

SEA-151-00 - CONDUCTOR'S SCORE (LEGAL-SIZED) \*

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# Sing Me Awake

Poem by Gregory Orr

SATB, piano, string quartet OR string orchestra

# Elizabeth Alexander

*Seafarer Press*



This is what was bequeathed us:  
This earth the beloved left  
And, leaving,  
Left to us.

No other world  
But this one:  
Willows and the river  
And the factory  
With its black smokestacks.

No other shore, only this bank  
On which the living gather.

No meaning but what we find here.  
No purpose but what we make.

That, and the beloved's clear instructions:  
Turn me into song; sing me awake.

Gregory Orr

From *How Beautiful the Beloved* by Gregory Orr  
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### About the “beloved”

Excerpt from *Poetry Is ‘Concentrated Testimony’ of Being Human*  
A profile of poet Gregory Orr  
PBS NewsHour, September 30, 2013

*Poet Gregory Orr rhapsodizes on a theme he has explored for nearly a decade: the “beloved,” the things we love.*

*Of course, what we love can change over time, he says. “It can make you crazy by...shifting from one thing to another and yet, of course, that’s also dazzling,” he told the PBS NewsHour...*

*The “beloved” can be any object of affection: a person, a place, a pet. And it is within those targets of love — and our relationships to them — that Orr finds meaning for his life. “Without any sense [of] the beloved, it seems to me the world goes dead, or the world goes just to self, which is even worse,” Orr said.*

*The original inspiration was a phrase that sprung from his imagination: “the book that is the resurrection of the body of the beloved, which is the world.” Orr envisioned a collection of all the poems and songs ever written in the history of human existence. The invisible anthology’s purpose was to serve as human testimony about “what it is like to be alive.”*



**Cover art:**  
“Swallow and Willows”  
by Ella Sarini, a.k.a. Seisei  
[www.etsy.com/people/elikosar](http://www.etsy.com/people/elikosar)

Commissioned by St. Paul Vocal Forum, Karin Barrett conductor

# Sing Me Awake

Gregory Orr

SATB, piano, string quartet OR string orchestra \*

Elizabeth Alexander

With awe (♩ = 84)

The score is written for SATB voices, piano, and string quartet or orchestra. It is in 4/4 time with a tempo of ♩ = 84. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly rests in the first system. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand, marked *una corda* and *pp*. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) enter in the second system with a *marcato* articulation and *pp* dynamics. The Viola and Violoncello parts include *pizz.* (pizzicato) markings. The score includes dynamic markings such as *pp*, *mp*, *sfz*, and *p*, as well as articulation like *marcato* and *poco a poco*. A rehearsal mark '4' is placed above the first measure of the string quartet section.

\* For string quartet performances, simply omit the contrabass part.

7

Vln I

Vln II

Vla

Vc

Cb

Pno

poco a poco tre corde

9

Vln I

Vln II

Vla

Vc

Cb

Pno

*sfz*

*mf*

11

Vln I

Vln II

Vla

Vc

Cb

Pno

*pp*

*pp*

*pp*

*mp*

*p*

*p*

poco a poco una corda

**A**

14

S *p*  
This is what \_\_\_\_\_ was be - queathed \_\_\_\_\_

A *p*  
This is what \_\_\_\_\_ was be - queathed \_\_\_\_\_

Vln I

Vln II

Vla

Vc

Cb

Pno

17

S  
— to us:

A  
— to us:

Vln I

Vln II

Vla

Vc

Cb

Pno

20 *p*

T \_\_\_\_\_ This is what \_\_\_\_\_

B \_\_\_\_\_ This is what \_\_\_\_\_

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc *p*

Cb *p*

Pno *p*

23

T \_\_\_\_\_ was be - queathed \_\_\_\_\_ to

B \_\_\_\_\_ was be - queathed \_\_\_\_\_ to

Vln I

Vln II

Vla

Vc

Cb

Pno

26

T *mf*

us:

B *mf*

us:

Vln I

Vln II

Vla

Vc

Cb

Pno

28

Vln I

Vln II

Vla

Vc *arco*

Cb *arco*

Pno

30 *mf*

S This is what was be - queathed

A *mf* This is what was be - queathed

T This is what was be - queathed

B This is what was be - queathed

Vln I *mf* *sfz* *sfz*

Vln II *mf* *sfz* *sfz*

Vla *mf* *sfz* *sfz*

Vc *mf* *sfz* *sfz*

Cb *mf* *sfz* *sfz*

Pno *mf*

33

S to us.

A to us.

T to us.

B to us.

Vln I

Vln II

Vla

Vc

Cb

Pno



41

S lov - ed left and, leav - ing, left to

A lov - ed left and, leav - ing, left to

T lov - ed left and, leav - ing, left to

B lov - ed left and, leav - ing, left to

Vln I

Vln II

Vla

Vc

Cb

Pno

*Red.*

44

S us. The be - lov - ed left

A us. The be - lov - ed left

T us. The be - lov - ed left

B us. The be - lov - - - - - ed

Vln I

Vln II

Vla

Vc

Cb

Pno

*Red.*

46

S — this earth to us, to us.

A — this earth to us, to us.

T — this earth to us, to us.

B left this earth to us, to us.

Vln I

Vln II

Vla

Vc

Cb

Pno

*Red.*

49

S *mf* This is what was be - - queathed to

A *mf* This is what was be - - queathed to

T *mf* This is what was be - - queathed to

B This is what was be - - queathed to

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

Cb *mf*

Pno *mf*

*Red.*

Opal Palmer Adisa, poet • Paul Adams, technological hero • Stephen Alexander, lyric consultant • Ginny Allen, Agile coach and friend • The great people at American Composers Forum • Yehuda Amichai, poet • A. R. Ammons, poet • Jennifer Anderson, conductor and composer advocate • Scott Bates, poet • Abbie Betinis, initiator of collaborative endeavors • Beth Norton, conductor and composer advocate • Dennis Blubaugh, more than just a music dealer • Michael deVernon Boblett, poet • Edna Busby, my first piano teacher • Ray Bradbury, writer • Augustin Cadena, translator • Norbert Capek, minister and advocate for religious freedom • Jessica Corbett, editor • David Cummings, poet • Philip Dacey, poet • Catherine Dalton, composer and scrum partner • Emily Dickinson, poet • Evelyn Dudley, poet and caregiver • Rob Eller-Isaacs, minister and composer advocate • Ralph Waldo Emerson, philosopher and poet • Louise Erdrich, writer • David Allan Evans, poet • Sophia Lyon Fahs, writer • Richard M. Fewkes, minister and writer • Pasha Gertler, poet • Jack Gallagher, composer and teacher • Paul Gerike, proofreader • Jocelyn Hagen and Michael Hakan, founders of Graphite Marketplace • Steve Harper, just about everything • Steve Harkins, web designer • Edie Hill, composer and friend • Langston Hughes, poet • Margaret and George Heald, piano technician • Karel Husa, composer and teacher • David Ignatow, poet • Kabir, mystic • Linda Kachelmeier, composer and scrum partner • Ruth Palmer, conductor and composer advocate • Joan Wolf Prefontaine, poet • Paul Rardin, conductor and composer advocate • Kalidasa, poet • Steve Kaul, recording engineer • Søren Kierkegaard, philosopher and poet • Dorothy Knost, piano teacher • Ben Krywosz, artistic director of Nautilus Music-Theater • Denise Levertov, poet • George Ella Lyon, poet • Jonathan Machen, vocalist • Dawna Markova, writer • Anne Matlack, conductor and composer advocate • Nancy Menk, composer advocate • Edna St. Vincent Millay, poet • Jane Ramseyer Miller, conductor, composer, social activist • Joe Mish, conductor and composer advocate • J. David Moore, composer • Gerald Rich, poet • Carl Sandburg, poet • friend • King Sigismund III, religious reformer • Ann Silsbee, composer, poet and friend • Simon Alexander-Adams, sounding board, fellow creative, and awesome son • Steven Stucky, composer and teacher • Rabindranath Tagore, poet • Sister Peronne Marie Thibert, teacher and writer • Oliver Alexander-Adams, unconventional thinker and light of my life • Howard Thurman, civil rights leader and writer • Everyone whose work supports the Association for Unitarian Universalist Music Ministries • Charles Varney, high school choral director • Anna Vonhuben, illustrator and graphic designer • Nancy White, poet • John Greenleaf Whittier, poet • Theodore Chickering Williams, poet • Daniel Winter, pianist and teacher • Nancy Wood, poet • Yehudi Wyner, composer and teacher

**A lot of hard work  
and creativity went  
into bringing this  
music to you...**



**...and some of it  
was even mine.**

**This page has been intentionally omitted.  
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*Elizabeth Alexander*  
**Seafarer Press**  
**The Music of Elizabeth Alexander**  
**www.seafarerpress.com**

56

Vln I

Vln II

Vla

Vc

Cb

Pno

*Red.*

**C**

59

*mp*

S

No oth - er world but this one:

*mp*

A

No oth - er world but this one:

Vln I

*mp subito*

Vln II

*mp subito*

Vla

*mp subito*

Vc

*mp subito*

Cb

*mp subito*

Pno

*mp subito*

*Red.* *Red.* *Red.*

62

S No oth - er world, No oth - er world but

A No oth - er world, No oth - er world but

T *mp* No oth - er world, No oth - er world but

B *mp* No oth - er world, No oth - er world but

Vln I

Vln II

Vla

Vc

Cb

Pno

*Ped.* *Ped.* *Ped.*

65

S this one

A this one, but this one:

T this, but this one: Wil - lows and the

B this one, but this one: Wil - lows and the

Vln I

Vln II

Vla

Vc

Cb

Pno

*Ped.* *Ped.* *Ped.*

68

T  
riv - er and the fac - t'ry with its smoke - stacks.

B  
riv - er and the fac - t'ry with its smoke - stacks.

Vln I

Vln II

Vla

Vc

Cb

Pno

Ped. Ped. Ped.

71

S  
No oth - er world but this one: Wil - lows and the riv - er and the

A  
No oth - er world but this one: Wil - lows and the riv - er and the

Vln I

Vln II

Vla

Vc

Cb

Pno

Ped. Ped. Ped.



79

S shore,

A shore,

T shore, On - ly this

B shore, On - ly this

Vln I

Vln II

Vla

Vc

Cb

Pno

*Red.* *Red.* *Red.* *Red.*

81

S On which the liv - ing

A On which the liv - ing

T bank on which the liv - ing gath - er, On which the liv - ing

B bank on which the liv - ing gath - er, On which the liv - ing

Vln I

Vln II

Vla

Vc

Cb

Pno

*Red.* *Red.* *Red.*

84

S  
gath - - er This is what was be -

A  
gath - - er This is what was be -

T  
gath - - er This is what was be -

B  
gath - - er This is what was be -

Vln I

Vln II

Vla

Vc

Cb

Pno

Red. Red. Red. Red. Red. Red.

87

S  
queathed to us:

A  
queathed to us:

T  
queathed to us:

B  
queathed to us:

Vln I

Vln II

Vla

Vc

Cb

Pno

Red. Red. Red.

**E**

90

T *mp* No oth - er mean - ing but what we find here.

B *mp* No oth - er mean - ing but what we find here.

Vln I niente

Vln II niente

Vla *mp*

Vc *mp*

Cb *mp*

Pno *mp*

*Ped.*

93

S *mp* What we find here,

A *mp* What we find here,

T *mp* No oth - er pur - pose but what we

B *mp* No oth - er pur - pose but what we

Vln I *mp*

Vln II *mp*

Vla

Vc

Cb

Pno *mp*

*Ped.*

96

S *mf* What we make here. No mean - ing — but what we (Opt. reinforcement of alto melody)

A *mf* What we make here. No mean - ing — but what we *marcato*

T *mf* make, what we make, what we make.

B *mf* make, what we make, what we make.

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

Cb *mf*

Pno *mf*

*Ped.* *Ped.*

99

S *marcato* No mean - ing — but what we find, — but what we make.

A find — here, — no pur - pose — but what we make.

T No pur - pose — but what we make.

B No pur - pose — but what we make.

Vln I

Vln II *marcato*

Vla

Vc

Cb

Pno

*Ped.* *Ped.* *Ped.*



106

S  
struc - tions, and the be - lov - ed's clear in -

A  
struc - tions, and the be - lov - ed's clear in -

T  
struc - tions, and the be - lov - ed's clear in -

B  
struc - tions, and the be - lov - ed's clear in -

Vln I

Vln II

Vla

Vc

Cb

Pno

*Red.* *Red.*

108

S  
struc - - tions:

A  
struc - - tions:

T  
struc - - tions:

B  
struc - - tions:

Vln I

Vln II

Vla

Vc

Cb

Pno

*f* *f*

*Red.* *Red.*

110 **F** *ff*

S Turn me in - to song,

A Turn me in - to song, in - to

T Turn me in - to song, in - to

B Turn me in - to song, in - to

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc *ff*

Cb *ff*

Pno *ff*

*Red.*

112

S Sing me a - wake.

A song. Sing me a - wake.

T song. Sing me a - wake.

B song. Sing me a - wake.

Vln I

Vln II

Vla

Vc

Cb

Pno

*Red.*

114

S Turn me in - to song,

A Turn me in - to song,

T Oh, turn me in - to

B Oh, turn me in - to

Vln I

Vln II

Vla

Vc

Cb

Pno

*Ped.*

116

S Sing me a - wake. Sing me a -

A Sing me a - wake. Sing me a -

T song. Sing me a - wake.

B song. Sing me a - wake.

Vln I

Vln II

Vla

Vc

Cb

Pno

*Ped.*

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122

S  
wake.

A  
wake.

T  
mf  
Sing me a -

B  
mf  
Sing me a -

Vln I  
mf

Vln II  
mf

Vla  
mf

Vc  
mf

Cb  
mf

Pno  
mp  
Ped.

124

S  
*p* (hauntingly, like an echo)  
Sing me a -

A  
*p* (hauntingly, like an echo)  
Sing me a -

T  
wake.

B  
wake.

Vln I  
*p*

Vln II  
*p*

Vla  
*p*

Vc  
*p*

Cb  
*p*

Pno  
*p*  
Ped.

126

S  
wake.

A  
wake.

T  
*mp* (hauntingly, like an echo)  
Sing me a -

B  
*mp* (hauntingly, like an echo)  
Sing me a -

Vln I

Vln II

Vla

Vc

Cb

Pno  
*Led.*

128

S  
*p*  
Sing me a -

A  
*p*  
Sing me a -

T  
wake.  
*p*  
Sing me a -

B  
wake.  
*p*  
Sing me a -

Vln I

Vln II

Vla

Vc

Cb

Pno  
*Led.*

G

130

S  
wake.

A  
wake.

T  
wake.

B  
wake.

Vln I  
*pp*

Vln II  
*pp*

Vla  
*pp*

Vc  
*pp*

Cb  
*pp*

Pno  
*p*  
Led.

133

Vln I  
*mp* *pp*

Vln II  
*mp* *pp*

Vla  
*mp* *pp*

Vc

Cb

Pno  
*mp* *pp*

136

Vln I  
Vln II  
Vla  
Vc  
Cb  
Pno

139 *unobtrusive bow changes*

Vln I  
Vln II  
Vla  
Vc  
Cb  
Pno

*niente*  
*niente*  
*niente*  
*niente*  
*niente*

The author of more than 10 collections of poetry and several volumes of essays, criticism, and memoir, **Gregory Orr** is a master of the short, personal lyric. His poetry has been widely anthologized and translated into at least 10 languages.

When Orr was 12, he accidentally killed his brother in a hunting accident, an event his family was never able to talk about. His mother died soon thereafter, and Orr found in poetry the transformative power of language. His near-death experience as a member of the Student Nonviolent Coordinating Committee (SNCC) during the civil rights movement, in which he was jailed and severely beaten, contributes to the urgency with which his poems seek transformation. In an NPR story on his craft, Orr states, "I believe in poetry as a way of surviving the emotional chaos, spiritual confusions, and traumatic events that come with being alive."

Orr has received fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Virginia Foundation for the Humanities. He has also been a Fulbright Scholar and a Rockefeller Fellow at the Institute for the Study of Culture and Violence, and he received the Award in Literature from the American Academy and Institute of Arts and Letters. *City of Salt* (1995) was a finalist for the LA Times Book Award for Poetry. He teaches at the University of Virginia, where he founded the MFA program in writing in 1975, and served from 1978 to 2003 as poetry editor of the *Virginia Quarterly Review*.

