* (p) [a] [fa] *mp*

A. 4 *p* (p) [a] [u] *p*

FOR PERUSAL ONLY

24

S. 1 *p* [e] [a] [e]

S. 2 *p* [e] [a] [e]

A. 1 *p* [e] [a] [e]

A. 2 (*p*) [e] [a] [e] [a]

S. 3 (*mp*) [fa] *p* [e] [a] [e]

S. 4 (*mp*) [fa] *p* [e] [a] [e]

A. 3 (*mp*) [fa] *p* [e] [a] [e]

A. 4 (*p*) 3 3 3 3 (*p*) [e] [a] [e] [a]

29

S. 1 *f* (*f*) [a] [e] [a]

S. 2 *f* (*f*) [a] [e] [a]

A. 1 *f* (*f*) [a] [e] [a]

A. 2 *f* (*f*) [a] [e] [a]

S. 3 *f* (*f*) [a] [e] [a]

S. 4 *f* (*f*) [a] [e] [a]

A. 3 *f* (*f*) 3 3 3 3 3 3 3 3 [a]

A. 4 *f* (*f*) 3 3 3 3 3 3 3 3 [e] [a] [a] [e] [a]

34

S. 1 *mf* [o]

S. 2 *mf* [o] *mp* , [u]

A. 1 *mf* [o] *mp* [o] *p* [u] [o]

A. 2 *mf* [o] *mp* [o] [u] *p* [o]

S. 3 *mf* [o]

S. 4 *mf* [o] *mp* , [u]

A. 3 *mf* 3 3 3 3 3 *mp* [o] *p* [u] [o]

A. 4 *mf* 3 3 3 3 3 *mp* [o] *p* [u] [o]

FOR PERUSAL ONLY

40

S. 1 *p* [u] *mp* [u]

S. 2 *p* [u] *mp* [u]

A. 1 *mp* [u] *p* < *mf* < [e]

A. 2 *mp* [u] *p* [m] *n*

S. 3 *p* [u] *p* [u]

S. 4 *p* [u] *p* [u]

A. 3 *p* [u]

A. 4 *p* [u]

FOR PERUSAL ONLY

46

S. 1

S. 2

A. 1

A. 2

S. 3

S. 4

A. 3

A. 4

f (non dim.)

mp *f* (non dim.)

mf *f* (non dim.)

mf *pp*

mf *pp*

[a]

[e] [a]

[u]

[a]

[u]

[a]

[u]

[u]

ca. 4'

2. Magic Prayer

(SSA)

Carson Cooman

$\text{♩} = 92$

mf

Soprano 1: I a-rise from rest with move-ments swift As the beat of a ra-ven's wings I a-

Soprano 2: *mf* I a-rise from

Alto:

4

S. 1: rise To meet the day.

S. 2: rest with move-ments swift As the beat of a ra - ven's wings

A.: *mf* I a - rise

6

S. 1: *f* I a-rise from rest

S. 2: I a - rise To meet the day.

A.: from rest with move-ments swift As the beat of a ra-ven's wings I a-rise

9

S. 1: with move-ments swift As the beat of a ra - ven's wings I a -

S. 2: *f* I a - rise from

A.: To meet the day.

11

S. 1 rise _____ To meet the day. _____

S. 2 rest with move-ments swift As the beat of a ra - ven's wings *f*

A. I a - rise

13

S. 1 I a - rise _____ from rest

S. 2 I a - rise _____ To meet the day. _____

A. from rest with move-ments swift As the beat of a ra - ven's wings _____

15

S. 1 with move-ments swift As the beat of a ra-ven's wings _____ I a - rise _____ To meet the

S. 2 I a-rise I a-rise I a-rise I a-

A. I a-rise To meet the day. _____ I a - rise

18

S. 1 day. _____ *ff* *f* My face is turned_ from the dark of night_ *mp* To

S. 2 rise I a - rise _____ *ff* *f* My face is turned from the dark of night_

A. I a-rise I a-rise *ff* *f* My face is turned_ from the dark of night_

21 (♩ = ♪) *f*

S. 1 gaze at the dawn of the day, *mp* To gaze at the dawn of the *f*

S. 2 To gaze at the dawn of the day, *mf* To

A.

25 *p*

S. 1 day, *p* the dawn of the day,

S. 2 gaze at the dawn of the day, *p* the dawn of the day,

A. *mf* *p* To gaze at the dawn of the day, *p* the dawn

29 *pp* *mp*

S. 1 the dawn of the day, whit-en-ing_

S. 2 the dawn of the day, *p* Now whit-en-ing_ in the sky. *mf* the

A. *pp* *mp* of the day, whit-en-ing_

33 *rit.*

S. 1 whit-en-ing_ whit-en-ing_

S. 2 sky. *mp* the sky. *p* Now whit-en-ing_ in the sky.

A. whit-en-ing_ whit-en-ing_

a tempo

37 *mf*

S. 1 I a-rise from rest with move-ments swift As the beat of a ra - ven's wings I a-

S. 2 *mf* I a-rise from

A. *p* I a - rise

40

S. 1 rise To meet the day.

S. 2 rest with move-ments swift As the beat of a ra - ven's wings

A. *mf* I a - rise

42 *p* *f*

S. 1 I a - rise I a-rise from rest

S. 2 I a - rise To meet the day.

A. from rest with move-ments swift As the beat of a ra - ven's wings I a-rise

45 *f*

S. 1 with move-ments swift As the beat of a ra - ven's wings I a -

S. 2 I a - rise from

A. To meet the day.

47

S. 1 rise _____ To meet the day. _____

S. 2 rest with move-ments swift As the beat of a ra - ven's wings

A. *f* I a - rise

49

S. 1 I a - rise from rest

S. 2 I a - rise _____ To meet the day. _____

A. from rest with move-ments swift As the beat of a ra - ven's wings

51

S. 1 with move-ments swift As the beat of a ra - ven's wings I a - rise To meet the

S. 2 I a-rise I a-rise I a-rise I a-

A. I a-rise To meet the day. I a - rise

54

S. 1 *ff*
day. I a - rise

S. 2 *ff*
rise I a - rise I a - rise I a - rise I a -

A. *ff*
I a - rise I a - rise I a - rise I a - rise

56

S. 1
To meet the day.

S. 2
rise I a - rise I a - rise I a - rise I a - rise.

A.
I a - rise I a - rise I a - rise I a - rise I a - rise.

ca. 2'45"

FOR PERUSAL ONLY

This page intentionally contains no music.

3. The Great Sighing

(A solo, SSAA)

Carson Cooman

$\text{♩} = 72$ *very freely, expressively*

Solo Alto *mp* *p* *mf*

I walked on the ice of the sea Wan-der-ing I heard— The song of the

Soprano 1/2

Alto 1/2

A. Solo *mf*

sea. Of— new - formed ice

S. 1/2 *np* *f* *pp*

great sigh-ing

A. 1/2 *np* *f* *pp*

And the great sigh-ing

A. Solo *f* *(very freely)*

Brings health— To the place—

S. 1/2 *f*

Go then go Strength of soul—

A. 1/2 *f*

Go then go Strength of soul—

15

A. Solo

of feast-ing. —

And the great sigh-ing

p

pp

S. 1/2

p

I walked on the ice of the sea

A. 1/2

p

I walked on the ice of the sea

21

A. Solo

rit. *Slower*

mp *very freely*

(Ah)

S. 1/2

pp

I walked on the ice of the sea

A. 1/2

pp

I walked on the ice of the sea

25

A. Solo

slowing greatly

p

(hum)

ca. 2'

4. Magic Song for She Who Wishes to Live (SSSAAA)

Carson Cooman

$\text{♩} = 60$

Soprano 1

Soprano 2

Soprano 3

Alto 1
pp non cresc.
incantatory

Alto 2
pp non cresc.
incantatory

Alto 3
pp non cresc.
incantatory

Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day a-ris-es From its sleep,

Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day a-ris-es From its sleep,

Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day a-ris-es From its sleep,

7

S. 1

S. 2

S. 3

A. 1
(poco)

A. 2
(poco)

A. 3
(poco)

Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day a-ris-es From its sleep,

Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day a-ris-es From its sleep,

Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day a-ris-es From its sleep,

13 21

S. 1 *mf* *f*
Day wakes up, Day wakes up,

S. 2 *mf* *f*
Day wakes up, Day wakes up,

S. 3 *mf* *f*
Day wakes up, Day wakes up,

A. 1 *p* *mp* *mf* *f*
Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day wakes up, Day wakes up,

A. 2 *p* *mp* *mf* *f*
Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day wakes up, Day wakes up,

A. 3 *p* *mp* *mf* *f*
Day a-ris-es From its sleep, Day a-ris-es From its sleep, Day wakes up, Day wakes up,

19 *ff* *ff* *p* *ff* (non dim.) *poco accel.*
S. 1 Day wakes up, Day Day With the dawn-ing light.

ff *ff* *p* *ff* (non dim.)
S. 2 Day wakes up, Day Day With the dawn-ing light.

ff *ff* *p* *ff* (non dim.)
S. 3 Day wakes up, Day Day With the dawn-ing light.

ff *ff* *p* *ff* (non dim.)
A. 1 Day wakes up, Day Day With the dawn-ing light.

ff *ff* (non dim.)
A. 2 Day wakes up, Day wakes up, Day wakes up, With the dawn-ing light.

ff *ff* (non dim.)
A. 3 Day wakes up, Day wakes up, Day wakes up, With the dawn-ing light.

COOMAN: The Dawning Light

22 25 *poco rit.* *Allargando* *fff* *a tempo*

S. 1 With the dawn-ing light. (Ah)_____

S. 2 With the dawn-ing light. With the dawn-ing light.

S. 3 With the dawn-ing light. With the dawn-ing light.____

A. 1 With the dawn-ing light. With the dawn-ing light. *p non cresc.* Al - so you__ must a-rise,

A. 2 With the dawn-ing light. With the dawn-ing light. *p non cresc.* Al - so you__ must a-rise,

A. 3 With the dawn-ing light. With the dawn-ing light. *p non cresc.* Al - so you__ must a-rise,

31 *p non cresc.* *mp*

S. 1 Al - so you__ must a-rise, Al - so you__ must a - rise, Al-so

S. 2 *p non cresc.* *mp* Al - so you__ must a-rise, Al - so you__ must a - rise, Al-so

S. 3 *p non cresc.* *mp* Al - so you__ must a-rise, Al - so you__ must a - rise, Al-so

A. 1 *mp* 3 Al - so you__ must a-rise, Al - so you__ must a - rise, Al-so you must a-wake__

A. 2 *mp* 3 Al - so you__ must a-rise, Al - so you__ must a - rise, Al-so you must a-wake__

A. 3 *mp* 3 Al - so you__ must a-rise, Al - so you__ must a - rise, Al-so you must a-wake__

38

S. 1 *mf* 3 To-gether with the day which

S. 2 *p* 3 *mf* *mf* you must a-wake Al - so you must a-wake the day which

S. 3 *p* 3 *mf* you must a-wake Al - so you must a-wake

A. 1 *p* 3 *mf* Al - so you must a-wake

A. 2 *p* 3 *mf* *mf* Al - so you must a-wake the day which

A. 3 *mf* 3 To-gether with the day which

42

S. 1 *pp* To-gether with the day which comes.

S. 2 *pp* the day which comes.

S. 3 *p* 3 3 (non dim.) comes. To-gether with the day, the day which comes.

A. 1 *p* 3 3 (non dim.) comes. To-gether with the day the day which comes.

A. 2 *pp* the day which comes.

A. 3 *pp* To-gether with the day which comes. ca. 3'

5. Song of Joy

(S solo, AAA)

Carson Cooman

$\text{♩} = 63$
ff *very freely* **accel.** *(still freely)*

Solo Soprano

A - ja - ja A - ja - ja A - ja, A - ja - ja - ja,

$\text{♩} = 126$ *(in tempo, strict rhythm)*

7

S. Solo

A - ja - ja, a - ja - ja, a - ja, ja - ja, a - ja

A. 1

A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 2

A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 3

A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

11 ***f***

S. Solo

The lands a-round my dwell-ing Are more beau - ti - ful, beau - ti - ful From the

A. 1

A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 2

A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 3

A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

S. Solo day When it is gi - ven me to see Fa - ces I have ne - ver, ne - ver seen be

A. 1 A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 2 A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 3 A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

S. Solo fore. *ff* All is more beau - ti - ful, beau - ti - ful, All is more beau - ti - ful,

A. 1 *mf* *f* *mf*
A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 2 *mf* *f* *mf*
A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 3 *mf* *f* *mf*
A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

S. Solo beau - ti - ful, beau - ti - ful, beau - ti - ful, *f* And life is thank - ful - ness, *p* and

A. 1 *f* *p*
A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A

A. 2 *f* *p*
A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A

A. 3 *f* *p*
A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja A

S. Solo *ff* life is thank-ful-ness. *f* A

A. 1 *mf* *f* *p* *f*
A - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 2 *mf* *f* *p* *f*
A - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

A. 3 *mf* *f* *p* *f*
A - ja - ja A - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja

S. Solo *mf* *f*
A These guests of mine, These

A. 1 *p* *mf* *p* *mf* *f*
ja A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja - ja These guests of mine, These

A. 2 *p* *mf* *p* *mf* *f*
ja A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja - ja These guests of mine, These

A. 3 *p* *mf* *p* *mf* *f*
ja A - ja - ja - ja - ja - ja - ja A - ja - ja - ja - ja - ja - ja These guests of mine, These

S. Solo *ff* *(ff)*
guests of mine, These guests of mine Make my house grand,

A. 1 *ff* *f*
guests of mine, These guests of mine A

A. 2 *ff* *f*
guests of mine, These guests of mine A

A. 3 *ff* *f*
guests of mine, These guests of mine A

45

S. Solo

Make my house grand, —

(poco)

A. 1

A —

All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful,

(poco)

A. 2

A —

All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful,

(poco)

A. 3

A —

All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful,

50

S. Solo

mf All is more beau-ti-ful, *f*

(poco)

A. 1

p All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful,

(poco)

A. 2

p All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful,

(poco)

A. 3

p All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful,

54

S. Solo

f These guests of mine, *ff* Make my house grand, —

f *ff*

A. 1

f *ff*

These guests of mine, Make my house grand,

f *ff*

A. 2

f *ff*

These guests of mine, Make my house grand,

f *ff*

A. 3

f *ff*

These guests of mine, Make my house grand,

COOMAN: The Dawning Light

59

S. Solo *p* *ff*
All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful, And life is

A. 1 *p* *ff*
All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful, And life is

A. 2 *p* *ff*
All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful, And life is

A. 3 *p* *ff*
All is more beau-ti-ful, All is more beau-ti-ful, All is more beau-ti-ful, And life is

63

S. Solo *p*
thank - ful-ness, All is more beau - ti - ful, All is more beau - ti - ful,

A. 1 *p*
thank - ful - ness All is more beau - ti - ful, All is more beau - ti - ful,

A. 2 *p*
thank - ful - ness All is more beau - ti - ful, All is more beau - ti - ful,

A. 3 *p*
thank - ful - ness All is more beau - ti - ful, All is more beau - ti - ful,

66

S. Solo *ff*
All is more beau-ti-ful, And life is thank-ful-ness, A - ja!

A. 1 *ff*
All is more beau-ti-ful, And life is thank - ful-ness A - ja!

A. 2 *ff*
All is more beau-ti-ful, And life is thank - ful-ness A - ja!

A. 3 *ff*
All is more beau-ti-ful, And life is thank - ful-ness A - ja! ca. 2'30"

6. One Great Thing (SSSSAAAA)

Carson Cooman

♩ = 50

FOR PERUSAL ONLY

Soprano 1 *p* And__ I think o-ver a - gain And__ I think o-ver a -

Soprano 2 *p* And__ I think o-ver a - gain And__ I think o-ver a -

Soprano 3 *p* And__ I think o-ver a - gain And__ I think o-ver a -

Soprano 4 *p* And__ I think o-ver a - gain And__ I think o-ver a -

Alto 1 *p* And__ I think o-ver a - gain

Alto 2 *p* And__ I think o-ver a - gain

Alto 3 *p* And__ I think o-ver a - gain

Alto 4 *p* And__ I think o-ver a - gain

4

S. 1 *mf* gain My small ad - ven-tures

S. 2 *mf* gain My small ad - ven-tures

S. 3 *mf* gain My small ad - ven-tures

S. 4 *mf* gain My small ad - ven-tures

A. 1 *pp* *p* And_ I think o-ver a - gain And_ I think o-ver a-gain

A. 2 *pp* *p* And_ I think o-ver a - gain And_ I think o-ver a-gain

A. 3 *pp* *p* And_ I think o-ver a - gain And_ I think o-ver a-gain

A. 4 *pp* *p* And_ I think o-ver a - gain And_ I think o-ver a-gain

8

S. 1 When with a shore wind I drift-ed out In my ka - yak__

S. 2 When with a shore wind I drift-ed out In my ka - yak__

S. 3 When with a shore wind I drift-ed out In my ka - yak__

S. 4 When with a shore wind I drift-ed out In my ka - yak__

A. 1

A. 2

A. 3

A. 4

FOR PERUSAL ONLY

11

S. 1 *f*
And thought I was in dan-ger.

S. 2 *f*
And thought I was in dan-ger.

S. 3 *f*
And thought I was in dan-ger.

S. 4 *f*
And thought I was in dan-ger.

A. 1 *mf*
My fears, Those small ones That I thought— so big

A. 2 *mf*
My fears, Those small ones That I thought— so big

A. 3 *mf*
My fears, Those small ones That I thought— so big

A. 4 *mf*
My fears, Those small ones That I thought— so big

FOR PERUSAL ONLY

15

rit. **Glorioso** *f*

S. 1 And yet, there is on - ly

S. 2 And yet, there is on - ly

S. 3 And yet, there is on - ly

S. 4 And yet, there is on - ly

A. 1 *mp* 3 *f* *f*
For all the vi-tal things— I had to get and to reach. And yet, there is on - ly

A. 2 *mp* 3 *f* *f*
For all the vi-tal things— I had to get and to reach. And yet, there is on - ly

A. 3 *mp* 3 *f* *f*
For all the vi-tal things— I had to get and to reach. And yet, there is on - ly

A. 4 *mp* 3 *f* *f*
For all the vi-tal things— I had to get and to reach. And yet, there is on - ly

20 *ff* ()

S. 1 One great thing, yet there is on - ly One great thing, The on - ly thing:

S. 2 One great thing, yet there is on - ly One great thing, The on - ly thing:

S. 3 One great thing, yet there is on - ly One great thing, The on - ly thing:

S. 4 One great thing, yet there is on - ly One great thing, The on - ly thing:

A. 1 One great thing, yet there is on - ly One great thing, The on - ly thing:

A. 2 One great thing, yet there is on - ly One great thing, The on - ly thing:

A. 3 One great thing, yet there is on - ly One great thing, The on - ly thing:

A. 4 One great thing, yet there is on - ly One great thing, The on - ly thing:

24 ♩ = 112 (sweeping) *ff*

S. 1 To live to see_ in huts and on jour-neys,

S. 2 To live to see_ in huts and on jour-neys,

S. 3 To live to see_ in huts and on jour-neys,

S. 4 To live to see_ in huts and on jour-neys,

A. 1 *ff* To live to see_ in huts and on jour-neys, To live to see_ in huts and on jour-neys,

A. 2 *ff* To live to see_ in huts and on jour-neys, To live to see_ in huts and on jour-neys,

A. 3 *ff* To live to see_ in huts and on jour-neys, To live to see_ in huts and on jour-neys,

A. 4 *ff* To live to see_ in huts and on jour-neys, To live to see_ in huts and on jour-neys,

29

rit. $\text{♩} = 50$

f 3

S. 1 To live to see in huts and on jour - neys, The great day that dawns,

S. 2 To live to see in huts and on jour - neys, The great day that dawns,

S. 3 To live to see in huts and on jour - neys, The great day that dawns,

S. 4 To live to see in huts and on jour - neys, The great day that dawns,

A. 1 To live to see in huts and on jour - neys, The great day that dawns,

A. 2 To live to see in huts and on jour - neys, The great day that dawns,

A. 3 To live to see in huts and on jour - neys, The great day that dawns,

A. 4 To live to see in huts and on jour - neys, The great day that dawns,

33

ff *mf sub.* *mp*

S. 1 The great _____ day that dawns, The great _____ day that dawns,

ff *mf sub.* *mp*

S. 2 The great _____ day that dawns, The great _____ day that dawns,

ff *mf sub.* *mp*

S. 3 The great _____ day that dawns, The great _____ day that dawns,

ff *mf sub.* *mp*

S. 4 The great _____ day that dawns, The great _____ day that dawns,

ff *mf sub.* *mp*

A. 1 The great _____ day that dawns, The great _____ day that dawns,

ff *mf sub.* *mp*

A. 2 The great _____ day that dawns, The great _____ day that dawns,

ff *mf sub.* *mp*

A. 3 The great _____ day that dawns, The great _____ day that dawns,

ff *mf sub.* *mp*

A. 4 The great _____ day that dawns, The great _____ day that dawns,

Slower

37

p *pp*

S. 1 And the light___ that fills the world. And the light___ that fills the

S. 2 And the light___ that fills the world. And the light___ that fills the

S. 3 And the light___ that fills the world. And the light___ that fills the

S. 4 And the light___ that fills the world. And the light___ that fills the

A. 1 And the light___ that fills the world. And the light___ that fills the

A. 2 And the light___ that fills the world. And the light___ that fills the

A. 3 And the light___ that fills the world. And the light___ that fills the

A. 4 And the light___ that fills the world. And the light___ that fills the

Slower still

40

ppp

S. 1 world. And the light___ that fills the world.

ppp

S. 2 world. And the light___ that fills the world.

ppp

S. 3 world. And the light___ that fills the world.

ppp

S. 4 world. And the light___ that fills the world.

ppp

A. 1 world. And the light___ that fills the world.

ppp

A. 2 world. And the light___ that fills the world.

ppp

A. 3 world. And the light___ that fills the world.

ppp

A. 4 world. And the light___ that fills the world.

ca. 3'30"

7. Sun Music (SSAA/SSAA)

Carson Cooman

$\text{♩} = 132$

(3+3+2) (4/4) (3+3+2) (4/4)

Soprano 1
 f
 [e] [a] [e] [e] [a] [e]

Soprano 2
 f
 [e] [a] [e] [e] [a] [e]

Alto 1
 f
 [e] [e]

Alto 2
 f
 [e] [e]

Soprano 3
 p f
 [de] [de] (sim.) [de] [de] (sim.)

Soprano 4
 p f
 [de] [de] (sim.) [de] [de] (sim.)

Alto 3
 p f
 [de] [de] (sim.) [de] [de] (sim.)

Alto 4
 p f
 [de] [de] (sim.) [de] [de] (sim.)

FOR PERUSAL ONLY

(3+3+2)

5 *(f)* *mp* (4/4)

S. 1 *(f)* *mp*
[de][de] (*sim.*) [a]

S. 2 *(f)* *mp*
[de][de] (*sim.*) [a]

A. 1 *(f)* *mp*
[de][de] (*sim.*) [a]

A. 2 *(f)*
[de][de] (*sim.*)

S. 3 *(f)*
[de][de] (*sim.*) [e] [a] [e]

S. 4 *(f)*
[de][de] (*sim.*) [e] [a] [e]

A. 3 *(f)*
[de][de] (*sim.*) [de][de] (*sim.*)

A. 4 *(f)*
[de][de] (*sim.*) [de][de] (*sim.*)

FOR PERUSAL ONLY

9 (3+3+2) (4/4) (3+3+2) (4/4)

S. 1 *f* [e] [a] [e] [a]

S. 2 *f* [e] [a] [e] [a]

A. 1 *f* [de] [de] (*sim.*)

A. 2

S. 3 [e] [a] [e]

S. 4 [e] [a] [e]

A. 3 [e] [a]

A. 4 [e] [a]

14

mf

S. 1 [e] [a] [e] [a] [e] [a]

mf

S. 2 [e] [a] [e] [a] [e] [a]

mp

A. 1 [de] [de] (sim.) [de] [de] (sim.)

mp

A. 2 [de] [de] (sim.) [de] [de] (sim.)

mf

S. 3 [e] [a] [e] [a] [e] [a]

mf

S. 4 [e] [a] [e] [a] [e] [a]

A. 3

A. 4

18

S. 1 *ff*

[a] [e] [a] [e] [a] [e] [a]

S. 2 *ff*

[a] [e] [a] [e] [a] [e] [a]

A. 1 *ff*

[de][de] (sim.) [de][de] (sim.) [e] [a]

A. 2 *ff*

[de][de] (sim.) [de][de] (sim.) [e] [a]

S. 3 *ff*

[a] [e] [a] [e] [a] [e] [a]

S. 4 *ff*

[a] [e] [a] [e] [a] [e] [a]

A. 3 *mp* *ff*

[de][de] (sim.) [de][de] (sim.) [e] [a]

A. 4 *mp* *ff*

[de][de] (sim.) [de][de] (sim.) [e] [a]

23 (3+3+2) (4/4) (3+3+2) (4/4)

mp

S. 1 [e] [a] [e]

S. 2 [e] [a] [e]

A. 1 [e] [a] [e]

A. 2 [e] [a] [e]

mf *f*

S. 3 [e] [a] [e] [a] [e] [e] [a] [e]

mf *f*

S. 4 [e] [a] [e] [a] [e] [e] [a] [e]

mf *f*

A. 3 [e] [a] [de] [de] (*sim.*) [e] [a]

mf *f*

A. 4 [e] [a] [de] [de] (*sim.*) [e] [a]

(3+3+2)
mf

S. 1
[e] [a] [e] [a]

S. 2
mf
[e] [a] [e] [a]

A. 1

A. 2

S. 3
[e] [a] *mf* [e] [a] [e] [a]

S. 4
[e] [a] *mf* [e] [a] [e] [a]

A. 3
[e] [a]

A. 4
[e] [a]

FOR PERUSAL ONLY

(4/4)

33

S. 1
[e] [a] [e] [a]

S. 2
[e] [a] [e] [a]

A. 1 *mf*
[e] [a] [e] [a] *p* [de] [de] (*sim.*)

A. 2 *mf*
[e] [a] [e] [a] *p* [de] [de] (*sim.*)

S. 3
[e] [a] [e] [a] [e]

S. 4
[e] [a] [e] [a] [e]

A. 3 *mf*
[e] [a] [e] [a] [e]

A. 4 *mf*
[e] [a] [e] [a] [e]

FOR PERUSAL ONLY

38 (3+3+2) (4/4)

S. 1

S. 2 *p* [de] [de] (sim.)

A. 1 *f* *p* [de] [de] (sim.)

A. 2 *f* *p* [de] [de] (sim.)

S. 3 *f* [e] [a] [e] [a] [e]

S. 4 *f* [e] [a] [e] [a] [e]

A. 3 *f* [e] [a] [e] [a] [e]

A. 4 *f* [e] [a] [e] [a] [e]

FOR PERUSAL ONLY

42 (3+3+2) (4/4)

S. 1 *f* [de][de]

S. 2 *f* *p* *f* [de][de](sim.)

A. 1 *f* *p* *f* [de][de](sim.)

A. 2 *f* *p* *f* [de][de](sim.)

S. 3 [e] [a] [e] [a] [e]

S. 4 [e] [a] [e] [a] [e]

A. 3 [e] [a] [e] [a] [e]

A. 4 [e] [a] [e] [a] [e]

47

(3+3+2) (4/4) (3+3+2)

S. 1 *ff* (sim.) *p* *f* [de] [de] (sim.)

S. 2 *ff* *p* *f* [de] [de] (sim.)

A. 1 *ff* *p* *f* [de] [de] (sim.)

A. 2 *ff* *p* *f* [de] [de] (sim.)

S. 3 *f* [e] [a] [e] [e] [a]

S. 4 *f* [e] [a] [e] [e] [a]

A. 3 *f* [e] [e]

A. 4 *f* [e] [e]

51 (4/4) (2+3)

S. 1 *p* *f*
[de] [de] (*sim.*)

S. 2 *p* *f*
[de] [de] (*sim.*)

A. 1 *p* *f*
[de] [de] (*sim.*)

A. 2 *p* *f*
[de] [de] (*sim.*)

S. 3 [e]

S. 4 [e]

A. 3 *f*
[de] [de] (*sim.*)

A. 4 *f*
[de] [de] (*sim.*)

FOR PERUSAL ONLY

55 (2+3) *ff* (2+3)

S. 1 [a]

S. 2 *ff* [de] [de] (*sim.*) [de] [de] (*sim.*)

A. 1 *ff* [de] [de] (*sim.*) [de] [de] (*sim.*)

A. 2 *ff* [de] [de] (*sim.*) [de] [de] (*sim.*)

S. 3 *ff* [de] [de] (*sim.*) [de] [de] (*sim.*)

S. 4 *ff* [de] [de] (*sim.*) [de] [de] (*sim.*)

A. 3 *ff* [de] [de] (*sim.*) [de] [de] (*sim.*)

A. 4 *ff* [de] [de] (*sim.*) [de] [de] (*sim.*)

59

fff

S. 1

[a]

fff

S. 2

[de] [de] (sim.)

fff

A. 1

[de] [de] (sim.)

fff

A. 2

[de] [de] (sim.)

fff

S. 3

[de] [de] (sim.)

fff

S. 4

[de] [de] (sim.)

fff

A. 3

[de] [de] (sim.)

fff

A. 4

[de] [de] (sim.)

ca. 2'



September–November 2014
 March–April 2015
 Nantucket, Massachusetts
 New York, New York
 Cambridge, Massachusetts
 Total duration: ca. 20 min.

About the Composer

Carson Cooman (b. 1982) is an American composer with a catalog of hundreds of works in many forms-ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents in venues that range from the stage of Carnegie Hall to the basket of a hot air balloon. Cooman's work appears on over forty recordings, including more than twenty complete CDs on the Naxos, Albany, Artek, Gothic, Divine Art, Métier, Diversions Altarus, Convivium, MSR Classics, Raven, and Zimbel labels. Cooman's primary composition studies were with Bernard Rands, Judith Weir, Alan Fletcher, and James Willey. As an active concert organist, Cooman specializes in the performance of contemporary music. Over 150 new works have been composed for him by composers from around the world, and his organ performances can be heard on a number of CD recordings. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He serves as an active consultant on music business matters to composers and performing organizations, specializing particularly in the area of composer estates and archives. For more information, visit www.carsoncooman.com

About Lorelei Ensemble

Lorelei Ensemble advances the women's vocal ensemble through passionate, engaging artistry and creative collaboration. Committed to a fresh and culturally relevant repertoire, Lorelei reimagines and cultivates bold compositional voices in performances that transform audience perspectives and expectations.

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