

The Pulse of God  
GP - R019  
high voice, piano

Paul John Rudoï

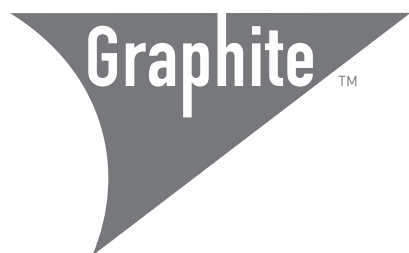
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# Paul John Rudoï

## The Pulse of God

for high voice and piano

- I. The Earth's Body
- II. The Private Chambers
- III. The Sun Like That



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Text:

Program Note:

1. The limbs of a tree reached down and lifted me,  
thinking I was its  
child.

And in the  
meadows my spirit becomes so quiet  
that if I put my cheek against the earth's body  
I feel the pulse of  
God.

2. "Tell me the way you do that, birds  
enter the private chambers of my Lord?"

And they all sang,  
they just  
sang.

I gathered it was time to become a musician,  
and I did.

3. Years passed,  
and the sky reached down one day and lifted me;  
the birds noticed and  
spoke,

"How do you enter the Sun like that  
and know the pulse of  
God?"

- *St. Thomas Aquinas, trans. Daniel Ladinsky*

I wrote "The Pulse of God" as a way to connect myself to the conversation we're all having around what it means to be spiritual when so much inaction has left the earth in an accelerating demise. I kept coming back to the visual of Oliver Messiaen and his obsession with birds, and how they influenced his way of musical thinking just as much as his Catholicism influenced his undying, mystic-like faith. Ultimately, I was more connected to Aquinas' distinctly curious comfort. It seems he believed stopping to ask questions and take in space or silence can be antidotes to a confusing world. My hope is that this cycle brings a curiosity to performer and audience alike, a crucial part in any spiritual journey.

- *Paul John Rudoi*

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# The Pulse of God

for high voice and piano

## I. The Earth's Body

St. Thomas Aquinas (1225-1274)  
trans. Daniel Ladinsky (b. 1948)

Paul John Rudoi (b. 1985)  
**notable. elevated.**

Expansive and free ♩ = 52

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Voice

Piano

*mp*

The

*poco rit. --- a tempo*

*mf*

limbs of a tree reached down and lift-ed me, lift-ed me,

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*mp*

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Please report performances of this piece to  
the composer at [paul@pauljohnrudoi.com](mailto:paul@pauljohnrudoi.com).

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5 *mp* think-ing I \_\_\_\_\_ was its

*mf* *p* notable. elevated.

7 *poco rit.*-----

child. \_\_\_\_\_

*p*

3

10 Nostalgic ♩ = 66 *mp* And in the

*mf* *p* notable. elevated.

6 6 6 6 6 6 6 6

— Ped. w/ harm.

4

12

mead-ows my spir-it be-comes so qui - et

12

*mp*

14

*poco rit.*

14

*p*  
*tr.*

*mp*

*a tempo*

16

*mf*

that if I put my cheek a - gainst the earth's

16

*mf*

18 *mp*  
bod - y I feel \_\_\_\_\_

Graphite notable. elevated.

20 *p* *rit.*  
the pulse of God.

Graphite notable. elevated.

23 *Tempo I* *poco rit.*

Graphite notable. elevated.

# For perusal purposes only. Do not copy. II. The Private Chambers

St. Thomas Aquinas (1225-1274)  
trans. Daniel Ladinsky (b. 1948)

Paul John Rudoï (b. 1985)  
**notable. elevated.**

**Graphite**™  
Freely ♩ = 80-92

Voice

Piano

*Excited, curious, but delicate*

3

*mp*

"Tell me the way... Tell me the way..."

3

*f* *p* *mf*

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the composer at [paul@pauljohnrudoï.com](mailto:paul@pauljohnrudoï.com).

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5 *f* *mp*  
Tell me the way you do that, birds

8 *mp*  
the way you en - ter the pri - vate cham -

10 *rit.* = 69, *in awe*  
bers of my Lord." And they all sang.

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12 *mf* *accel.* *rit.* *a tempo*

they just sang. Ah...

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15 (sim.) *f*

Ah...

15 (sim.) *f* *f*

Graphite™

18 *freely*  
*p*  
 I gath-ered it was

21 Decided ♩ = 80  
 time to be-come a mu - si - cian,

23 *rit.* ♩ = 52  
 and I... I did,

25

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25



6

3

TM

27

*rubato, molto espress.*

*mp*

*accel.*

*rit.*

*f*

3



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29



TM

*pp*

# III. The Sun Like That

St. Thomas Aquinas (1225-1274)  
trans. Daniel Ladinsky (b. 1948)

Paul John Rudoi (b. 1985)  
notable. elevated.

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*freely* **Steady** ♩ = 66

Piano

*(mf)*

3

**Graphite**<sup>TM</sup>

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III. The Sun Like That

11 *accel.*

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spoke, \_\_\_\_\_

Musical score for measures 11-12. The vocal line starts with a whole note on a high pitch, followed by a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A large watermark 'Graphite' is overlaid on the score.

More Movement ♩ = 84  
*f*

13

"How do you en - - - - - ter the Sun

Musical score for measures 13-14. The vocal line begins with a whole rest, followed by a half note and a quarter note. The piano accompaniment consists of a steady eighth-note bass line and a melodic line in the right hand. A large watermark 'Graphite' is overlaid on the score.

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17

like that \_\_\_\_\_ and know \_\_\_\_\_

Musical score for measures 17-18. The vocal line features a half note followed by a quarter note. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A large watermark 'Graphite' is overlaid on the score.

17

Musical score for measures 17-18. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A large watermark 'Graphite' is overlaid on the score.

III. The Sun Like That

Tempo I (♩ = 52)

*rit.*

20

the pulse of

20

notable, elevated.

23 *p*

God?"

23

*p*

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Ped. w/  
harm.

26

*poco rit.*

notable, elevated.

*pp*

## Paul John Rudoï



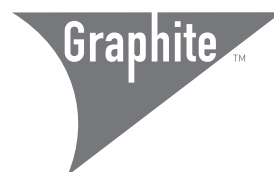
Paul John Rudoï is an award-winning musician, entrepreneur, and advocate for the arts. Deemed “indisputably unique, confident, and innovative” by the American Prize, Paul John Rudoï’s compositions are commissioned and performed by ensembles worldwide including Orphei Dränger, the Santa Fe Desert Chorale, 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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