



PJR
MUSIC

The Wind's True Song

SATB Choir and Piano

NOTHING: TOO NEAR AT HAND,
PLANING THE FIGURE SAND,
EFFACING CLEAN AND FAST
CITIES NOT BUILT TO LAST
AND CHARMS DEVISED IN VAIN,
POURS THE CONFOUNDING MAIN.

– A. E. HOUSMAN, "SMOOTH BETWEEN SEA AND LAND"

The Text

Quotes from “Leaves of Grass” by Walt Whitman

Canto, by Francisco X. Alarcón (used with permission)

guided by the scent of hope
to even meet up with strangers
and arrive at yesterday and find
ourselves ashore, bathed in future

and to see in every face a door
open and inviting us in
to find solace in memories
like bread and water, a bed, the sun

and spin each experience into a thread,
every moment, every dream, every tear,
and weave the great cloak
of the history of every sigh

and to run out, barefoot, into the year’s
first rains to embrace tenderness,
and offer shade, joy, strength, support
like solid, mountain oaks

and to flourish like tilled soil,
and to be anchor, oar, compass and sea,
and sing the wind’s true song
with one voice, in the face of silence—

we’ll only be free when every man
and woman, in every home, street,
every shade of the human race,
everywhere, is truly free

we’ll only be free when the salmon
return up wild rivers,
and buffaloes like dark maps
roam the open prairies

we’ll only be free when abuse,
loneliness, hunger, alienation
aren’t words, but forgotten
rumors of a far, distant past

we’ll only be free when we become
little boys and girls once again
who squirm with joy as we explore
the marvels, the wonders of the world.

The Performance Notes

- All grace notes should be on the beat, not before.
- Some tenuto markings indicate stress (e.g. m. 5) and some rubato-like duration (e.g. m. 6) and are to help clarify syllabic relationships over multiple bars. These should ideally feel organic, not necessarily metrical.
- The following optional suggestions can be used to help the narrative translate more directly to the audience:
 1. All solos in the first section are different vocalists and assigned from all areas of the choir.
 2. Begin in a cloud formation (in sections is fine) facing straight out toward the audience, collectively take the “new scenery” in starting around m. 61, and end up facing toward the conductor by m. 80 to the end.
 3. On the first beat of the piece, immediately start *very slowly* swaying independently as if rocking on one’s own individual boat. These can gradually dissipate in m. 55 and all should be still by m. 56.
 4. In m. 132, the choir could process outward into a semi-circle surrounding the front portion of the audience, allowing them to hear the interdependent parts and enveloping them in their message of hope and change.

The Poet



A prolific writer for adults and children, Francisco X. Alarcón was born in California and grew up in Guadalajara, Mexico. Alarcón returned to the United States to attend California State University at Long Beach, and he earned his MA from Stanford University.

Latino and gay identity, mythology, the Nahuatl language, Mesoamerican history, and American culture are all portrayed in Alarcón’s writing. On a Fulbright fellowship to Mexico City in 1982, Alarcón discovered the writings of a Mexican priest (also named Alarcón) who had transcribed native songs during the Inquisition in the 1600s. Translations of the priest’s work, native songs and incantations, and Alarcón’s own poems make up his collection *Snake*

Poems: An Aztec Invocation. Suzanne Matson, reviewing the book in the *Harvard Review*, commented: “Alarcón foretells a new American poetics—an all-encompassing ‘eco-poetics’ in which a common language of the elements, plants, and animals is recited and celebrated.”

Alarcón received the 1984 Chicano Literary Prize, the 1993 PEN Oakland Josephine Miles Award, and a Fred Cody Lifetime Achievement Award from the Bay Area Book Reviewers Association in 2002. He served as director of the Spanish for Native Speakers Program at the University of California at Davis, and taught for the Art of the Wild workshop and the California Poets in the Schools program. He died in early 2016.

For more information on this music or to purchase scores, please visit www.pauljohnrudo.com.

The Wind's True Song

for SATB Choir and Piano

Commissioned by the Santa Fe Desert Chorale;
Joshua Habermann, Artistic Director

Text by
FRANCISCO X. ALARCÓN
with quotes from
WALT WHITMAN

Music by
PAUL JOHN RUDOI

I. JOURNEY

"Whatever satisfies the soul is truth."

Steady, flowing ♩ = 60
Searching forward into the distance

The musical score is written in 4/4 time with a tempo of 60 beats per minute. It consists of a Piano accompaniment and SATB vocal parts. The piano part begins with a five-measure phrase marked with an asterisk and a five-measure phrase marked "u.c. to m. 58". The vocal parts (Soprano, Alto, Tenor) have a three-measure phrase marked "pp" and "guid". The piano part has a three-measure phrase marked "p".

* This is meant to imitate the bells on bouys one would hear entering shore areas. Think of the initial onset as the first strike of all bells hit with their respective hammers and the subsequent short-duration notes being reactive to the first strike, not necessarily an echo and dynamically unequal.

The Wind's True Song

A
ed by hope to stran - gers,

T
ed by hope to e-ven meet up with stran-gers,

Pno.

S
guid - ed by hope

A
guid - ed by hope

T
guid - ed by the scent of hope

B
guid - ed by the scent of hope and ar - rive

Pno.

The Wind's True Song

S
12
solo *mp*
fu - ture and to

A
solo *mp*
bathed in fu - ture... *p*

T
solo *p*
8
mf
p
at yes - ter - day and find our - selves a - shore...
3 3

B
p
at yes - ter - day and find... and to

Pno.
12
mp
3 3

S
15 *mf*
see in ev - ry face a door,

A

T
mp *mf* *tutti mp*
8
ev - ry door... o - - -

B
mf *tutti mp*
see a door... o - - -

Pno.
15
mf
3 3 5

The Wind's True Song

18

S *solo p* so-lace...

A *solo p* to find...

T *solo p* find

B pen and in - vit - ing us in...

Pno. *mp p*

21

S in mem - 'ries... *f* the sun

A *p* like bread *f* the sun

T *mp* so - lace in mem - 'ries... and wa - ter, a bed, *f* the sun

B *solo p* like bread wa - ter, a bed, *f* the sun

Pno. *mp mf*

The Wind's True Song

24 *tutti sub. p* *2 soli p*

S and spin each ex - pe - ri - ence in - to a thread, ev' - ry

A and spi - n in - to a thread,

T and spi - n in - to a thread,

B and spin each ex - pe - ri - ence in - to a thread,

Pno.

26 *mf*

S mo - ment, ev' - ry tear,

A

T *2 soli p* ev' - ry drea - m, ev' - ry tear, *mf*

B *2 soli mp* ev' - ry tear, *mf*

Pno.

rit. ----- **Broader** ♩ = 52

S
p tutti and weave the great cloak of the unis.

A
(tutti) mp and weave the great cloak weave of the

T
p tutti and weave the great cloak of the unis.

B
p tutti and weave the great cloak of the unis.

Pno.
mp

PERUSAL

The Wind's True Song

31 *mf* *p*

S his - to - ry of ev' - ry sigh

A his - to - ry of ev' - ry sigh

T his - to - ry of ev' - ry sigh guid -

B his - to - ry of ev' - ry sigh guid -

Pno. *mf* *mp*

33

S

A

T ed by hope

B ed by hope

Pno. *p*

The Wind's True Song

Tempo I (♩ = 60)

36 *accel.* *rit.* gathering hope *mp*

S bare - foot,

A bare - foot,

T and to run out,

B and to run out,

p *mf* *p*

36 *accel.* *rit.* gathering hope

Pno.

39

S in - to the year's first rains _____ to em-brace ten - der - ness, _____ and of - fer

A in - to the year's first rains _____ to em-brace ten - der - ness, _____ and of - fer

T

B

39

Pno.

mp

The Wind's True Song

S
shade, joy, *mf* *p*

A
shade, joy, *mf* *p*

T
8 joy, strength, sup - port like sol - id moun - tain *mf*

B
joy, strength, sup - port like sol - id moun - tain *mf*

Pno.
42 *mp* 3

S
4/4 *p* and to

A
4/4 *p* and to

T
8 oaks and to *p*

B
oaks and to *p*

Pno.
45 *mf* 5

The Wind's True Song

47 *mf* *mp*

S flour - ish like tilled soil, guide by hope...

A flour ish like tilled soil, guide by hope...

T flour - ish like tilled soil, guid - ed by hope...

B flour - ish like tilled soil, guide by hope...

Pno. 47 *mp* *p*

50 *rit.* **Broader** ♩ = 52

S like soil, and sea,

A like soil, and to be an - chor, com - pass and sea,

T like soil, oar,

B like soil, an - chor,

Pno. 50 *rit.* **Broader** ♩ = 52

The Wind's True Song

53 *mf* *rit.*

S and sing the wind's true song with one

A and sing the wind's true song with one

T and sing the wind's true song with one

B and sing the wind's true song with one

Pno. *mp* *mf* *rit.*

Tempo I (♩ = 60)

55 *f* *p* *mf* *p*

S voice, in the face of si - lence - si - lence - si -

A voice, in the face of si - lence - si - lence - si -

T voice, in the face of si - lence - si - lence - si -

B voice, in the face of si - lence - si - lence - si -

Pno. *p* *ff*

58 *rit.*.....

S
le - n(cc)-

A
le - n...

T
8 le - n(cc)-

B
le - n(cc)-

Pno.
58 *mf* *p* *rit.*.....

t.c. u.c. L.V.

II. ARRIVAL

"Let your soul stand cool and composed before a million universes."

a tempo
61 *awe-struck*

S

A
solo mp *tutti p*
oh... mm...

T
p
oo...

B

65 stagger breathe

p

S
oo... (to ah)

A
oo... (to ah)

T
oo... (to ah)

B
oo... (to ah)

69

mf *p*

S
ah... (to oo) oo...

mf *p*

A
ah... (to oo) oo...

mf *p*

T
ah... (to oo) oo...

mf *p*

B
ah... (to oo) oo...

Pno. *mp*

The Wind's True Song

72

S mm... oo... 3 3

A mm... oo... 3

T mm... oo... 3

B mm... oo... 3 3

Pno.

72 3 3 3 3

76

S (to oh) oh... oh... mp

A (to oh) oh... oh... mp

T (to oh) oh... oh... mp

B (to oh) oh... oh... mp

Pno. mf 3

PERUSAL

79 *f* *p* *mf*
S
A
T
B

79 *f* *mf*
Pno.

81 *p* *mp* *p* *p*
S
A
T
B

81
Pno.

Ped. with harmony

83

S

A

T

B

Pno.

mp *p* *mf*

oh... oh... oh...

III. REALIZATION

"Re-examine all that you have been told...
Dismiss that which insults your soul."

$(\overset{3}{\curvearrowright} \text{ } = \text{ })$ Driving $\text{ } = 172$

85

S

A

T

B

Pno.

f

f

f

f

f

85 $(\overset{3}{\curvearrowright} \text{ } = \text{ })$ Driving $\text{ } = 172$

89

Pno.

PERUSAL

*Aggressively driving forward,
marcato and almost shouted*

93

mf

S

We'll on - ly be free when ev' - ry man and wom - an, in ev - 'ry

mf

A

We'll on - ly be free when ev' - ry man and wom - an, in ev - 'ry

mf

T

We'll on - ly be free when ev' - ry man and wom - an, in ev - 'ry

mf

B

We'll on - ly be free when ev' - ry man and wom - an, in ev - 'ry

93

Pno.

PERUSAL

97

S home, street, ev' - ry shade of the hu - man race,

A home, street, ev' - ry shade of the hu - man race,

T home, street, ev' - ry shade of the hu - man race,

B home, street, ev' - ry shade of the hu - man race,

Pno.

100

S ev' - ry - where, is tru - ly free

A ev' - ry - where, is tru - ly free

T ev' - ry - where, is tru - ly free

B ev' - ry - where, is tru - ly free

Pno.

Suddenly slower ♩ = 108 *molto rit.*

f *mf*

102 Slightly slower ♩ = 164

Flowing, expressive

S

A

T

B

we'll on - ly be

we'll on - ly be

we'll on - ly be

we'll on - ly be

Slightly slower ♩ = 164

Flowing

Pno.

mf

Ped. by bar



106

S

A

T

B

free when the sal - mon re - turn up wild

free when the sal - mon re - turn up wild

free when the sal - mon

free when the sal - mon

Pno.

110

S riv - ers,

A riv - ers,

T and buf - fa - los like dark maps

B and buf - fa - los like dark maps

Pno.

114

S roam roam

A roam roam

T roam roam

B roam roam

Pno.

f molto rit.

117

S
the o - - - - - pen

A
the o - - - - - pen

T
the o - - - - - pen

B
the o - - - - - pen

molto rit.

117

Pno.

Tempo I (♩ = 60)

120

S
prai - ries we'll on - - - - - ly be free whe -

A
prai - ries we'll on - - - - - ly be free whe -

T
prai - ries we'll on - - - - - ly be free whe -

B
prai - ries we'll on - - - - - ly be free whe -

Tempo I (♩ = 60)

120

Pno.

With quiet intensity

122 *p*

S n hun - ger,

A n a - buse,

T n

B n lone - li - ness,

Pno. *pp*

124 **Freely, as if spoken**

S but for - got - ten ru - mors of a far, dis - tant past

A but for - got - ten ru - mors of a far, dis - tant past

T a - li - en - a - tion aren't words, but for - got - ten ru - mors of a far, dis - tant past

B but for - got - ten ru - mors of a far, dis - tant past

124 **Freely, as if spoken**

Pno.

The Wind's True Song

♩ = 76

Realization of joy

126 *mf*

S we'll on - ly be free when we be - come

A *mf* we'll on - ly be free when we be - come

T *mf* we'll on - ly be free when we be - come

B *mf* we'll on - ly be free when we be - come

♩ = 76

126 *Realization of joy*

Pno. *mp*

128

S lit - tle boys and girls once a - gain who squirm

A lit - tle boys and girls once a - gain who squirm

T lit - tle boys and girls once a - gain who squirm

B lit - tle boys and girls once a - gain who squirm

128

Pno.

t.c.

The Wind's True Song

Broader ♩ = 52

130

S
with joy as we explore the marvels, the wonders of the world

A
with joy as we explore the marvels, the wonders of the world

T
8
with joy as we explore the marvels, the wonders of the world

B
with joy as we explore the marvels, the wonders of the world

mp

130

Pno.

Broader ♩ = 52

132

S

A

T
8

B

76

132

Pno.

p

76

134

S

A

T

B

the won -

Pno.

134

136

S

A

T

B

ders...

the won -

the won -

Pno.

136

mp

138

S dream...

A ders...

T ders...

B the won

Pno.

S *mf*

A the won - - - - - ders... *mf*

T dream... *mf*

B *mf*

Pno.

The Wind's True Song

143

S

A

T

B

mf

dream...

the won - - -

ders...

Pno.

143

145

S

A

T

B

the won - - -

the won - - -

dream... won - - -

Pno.

145

The Wind's True Song

147

S
ders...

A
ders...

T
ders...

B
ders...

147

Pno.

148

S
dream...

A
dream...

T
dream...

B
dream...

148

Pno.

149 *f* *molto rit.*

S
A
T
B

dream the
dream the
dream the
dream the

molto rit.

Pno.

ff

6 6 6

150 $\bullet = 52$

S
A
T
B

world
world
world
world

ff
ff
ff
ff

Pno.

150 $\bullet = 52$

p *fff*

PAUL JOHN RUDOI

SELECTED WORKS

Gamaya (Graphite Music Publishing) Concert round in ancient sanskrit	SATB choir or equal voices and drum Length: 3"
Thrice Is Sweet Music Sweet (PJR Music) Traditional part-song about friendship	SATB, a cappella Length: 4"
SERMON ON THE MOUNT (PJR Music) Concert-length sacred music drama	SATBarB soli, choir, cello, and narrator
Yonder Come Day (ECS Publishing) Narrative spiritual arrangement	SATB choir and tambourine Length: 3.5"
Miniyama Nayo (Walton Publishing) Nonsense work	SATB choir, a cappella Length: 4"
SONG OF SKY AND SEA: A Song of Realization (PJR Music) Narrative cycle with four excerptible movements	SATB or TTBB divisi, a cappella Length: 20"
If I Were a Dog (Graphite Music Publishing) Work about pets and unconditional love	SAB, SSA, or TBarB and piano Length: 3.5"
The Bay Psalms (PJR Music) Excerptible set of 3 settings of The Bay Psalm Book	SSA, a cappella Length: 8"
Hope and Quietly Wait (Morningstar) Sacred work about acceptance of loss through dimensia	SATB and piano or strings & harp Length: 5"
Dangerous Men (PJR Music) Call to action for men to be the best version of themselves	TTBB and drum Length: 4"



Paul John Rudoi is an award-winning composer, conductor, vocalist, and entrepreneur.

Deemed “indisputably unique, confident, and innovative” through the American Prize, Paul John Rudoi’s award-winning compositions have been commissioned and performed by various ensembles and artists throughout North America and Europe, including the Santa Fe Desert Chorale, Orphei Dränger, the Vancouver Chamber Singers, the British Trombone Society, Cantus, Spokane Kantorei, and the National Lutheran Choir.

As a professional 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 most notably as a member of the full-time vocal ensemble Cantus.

Paul is also a fierce advocate for new music trends, resources, and issues. His most recent project, "Consortio," is designed to help composers, conductors, and ensembles find common themes and interests for consortium-based commissioning while offering tools and services to make commissioning music more readily accessible and feasible. Visit consortio.io for more information.

Paul holds degrees from the Hartt School and the University of Oregon, and his teachers have included Dr. Sharon Paul, Robert Kyr, Dr. Craig Phillips, Libby Larsen, and Dr. Edward Bolkovac.

For more information or to purchase scores, please visit www.pauljohnrudoi.com.