

M. E. Valverde

Respect the copyright!
Not authorized for performance!
For perusal only!

W o n d r o u s G l o w
for SATB chorus a cappella (div.)

About the Poet

Amir Rabiya is a queer, trans, mixed race, disabled poet, educator, and librarian currently living in Central Pennsylvania. They are the author of *Prayers for My 17th Chromosome*, published by Sibling Rivalry Press in November 2017, and co-editor of *Writing the Walls Down: A Convergence of LGBTQ Voices*, published by Trans-Genre Press in October 2015. Amir writes about living with chronic pain and illness, war, trauma, spirituality, healing, redemption—and speaks on silenced places. Their other works have been published in *Mizna*, *580 Split*, *Flicker and Spark: A Contemporary Queer Anthology of Spoken Word and Poetry*, *Enizagam*, *Troubling the Line: Trans and Genderqueer Poetry and Poetics*, *The Asian American Literary Review*, *Kweli Journal*, *Sukoon*, *Collective Brightness: LGBTQ Poets on Faith, Religion and Spirituality* and more. Amir is a three-time VONA (Voices of our Nations) fellow. They were a finalist in the 2008 Joy Harjo Poetry contest, the 2012 Enizagam poetry contest, and the Atlanta Review's 2013 poetry contest.

Amir has travelled extensively all over the United States leading workshops and sharing their stories and poems. In 2009, Amir had the privilege of being an STP with June Jordan's Poetry for the People program at UC Berkeley where they supported emerging poets develop their craft and deepen their voice. Amir has participated in residencies at the Kimmel Nelson Harding Center in Nebraska, the Guapamacáaro Center for Art and Ecology in Michoacán, Mexico, and more. For more information or to contact Amir, visit www.AmirRabiya.com.

*today collect the dazzling shelter of flowers
stitch a crown large enough for the globe
fragrant enough for satellites to lift their noses
take the prayer of night into your arms
as she sleeps, breathe with her
breathe with the night
there are times when there is nothing
left to do, but create
form the unseen into a tangible communion
of stardust, place the galaxy on your tongue
let your mouth be a wondrous glow
your words a beacon
when everything is lost
imagine yourself as more than an earth-
quaking body a gift
the streaking tail of a comet
become that which holds your eye
that which makes you gasp*

“Grand Design” Copyright © 2014 by Amir Rabiya. Used with Permission of the Author.

Composer's Notes

Beginning with a call to action, “Wondrous Glow” carries listeners through sonic portraits, invoking images of divinity and incandescence, and concludes in a feeling of wonder. This work features a variety of choral textures from polyphonous entanglements to soulful solos soaring above harmonically rich homophony. Inspired by the shining galaxy, its message is a declaration of self-love that encourages us to acknowledge that we, too, are made of “stardust” and that in our various colors and shades we, too, inspire.

Winner of their 10th Annual Commission Competition, it was commissioned by Boston Choral Ensemble, under the leadership of Andrew Shenton, for their program “Rainbow Connection” in celebration of Pride Month 2018.

dur. = ca. 4'30"

Commissioned by Boston Choral Ensemble, Boston, Massachusetts, Andrew Shenton, Artistic Director
Winner of the 10th Annual Commission Competition
Premiered 31 May 2018, conducted by Andrew Shenton

Wondrous Glow

for SATB chorus a cappella (div.)

Amir Rabiya
b. 1978

Mari Esabel Valverde
b. 1987

Rousingly ♩ = ca. 104
mf

Soprano
to - day col - lect the daz - ling shel - ter of flowers col - lect the

Alto
to day col lect the daz - ling shel - ter of

Tenor
to - day col - lect the

Bass
to - day

Piano
(for rehearsal only)

*The word "flowers" must always be sung as one syllable instead of two, emphasizing a single open vowel: [fla:ʊəz].

"Grand Design" Copyright © 2014 by Amir Rabiya. Originally Published in the Online Journal:
Birds Thumb (February 2014 Vol. 1 Issue 1). BirdsThumb.org. Used with Permission of the Author.
Music Copyright © March 2018 by Mari Esabel Valverde (ASCAP). All Rights Reserved.

Reproduction of this Work by downloading, printing, and/or copying over the amount licensed is prohibited by law
and subject to penalty for copyright infringement.

Please purchase scores and report performances of this Work at MariValverde.com.

5 *mp*

S shel - ter of flowers — col - lect the

A * *mp*
flowers — col - lect the shel - ter of flowers col - lect the

T * *mp*
dazz - ling shel - ter of flowers col - lect the shel - ter col - lect the

B * *mp*
col - lect the dazz - ling shel - ter of flowers col - lect the

9 *rit.* *A tempo*

S shel - ter of flowers stitch, a crown

A shel - ter of flowers stitch, stitch

T shel - ter of flowers stitch, stitch a

B shel - ter of flowers stitch a crown

14 *mf*

S large e - nough for the globe fra-grant e - nough

A a crown large e - nough for the globe fra-grant e - nough

T crown large e - nough for the globe fra-grant e -

B large e - nough for the globe fra -

19 *molto rit.*

S fra-grant e - nough for sat-el-lites to lift their nos - es

A fra-grant for sat-el-lites to lift their nos - es

T nough for sat-el-lites to lift their nos - es

B grant e - nough for sat-el-lites to lift their nos - es

Not authorized for performance!

Meno mosso ♩ = ca. 69

mp lovingly

23

S take the prayer of the night in - to your arms as she

A take the prayer of the night in to your arms as she

T take the prayer of the night in - to your arms as she

B take the prayer of the night in - to your arms as she

28

S sleeps, breathe with her breathe

A sleeps, breathe with her breathe

T sleeps, breathe with her breathe

B sleeps, breathe with her breathe

div.

mp

Not authorized for performance!

Tempo primo

33

S with the night there are times when (9)

A *mp* with the night there are times when (9)

T *mp* with the night there are times when (9)

B *mp* with the night there are times when (9)

38

S *p e cresc.* there is no - thing left to do but cre - ate, cre -

A *p e cresc.* there is no - thing left to do but cre - ate, cre -

T *p e cresc.* there is no - thing left to do but cre - ate

B *p e cresc.* there is no - thing left to do but cre - ate

43

S
ate

A
ate

T
8
form the un - seen in -

B
mf with enthusiasm
form the un - seen in - to a tan - gi - ble com - mun - ion of

47

S
mf with enthusiasm
form the un - seen in -

A
mf with enthusiasm
form the un - seen in - to a tan - gi - ble com - mun - ion of

T
8
to a tan - gi - ble com - mun - ion of star - dust form the un -

B
mp
star - dust form the un - seen

Not authorized for performance!

non rit.

51

S to a tan - gi - ble com - mun - ion of star - dust

A star - dust form the un - seen

T seen in - to a com - mun - ion

B in - to a com - mun ion of star dust

mp

55

S place place the ga - lax - y on your tongue

A place place the ga - lax - y on your tongue

T place the ga - lax - y on your tongue

B place the ga - lax - y on your tongue

mp

opt. div.

61 *mf* , *f*

S — let your mouth be a won - - - drous glow

A — let your mouth be a won - - - drous glow

T — let your mouth be a won - - - drous glow

B — let your mouth be a won - - - drous glow

66 *rit.* *mp* *alto or bass solo, with deep feeling*

Solo — when every thing is

S *mf* *dim.* your words a bea - con

A *mf* *dim.* your words a bea - con

T *mf* *dim.* your words a bea - con

B *mf* *dim.* your words a bea - con

Not authorized for performance!

Meno mosso ♩ = ca. 69

72

Solo (8) lost im - ag - ine your - self as more than an earth - quak - ing bod - y a

pp **

S im - ag - ine

pp **

A im - ag - ine

pp **

T im - ag - ine

pp **

B im - ag - ine

** Gently close early to [n] or even [m]. The text sung by the soloist must always be transparent above the chorale.

Not authorized for performance!
Respect the copyright!
For perusal only!

70

Solo

gift the streak-ing tail of a com-et

poco a poco cresc.

S

im - ag - ine your - self as more be -

poco a poco cresc.

A

im - ag - ine your - self as more be -

poco a poco cresc.

T

im - ag - ine your - self as more be -

poco a poco cresc.

B

im - ag - ine your self as more

76

Not authorized for performance!

80 *mf joyfully*

S come that which holds your eye [be - come]

A come that which holds your eye [be - come]

T come that which holds your eye [be -

B be - come that which holds your eye

84 *mp*

S that which makes you gasp

A that which makes you gasp

T come that which makes you gasp

B [be - come] that which makes you gasp

div. *mp*