



**PJR**  
MUSIC

**SPHERES OF INFLUENCE**  
I. Comet  
II. You Carry Oceans Within

SATB choir, a cappella

WHAT WE KNOW IS A DROP  
AND WHAT WE DON'T KNOW IS AN OCEAN

– ISAAC NEWTON

## The Texts

### Comet, by Jim Togeas

The comet dances with the sun. It's orbit's curled  
In conic sections in our heads. It beguiles  
Ten billion eyes fanned across a peacock world  
When it fans its tail across ten million miles,  
Then, perihelion past, bends to its out-bound pace  
Beyond the Dame of Love, the Lord of War  
And paradise to let towards open space—  
The earth gone now and sun shrunk to star.

There titanic galaxies redden and recede  
Like trans-cosmic steamers plunging into night,  
And a comet's a raft on the Sea of Naught  
Where "Let there be light!" seems to have gone unsaid,  
And God's forgot his great decree  
That Being is but Nothing cannot be.

### Biological Galaxies, by Sara Dailey

Your every cell is a galaxy,  
with its own ellipses and orbits, nuclei  
like miniature suns lighting up your  
insides. You carry oceans within,  
comprised of water as you are,  
your pulse the universe's rhythm,  
that interaction of gases and matter and heat.

So it's no mistake when I tell you  
your movements are tidal,  
or that I want you close  
because gravity is like that,  
or that when I hold you  
I am holding the world.

## The Composer



The music of award-winning composer Paul John Rudoj (b. 1985) is fast becoming an important force in the worldwide music community. Frequently supported through grant programs from the American Composers Forum, the Minnesota State Arts Board, and the Jerome Foundation, Paul's works have been commissioned and performed by various ensembles including Cantus, VocalEssence, the Vancouver Chamber Singers, the British Trombone Society, the Young New Yorkers Chorus, the Milwaukee Choral Artists, and the National Lutheran Choir.

Paul holds a degree in vocal performance from the Hartt School. He has performed and recorded as a tenor vocalist in the male vocal ensemble Cantus.

For more information or to purchase scores, please visit [pauljohnrudoj.com](http://pauljohnrudoj.com).

# PERUSAL SCORE



Please purchase scores at  
[pauljohnrudo.com/store](http://pauljohnrudo.com/store).

Questions?  
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# Comet

## from SPHERES OF INFLUENCE

Commissioned through the Minnesota State Arts Board  
for Philip Brunelle and VocalEssence

Text by  
JIM TOGEAS

Music by  
PAUL JOHN RUDOI

### Driving, swirling ( $\text{♩} = \sim 100$ )

The musical score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in 4/4 time, marked "Driving, swirling" with a tempo of approximately 100 beats per minute. The key signature has one flat (B-flat). The lyrics are: "The comet dances with the sun. The comet dances with the sun. The comet dances with the sun." The score includes dynamic markings of *mf* (mezzo-forte) and features a large "PERUSAL" watermark in the background.

**Soprano** *mf* The com - et danc-es with the

**Alto** *mf* The com - et danc-es with the

**Tenor** *mf* The com - et danc-es with the sun. The com - et danc-es with the sun. The

**Bass** *mf* The com - et danc-es with the sun. The com - et danc-es with the sun. The

**S** <sup>3</sup> sun. The com - et danc-es with the sun.

**A** sun. The com - et danc-es with the sun. The com - et danc-es with the

**T** com - et danc-es with the sun. The

**B** com - et danc-es with the sun. The com - et danc-es with the sun.

Comet

5

S \_\_\_\_\_ The com - et danc-es with the sun. The com - et danc-es with the

A sun. The com - et

T 8 com - et danc-es with the sun. The com - et danc-es with the sun. The

B \_\_\_\_\_ The com - et danc-es with the sun.

7

S sun. The com - et danc-es with the sun. \_\_\_\_\_

A danc-es with the sun. The com - et danc-es with the sun. The com - et

T 8 com - et danc-es with the sun. \_\_\_\_\_ The

B \_\_\_\_\_ The com - et danc-es with the sun. The com - et danc-es with the sun. \_\_\_\_\_

9

S \_\_\_\_\_ The com - et danc-es with the sun. The com - et danc-es with the

A danc-es with the sun. \_\_\_\_\_

T 8 sun. The com - et danc-es with the

B \_\_\_\_\_

11

*f* *mf*

S sun. The com - et danc-es with the sun.

A The sun. The com - et danc-es with the sun.

T sun. The com - et danc-es with the sun.

B The sun. The com - et danc-es with the sun.

14

*f* *mp* *mf*

S It danc - es with the sun. It

A Its or - bit's curled In con -

T It danc - es with the sun.

B Its or - bit's curled In con -

16

*f* *f* *mf* *f*

S danc - es with the sun. Its or - - - bit's Its

A ic sec - tions in our heads. Its or - bit's Its

T It danc - es with the sun. Its or - bit's the sun.

B ic sec - tions in our heads. Its or - bit's Its

*molto rit.* -----

*mp*

S or - bit's curled In con - ic sec - tions in our heads.

*mp*

A or - bit's curled In con - ic sec - tions in our heads.

*mf*

T In sec - tions It be - guiles Ten bil - lion

B or - bit's curled In con - ic sec - tions It be - guiles Ten bil - lion

Detailed description: This block contains the musical score for the first system of 'Comet'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics 'or - bit's curled In con - ic sec - tions in our heads.' and are marked with a mezzo-piano (*mp*) dynamic. The Tenor and Bass parts have lyrics 'In sec - tions It be - guiles Ten bil - lion' and are marked with a mezzo-forte (*mf*) dynamic. The music is in a key with one flat and a 3/4 time signature. There are tempo markings: 'molto rit.' at the top right and 'Tempo I' at the bottom right. A large 'PERUSAL' watermark is visible across the score.

*Broad, but accel. poco a poco* -----

**Tempo I**

*mf*

S eyes fanned a-cross a pea-cock world When it fans its tail a-cross ten mil - lion miles,

*ff*

S (eh...) mil - lion miles,

*mf*

A eyes fanned a-cross a pea-cock world When it fans its tail a-cross ten mil - lion miles,

*ff*

T eyes a - cross ten mil - lion miles,

*ff*

B eyes ten mil - lion miles,

Detailed description: This block contains the musical score for the second system of 'Comet'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics 'eyes fanned a-cross a pea-cock world When it fans its tail a-cross ten mil - lion miles,' and are marked with a mezzo-forte (*mf*) dynamic. The Tenor and Bass parts have lyrics 'eyes a - cross ten mil - lion miles,' and are marked with a fortissimo (*ff*) dynamic. The music is in a key with one flat and a 3/4 time signature. There are tempo markings: 'Broad, but accel. poco a poco' at the top left and 'Tempo I' at the top right. A large 'PERUSAL' watermark is visible across the score.

\* Continuing from "heads" to eh without the ending consonant, oscillate between pitches at independent, individual speeds.

26 *mf*

S Then, — per - i - he-lion past, bends to its out - bound pace — Be - yond the Dame of

A Then, — per - i - he-lion past, bends to its out - bound pace — Be - yond the Dame of

T Then, — per - i - he-lion past, bends to its out - bound pace — Be - yond the Dame of

B Then, — per - i - he-lion past, bends to its out - bound pace — Be - yond the Dame of

28 *mp*

S Love, per - i - he-lion past, per - i - he-lion past, the Lord of

A Love, per - i - he-lion past, per - i - he-lion past, the Lord of

T Love, per - i - he-lion past, per - i - he-lion past,

B Love, per - i - he-lion past, per - i - he-lion past, the Lord of

30 *mf* *mp*

S War per - i - he-lion past,

A War per - i - he-lion past, per - i - he-lion past, per - i - he-lion

T War per - i - he-lion past, per - i - he-lion past, per - i - he-lion past, And

B War And

32

S per - i - he - lion past, per - i - he - lion past, par - a - dise

A past, per - i - he - lion past, par - a - dise

T par - a - dise per - i - he - lion past, And par - a - dise

B par - a - dise And par - a - dise

*mf dolce*

34

S par - a - dise par - a - dise par - a - dise par - a - dise to

A par - a - dise par - a - dise par - a - dise par - a - dise

T par - a - dise par - a - dise And par - a - dise par - a - dise to

B And par - a - dise And par - a - dise par - a - dise

*mf*

*molto rit.*

37

S let towards o - pen o - pen space

A to let towards o - pen space

T let towards o - pen o - pen space

B o - pen space

*ff*

\* Hold, no breath or movement. Then breath on quarter pickup to next measure.

49 *p* *n.* *p*  
 S Night...  
 S  
 A *p* *n.* *p*  
 Night... Night...  
 T *mf* *n.*  
 to star.  
 B *mf* *n.*  
 to star.

55 *n.*  
 S  
 A  
 T *mp* *mf*  
 There ti - tan - ic gal - a - xies red - den and re -  
 B *mp* *mf*  
 There ti - tan - ic gal - a - xies red - den and re -

59 *mp* *mf* *rit.* *mp*  
 S Like trans - cosmic steam - ers  
 A  
 T *mp* *mf*  
 cede Like trans - cosmic steam - ers plung - ing in - to  
 B *mp* *mf*  
 cede Like trans - cosmic steam - ers plung - ing in - to

♩ = ca. 44

63 *mp* wandering, with little vibrato *p*

S And a com - et's a raft on the Sea of Naught a

A *n.* *mp* And a com - et's a raft on the Sea of

T *p* *p* night, And a com - et's a

B *p* night,

68

S com - et's a raft on the Sea of Naught Where

A *p* Naught a com - et's a raft on the Sea of Naught Where

T raft on the Sea of Naught Where

B *mp* Where

73 *mf* *mf* *mf* *mf*

S "Let there be light!" un - said,

A "Let there be light!" seems to have gone un - said,

T "Let there be light!" seems to have gone un - said,

B "Let there be light!" seems to have gone un - said,

77 **Slow** *mp* *vague, lost*

S And God's for - got His great de - cree

A And God's for - got His great de - cree

T

B *ppp*  
mm...

81 *p*

S That Be - ing is but

A That Be - ing is but

T *p* "Let there be light!" *pp* "Let there be

B *p* "Let there be light!" *pp* "Let there be

84 *n.*

S Noth - ing can - not be.

A Noth - ing can - not be. *n.*

T "Let be...

B "Let be...

*attacca*

# You Carry Oceans Within

from SPHERES OF INFLUENCE

Commissioned through the Jerome Foundation  
for Philip Brunelle and VocalEssence

text by  
SARA DAILEY

music by  
PAUL JOHN RUDOI

## Steadily Growing (♩ = 66)

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in 4/4 time with a tempo of 66 beats per minute. The key signature has four sharps (F#, C#, G#, D#). The lyrics are: "Your ev'-ry cell is a gal-ax-y, your ev'-ry cell is a gal-ax-y, with its own el-lip-ses and or-bits, your ev'-ry cell is a gal-ax-y, y, with its own el-lip-ses and or-bits, and". Dynamics include *mp* (mezzo-piano) and *p* (piano). A large watermark "PERUSAL" is visible across the score.

Soprano: *mp* Your ev'-ry cell is a gal-ax-y,

Alto: *mp* Your ev'-ry cell is a gal-ax-y, *p* Your ev'-ry cell is a gal-ax-y,

Tenor: *p* Your ev'-ry cell is a gal-ax-

Bass: *mp* Your ev'-ry cell is a gal-ax-y,

5  
S: *mp* your ev'-ry cell is a gal-ax-y,

A: *mp* with its own el-lip-ses and or-bits, your ev'-ry cell is a gal-ax-y,

T: *p* y, with its own el-

B: *mp* with its own el-lip-ses and or-bits, and

# You Carry Oceans Within

9 *mp* *mf* *p*

S your ev'-ry cell is a gal - ax - y,

A *mp* *mf* *p* *mp*  
your ev'-ry cell is a gal - ax - y, and or-bits,

T *mp*  
lip-ses and or-bits, and or - bits, with its own el - lip-ses and or-bits ev'-ry

B *mf* *p* *mp*  
or - bits a gal - ax - y, Your ev'-ry

13 *mp* *mf* **A**

S your ev'-ry cell is a gal - ax-y with its own el - lip-ses and or-bits, nu -

A *mp*  
your ev'-ry cell is a gal - ax-y with its own el - lip-ses and or-bits, and or - bits

T *mp*  
cell ev'-ry cell is a gal - ax - y,

B *mp*  
cell your cell is a gal - ax - y,

B cell ev'-ry cell is a gal - ax - y,

# PERUSAL

*molto rit.* ..... **Broadly** (♩ = ~ 50)  
*f*

S  
clei like min-ia-ture suns like min-ia-ture suns light - ing up your in - sides. You car - ry

A  
*mf* nu - clei like min-ia-ture suns min-ia-ture suns light-ing up your in - sides. *f*

T  
*molto rit.* ..... *mf*  
a gal - ax - y in - side. You car-ry

B  
*molto rit.* ..... *mf*  
a gal - ax - y in - side.

*accel.* ..... **B** **Tempo I**

S  
o - ceans o - ceans with - in, *mf* like min-ia-ture suns

A  
*accel.* ..... *mf*  
o - ceans with - in, like min - ia - ture suns

T  
*accel.* ..... *mf*  
o - ceans with - in, like min - ia - ture

B  
*mf* *accel.* .....  
o - ceans with - in, with - in,

\* Combine the second and third syllables of the words nuclei ("ei" = [jaI]) and miniature ("ia" = [I]).

# You Carry Oceans Within

25

S comprised of wa - ter as you are, your

A comprised of wa - ter as you are, your

T 8 suns \_\_\_\_\_ comprised of wa - ter as you are,

B Com-prise of wa - ter as you are, you are,

*mp* *mf* *mp* *mf* *mp*

*f* *mp*

C

S pulse the u - ni-ver-se's rhy - thm, your pulse the u - ni-ver-se's

A pulse the u - ni-ver-se's rhy - thm, your pulse the u - ni-ver-se's

T 8 your pulse the u - ni-ver - se's rhy - thm, your pulse the u -

B

*p*

# PERUSAL

You Carry Oceans Within

33 *p*  
S rhy - thm, your pulse the u - ni - ver - se's rhy - thm,  
A rhy - thm, your pulse the u - ni - ver - se's rhy - thm,  
T - ni - ver - se's rhy - thm, your pulse the u - ni - ver - se's rhy - thm, your  
B your pulse the u - ni - ver - se's rhy - thm, your  
*mp*

36 *sub. mf* **D**  
S your pulse the u - ni - ver - se's rhy - thm, that in - ter - ac - tion of  
A your pulse the u - ni - ver - se's rhy - thm,  
T pulse the u - ni - ver - se's rhy - thm, your pulse the u - ni - ver - se's  
B pulse the u - ni - ver - se's rhy - thm, your pulse the u - ni - ver - se's  
*mp*

PERUSAL

# You Carry Oceans Within

39

S gas - es and mat - ter and heat, of

A *mf* that in - ter - ac - tion of gas - es and mat - ter

T *mf* rhy - thm, and heat that in - ter - ac - tion of gas - es

B rhy - thm, your pulse the u - ni-ver - se's rhy - thm, your

42

S *mp* gas - es and heat with its own el - lip - ses and or - bits, and

A *mp* and heat That in - ter - ac - tion of gas - es and mat - ter

T *mp* and mat - ter and heat, that in - ter - ac - tion of gas - es

B pulse the u - ni-ver - se's rhy - thm,

# PERUSAL

# You Carry Oceans Within

52

S *rit.*  
gal - la - xy, a gal - ax - y,

A *rit.* *mf*  
gal - ax - y, with its own el - lip - ses and or - bits and or - bits and

T *rit.*  
or - bits, a gal - ax - y,

B *rit.*  
gal - a - xy, a gal - ax - y,  
a gal - ax - y,

**F**

S *mp*  
So it's no mis-take when I tell you

A  
or - bits your

T *p*  
So it's no mis-take when I tell you your

B *mp*  
So it's no mis-take when I tell you  
*mp* when I tell you your

You Carry Oceans Within

59

S *mp* or that I

A *mf* move - ments are tid - al *mp* or that I

T *mf* move - ments are tid - al, when I tell you

B *mf* move - ments are tid - al, when I tell you

64

S *mp* want you close *mf* be - cause grav - i - ty is like that,

A *mp* want you close *mf* be - cause grav - i - ty gra - vi - ty is like that,

T *p* *n* *mp* grav - i - ty is like that, *mf*

B *p* *n* *mp* grav - i - ty is like that, *mf*

*molto rit.* G (♩ = ~ 50)

# You Carry Oceans Within

68 *mp* *mp* *p*

S I am hold - ing the world.

A *mp* *p* *mp*  
or that when I hold you Your ev'-ry

T *mp* *p* *p*  
or that when I hold you Your ev'-ry cell

B *mp* *mp*  
Your ev'-ry

72 *molto rit.* **Warm and Slow** *p*

S the world.

A *molto rit.* *p*  
cell your ev' - ry cell is the world.

T *molto rit.* *p*  
is ev' - ry cell is the world.

B *molto rit.* *p*  
cell your ev' - ry cell is the world.

# PERUSAL