

SEA-151-02 - FULL SCORE (LETTER-SIZED) *

* Also available: SEA-151-00 - CONDUCTOR'S SCORE (LEGAL-SIZED)

Sing Me Awake

Poem by Gregory Orr

SATB, piano, and 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

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 musical score is written in 4/4 time with a tempo of ♩ = 84. It features SATB vocal parts, piano, and string quartet or orchestra. The score is divided into two systems. The first system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), Contrabass (Cb), and Piano (Pno). The vocal parts are currently silent. The piano part features a rhythmic accompaniment with dynamics *pp* and *marcato*. The string parts include *pizz.* (pizzicato) for the cello and double bass, and *marcato* for the violins and viola. The piano part includes the instruction *una corda* and *poco a poco tre corde*. The second system continues the instrumental parts with dynamics *sfz* and *pp*. The piano part includes the instruction *poco a poco una corda*.

* For string quartet performancs, simply omit the contrabass part.

7

Vln I
Vln II
Vla
Vc
Cb
Pno

poco a poco tre corde

Detailed description: This system contains measures 7 and 8. It features six staves: Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. Measures 7 and 8 show a rhythmic pattern of eighth notes in the strings and piano. The piano part has a steady eighth-note accompaniment. The strings play a rhythmic figure that changes slightly between measures.

9

Vln I
Vln II
Vla
Vc
Cb
Pno

sfz
mf

Detailed description: This system contains measures 9 and 10. Measures 9 and 10 show a dynamic shift. The strings and piano parts are marked with *sfz* (sforzando) and *mf* (mezzo-forte) respectively. The piano part continues with its eighth-note accompaniment, while the strings play a more active rhythmic pattern.

11

Vln I
Vln II
Vla
Vc
Cb
Pno

pp
mp
p

Detailed description: This system contains measures 11, 12, and 13. Measures 11 and 12 show a dynamic shift to *pp* (pianissimo) for the strings and *mp* (mezzo-piano) for the piano. Measure 13 shows further dynamics: *pp* for the strings, *p* (piano) for the piano, and *p* for the cello and contrabasso. The piano part continues with its eighth-note accompaniment, while the strings play a rhythmic figure that changes slightly between measures.

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 *sfz*

Vln II *sfz*

Vla *sfz*

Vc *sfz*

Cb *sfz*

Pno *mf*

20 *p*

T
8 This is what

B
This is what

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc *p*

Cb *p*

Pno *p*

23

T
8 was be-queathed to

B
was be-queathed to

Vln I

Vln II

Vla

Vc

Cb

Pno

26 *mf*

T
us:

B
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

36

Vln I
Vln II
Vla
Vc
Cb
Pno

B

38

S
A
T
B
Vln I
Vln II
Vla
Vc
Cb
Pno

p This earth the be -
p This earth the be -
p This earth the be -
p This earth the be -
p This earth the be -
sfz *p*
sfz *p*
sfz *p*
sfz *p*
sfz *p*
f *p*

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

Ped.

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

Ped.

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 • Louise Erdrich, poet • Philip Dacey, poet • Catherine Dalton, composer and serum 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 • Sasha Gertler, poet • Jack Gallagher, composer and teacher • Paul Gerike, proofreader • Jocelyn Hagen and Michael Hagan, 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 serum 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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purchased through any music store or dealer.**

Elizabeth Alexander

Seafarer Press

The Music of Elizabeth Alexander

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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

Reo.

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

Reo.

74

S
smoke - stacks black. No oth - er

A
smoke - stacks black. No oth - er

T
No oth - er

B
No oth - er

Vln I

Vln II

Vla

Vc

Cb

Pno
Ped. Ped. Ped. Ped.

D

76

S
shore, no oth - er shore, no oth - er

A
No oth - er shore, no oth - er

T
shore, no oth - er shore, no oth - er

B
No oth - er shore, no oth - er

Vln I
mf

Vln II
mf

Vla
mf

Vc
mf

Cb
mf

Pno
mf
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
Ped. Ped. Ped. Ped.

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
Ped. Ped. Ped.

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

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

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

Ped. *Ped.* *Ped.*

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. *Ped.*

93

S *mp* What we find here,

A *mp* What we find here,

T No oth - er pur - pose but what we

B No oth - er pur - pose but what we

Vln I *mp*

Vln II *mp*

Vla

Vc

Cb

Pno *mp*

Ped.

102

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

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

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

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

Vln I

Vln II

Vla

Vc

Cb

Pno

104

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

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

Ped. *Ped.*

108

S
struc - - tions: _____

A
struc - - tions: _____

T
struc - - tions: _____

B
struc - - tions: _____

Vln I

Vln II

Vla

Vc

Cb

Pno

f *f*

Ped. *Ped.*

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*

Ped.

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

Ped.

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

And.

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

And.

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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
Led.

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
Led.

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

Ped.

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

Ped.

G

130

S
wake.

A
wake.

T
wake.

B
wake.

Vln I
pp

Vln II
pp

Vla
pp

Vc
pp

Cb
pp

Pno
p

133

Vln I
mp *pp*

Vln II
mp *pp*

Vla
mp *pp*

Vc

Cb

Pno
mp *pp*

136

139 *unobtrusive bow changes*

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*.

Selected Choral Music by Elizabeth Alexander

- A Palette To Paint Us As We Are** (Gerald Rich)
SATB, piano • SEA-014-01
SSA, piano • SEA-014-02
- Beware the Winter Settin' In** (Alexander)
SATB, Celtic band, opt. children's choir • SEA-139-00
- Blessed Be the Flower That Triumphs** (Boblett)
SATB • SEA-078-00
- Cherish Your Doubt** (Alexander)
SATB, piano • SEA-063-01
SSAA, piano • SEA-063-02
- Die Gedanken Sind Frei** (German protest song, arr.)
SATB, piano • SEA-087-00
- Do Not Leave Your Cares at the Door** (Norman Naylor)
SATB • SEA-071-00
- Even a Fist Was Once an Open Palm** (Yehuda Amichai)
SATB • SEA-026-01
- Faith Is the bird that feels the light** (Tagore)
SSA • SEA-068-00
- Fighting Over What We Believe** (Alexander)
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- Finally On My Way To Yes** (Pesha Gertler)
SSATB, piano • SEA-019-00
- Folks, I'm Telling You** (Langston Hughes)
SSATB, piano • SEA-027-00
- Glen Song** (Scott Bates)
SSATB, piano • SEA-025-00
- Handles** (Alexander)
SSA, piano • SEA-148-00
- How To Sing Like a Planet** (Alexander)
SATB, piano • SEA-105-01
- If You Can Walk You Can Dance** (Zimbabwean Proverb)
SAB, piano, claves • SEA-022-03
TBB, piano, claves • SEA-022-05
SSA, piano, claves • SEA-022-06
SATB, piano, claves • SEA-022-07
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- Kindling** (Alexander)
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- ...or a musician** (Philip Dacey)
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SSA • SEA-070-02
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TTBB • SEA-062-02
SSAA • SEA-062-04
SATB, flute • SEA-062-05
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