

We'll Find a Way
GP-R011.2
SATB, piano

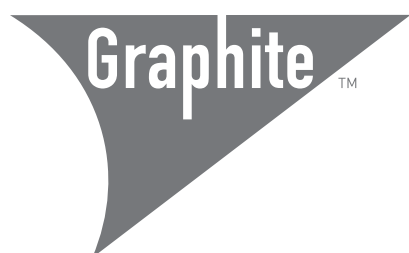
Paul John Rudoï

pdf download - \$2.15
printed - \$3.85

Paul John Rudoï

We'll Find a Way

for SATB and piano



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Text:

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We're not going to die.
We'll find a way.
We'll breathe deeply
and eat carefully.
We'll think always on life.
There'll be no fading for you or for me.
We'll be the first
and we'll not laugh at ourselves ever
and your children will be my grandchildren.
Nothing will have changed
except by addition.
There'll never be another as you
and never another as I.
No one ever will confuse you
nor confuse me with another.
We will not be forgotten and passed over
and buried under the births and deaths to come.

- David Ignatow, reprinted with permission

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From the Composer:

After a few years with this piece as an art song, it slowly grew in my mind as a work for chorus. The message is so poignant and personal, I felt it was important for choirs to get a chance to perform it.

Speaking about death and life, even to a child, can be complicated, so I wanted to find that balance between clarity and complexity in the writing. The lines supporting the melody dissolve into one another in a pseudo-meditative state, reminiscent of my double choir setting of *i carry your heart with me* where each line has a slightly different emotional connotation. Don't be afraid to ebb and flow in and out of "one mind," and remind your choristers to attach some personal memory or story to the message.

Most of all, the pianist is a lifeline. It should never completely stop the pulsing, but always be a bedrock (rather than the foreground) of the sound.

- Paul John Rudoj, 2020

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We'll Find A Way

for SATB and piano

David Ignatow

Paul John Rudoi

Free ♩ = 55-80

mp gently

Soprano: We're not going to

Alto: We're not going to

Tenor: - - - - -

Bass: - - - - -

Piano: *pp* - - - - - *p*

S: die, we'll find a way. We'll breathe deep-ly — and eat care-

A: die, we'll find a way. We'll eat — care-

T: die a - way... We'll breathe deep-ly — and

B: die a - way... We'll eat,

Piano: *z** (sim.)

* Repeated throughout, with rubato, in direct relation to energy and motion of choir's melodic lines.

Please report performances of this piece to the composer at paul@pauljohnrudoi.com.

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6

S *ful-ly, We'll think al-ways on life. There'll be no*

A *ful-ly, on life. There'll be no*

T *care on life. There'll be no*

B *care, life. There'll be no*

6

9

S *fad - ing for you or for me. We'll be the first and*

A *fad - ing for you or for me. We'll be the first*

T *fad - ing for you or for me. We'll be the first*

B *fad - ing for you or for me. first*

9

12

S we'll not laugh at our - selves ev - er. _____ and your

A _____ and ev - er. _____

T _____ and ev - er. _____

B _____ and _____ ev - er. _____

12

14

S child-ren will be my grand - - - child - ren. _____ Noth - ing will have

A child - - - - ren Noth - ing will have

T child-ren will be my grand - - - child - ren. _____

B child - - - ren

14

17

S changed ex - cept by ad - di - tion. There'll nev - er be an - oth - er

A changed ad - di - tio - (n).

T changed ad - di - tio - (n).

B changed ad - di - tio - (n).

17

20

S you and nev - er an - oth - er as I.

A you I

T you I

B you and nev - er an - oth - er as I

20

23

S No one ev - er will con -

A ev - er will con -

T Oo... TM

B Oo...

23

25

S fuse you nor con - fuse me with an - oth - er an -

A fuse you nor con - fuse me with an - oth - er an -

T nor con - fuse me with an - oth - er

B nor con - fuse me with an - oth - er

25

piu f less

29

S *mp*
oth - - - er. We will not be _____ for -

A *mp*
oth - - - er. We will not be for -

T *mp*
_____ We will not be _____ for -

B *mp*
_____ We will not be for -

29

The piano accompaniment for measures 29-32 features a steady bass line with quarter notes in the left hand and chords in the right hand. The right hand has a melodic line with quarter notes and rests, often beamed together. The tempo is marked *mp*.

33

S
got - ten and passed o - ver and bur - ied

A
got ten and passed o - ver and bur - ied

T
got or bur - ied _____

B
got or bur - ied

33

The piano accompaniment for measures 33-36 continues with the same texture as the previous section. The right hand has a melodic line with quarter notes and rests, often beamed together. The tempo is marked *mp*.

36

S un - der the births and deaths to come.

A un - der the births and deaths to Mm...

T births and deaths to Mm...

B births and deaths to Mm...

36

39

S Mm...

A Mm...

T

B

39

Rit.

"Mantra" by Timothy C. Takach

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GP-T019.1

Commissioned by VocalPoint (Jennifer Anderson, Founding Artistic Director)
in support of Walk-In Counseling Center's 50th year of holding space for others.

Mantra

for SATB and piano

Sierra DeMulder

Timothy C. Takach

Graphite™
Steady, Sure ♩ = 56

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Musical score for the piano introduction, featuring treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Steady, Sure' with a quarter note equal to 56 beats per minute. The dynamics are marked 'mf'.

Musical score for SATB voices and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are in 2/4 time, and the piano accompaniment is in 4/4 time. The key signature is three sharps. The lyrics are: "Vi - ta - min D. Sun - light." The dynamics are marked 'mp'. The piano accompaniment includes a large 'Graphite' watermark.

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For questions about this piece and to report performances, contact
Timothy C. Takach at tim@timothyctakach.com.

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Another great title from Graphite

"Mantra" by Timothy C. Takach

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Timothy C. Takach

Mantra

GP-T019.1

9

S *p* Go out - side. Get a good night of

A *p* Go out - side. Get a good night of

T *p* Go out - side. Get a good night of

B *p* Go out - side. Get a good night of

12

S *mp* sleep. Not too good. Not shades drawn for - ev - er good.

A *mp* sleep. Not too good. Not shades drawn for - ev - er good.

T *mp* sleep. Not too good. Not shades drawn for - ev - er good.

B *mp* sleep. Not too good. Not shades drawn for - ev - er good.

Paul John Rudoi



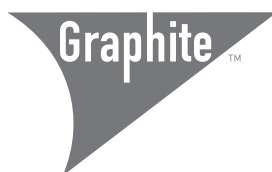
Paul John Rudoi is an award-winning musician, entrepreneur, and advocate for the arts. Deemed “indisputably unique, confident, and innovative” by the American Prize, Paul John Rudoi’s compositions are commissioned and performed by ensembles worldwide including Orphei Dränger, the Santa Fe Desert Chorale, Cantus, and Seraphic Fire. As a 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 is also a fierce advocate for new music trends, resources, and issues. He is the co-founder of Consortio, an online platform designed to make commissioning music better for composers, conductors, and ensembles.

Paul served as Artistic Director of the St. John’s Boys’ Choir during their 40th Anniversary Season. He is now a digital strategist for the National Lutheran Choir and Chorale Director at Meetinghouse Church. Paul enjoys building, eating, and singing, not always in that order.

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B.E. Boykin	GP-B024	It’s a Long Way	SATB, piano
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