

# Weaver of Eternities

*for SATB chorus, alto saxophone, marimba,  
string quintet, and piano*

Original text by  
**Jacqueline Goldfinger**

Original music by  
**Dominick DiOrio**

## Program Note

*Weaver of Eternities* is commissioned by NOTUS, Indiana University Contemporary Vocal Ensembles, and dedicated to saxophonist Otis Murphy, Professor of Music (Saxophone) at the IU Jacobs School of Music. The work is a positive and joyous musical expression of poet Jacqueline Goldfinger's evocation of family: a value centered and most dear to Otis, Jackie, and myself. It's propulsive outer sections are matched by the intensity of feeling in the contrasting middle section, where the saxophone is featured as a concerto soloist, complete with a cadenza flourish of warmth and virtuosity.

- Dominick DiOrio  
July 2023

## Text

### Consecration

by Jacqueline Goldfinger

On their first day of days,  
the newborn at mother's breast  
listens close, father whispers:  
"You shall love the Lord our God  
with all your heart and soul and might;  
in teaching and in binding,  
in lying down and in rising up,  
in Jerusalem's perpetual light."

Wails from tender lips curl through time  
to worlds both vanished and to come.  
Today she is consecrated, the summoner.  
Receiver of wisdom. Measure of our hearts.  
Tomorrow, gone, a weaver of eternities,  
a hymn to generations.

## Cover Photo

"Cloudy sky with light clouds in summertime" by Karolina Grabowski. Accessed on July 24, 2023:  
<https://www.pexels.com/photo/cloudy-sky-with-light-clouds-in-summertime-4210918/>  
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and dedicated to saxophonist Otis Murphy.

# Weaver of Eternities

for SATB chorus, alto saxophone, and piano

Text by:  
Jacqueline Goldfinger

SCORE IN C

Music by:  
Dominick DiOrio (b. 1984)

**Freely, an invocation** ♩ = 40  
*accel, gradually more vib*

The score is written for Alto Saxophone, Soprano, Alto, Tenor, Bass, and Piano. The Alto Saxophone part begins with a dynamic of *p* and includes markings for *mf*, *mp*, *f*, *pp*, *f*, and *fp*. The vocal parts (Soprano, Alto, Tenor, Bass) and the Piano part are currently blank, showing only the staves and clefs.

**Fast and driving** ♩ = 96

4

*mf* warm

*mf*

11

**A**

*mf* articulate

17

Musical score for measures 17-22. The score consists of six staves. The top five staves are empty, indicating rests for the vocal line and four instrumental parts. The bottom two staves form a grand staff with a piano accompaniment. The piano part features a rhythmic melody in the right hand and a bass line in the left hand, both starting with eighth notes and moving to quarter notes. The key signature has two flats, and the time signature is 4/4.

23

**B**

Musical score for measures 23-28. The score consists of six staves. The top five staves are empty, indicating rests for the vocal line and four instrumental parts. The bottom two staves form a grand staff with a piano accompaniment. The piano part continues the rhythmic melody from the previous system, with the right hand playing chords and eighth notes, and the left hand playing a steady bass line. A box labeled 'B' is positioned above the first staff of this system. The key signature and time signature remain the same as in the previous system.

29

Musical score for measures 29-34. The score is written for a piano with five staves: four treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). Measure 29 features a single note in the top treble staff with a dynamic marking of *mf*. Measures 30-34 contain a complex piano accompaniment with chords and moving lines in both the upper and lower staves of the grand staff.

35

Musical score for measures 35-40. The score is written for a piano with five staves: four treble clefs and one bass clef. The key signature has two flats. Measure 35 features a sixteenth-note run in the top treble staff with a dynamic marking of *f*, followed by a triplet of eighth notes. Measures 36-40 contain a complex piano accompaniment with chords and moving lines in both the upper and lower staves of the grand staff.

41 C

tr *ff* *f* *f* *f*

On their first day of days, \_\_\_  
On their first day of days, \_\_\_  
On their first day of days, \_\_\_  
On their first day of days, \_\_\_

48

*mp* *f* *mp*

D

54

*ff*

*f*

On their first day of days, \_\_\_\_\_

*f*

On their first day of days, \_\_\_\_\_

*f*

On their first day of days, \_\_\_\_\_

*f*

On their first day of days, \_\_\_\_\_

*ff*

*f*

*f*

E

62

*mf*

*mf* well-sung

On their first day of days, the

*mf* well-sung

On their first day of days, the

*mf* well-sung

On their first day of days, the

*mf* well-sung

On their first day of days, the

*mp*

68

Musical score for measures 68-73. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "new - born, the new - born". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *mf* in the piano part.

74

Musical score for measures 74-79. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "at mo - ther's breast". The piano part continues with the eighth-note accompaniment. Dynamics include *f* and *mf* in the piano part.

200

**O** Expansively  $\text{♩} = 63$

Musical score for measures 200-205. The score is in 3/4 time with a tempo of 63 beats per minute. The key signature has two flats. The first staff (melody) features a long, expansive line with a slur and a dynamic marking of *p*. It includes two triplet markings. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. Dynamics range from *pp* to *p*.

211

**P**

Musical score for measures 211-216. The score is in 3/4 time with a tempo of 63 beats per minute. The key signature has two sharps. The first staff (melody) features a long, expansive line with a slur and a dynamic marking of *mf*. It includes several triplet markings and a quintuplet marking. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. Dynamics range from *mp* to *p*.

221 warm, sung

**Q**

*f* *mf*

231

**R**

*f* *fp* *ff* *f*

*ff* *f*

Wails from ten-der lips curl through time\_\_\_\_\_ to worlds\_\_\_\_

Wails from ten-der lips curl through time\_\_\_\_\_ to worlds\_\_\_\_

Wails from ten-der lips curl through time\_\_\_\_\_ to worlds\_\_\_\_

Wails from ten-der lips curl through time\_\_\_\_\_ to worlds\_\_\_\_

*ff* *f*

**V** Slowly, in four  $\text{♩} = 76$

284

our hearts... *pp* *ppp* *ppp* *al niente*

our hearts... *ppp* *ppp* *ppp* *al niente*

our hearts... *ppp* *ppp* *ppp* *al niente*

our hearts... *ppp* *ppp* *ppp* *al niente*

our hearts... *ppp* *ppp* *ppp* *al niente*

*f* *ppp* *p* *ppp* *pp* *al niente*

**Cadenza, freely**  $\text{♩} = 76$

293

*mf* *pp* *mf* *f* *sfp* *sf* *ppp*

300

*mf* *f* *mf* *f* *mf* *fp* *mf* *f*

304

*f* *fff* *f* *sfp*

310

*mf* *f* *fff* *p* *ff warm*

**W** Slow and unfolding  $\text{♩} = 52$ 

316

*f* *mp* *p* *f* *sfp*

To-mor-row, gone, a wea-ver of e-ter-ni-ties, a hymn to ge-ne-ra-tions...

*f* *mp* *p* *f* *sfp*

To-mor-row, gone, a wea-ver of e-ter-ni-ties, a hymn to ge-ne-ra-tions...

*f* *mp* *p* *f* *sfp*

To-mor-row, gone, a wea-ver of e-ter-ni-ties, a hymn to ge-ne-ra-tions...

*f* *mp* *p* *f* *sfp*

To-mor-row, gone, a wea-ver of e-ter-ni-ties, a hymn to ge-ne-ra-tions...

*f* *mp* *p* *f*

**X** Fast and driving  $\text{♩} = 96$ 

323

*f* *mf*

Wea-ver

*f* *mf*

Wea-ver

*f* *mf*

Wea-ver

*f* *mf*

Wea-ver

*mf* articulate

386

**BB**

ris - ing up,

ris - ing up,

ris - ing up,

ris - ing up,

ris - ing up,

393

*a few sopranos*

in Je - ru - sa - lem's per - pe - tu - al

in Je - ru - sa - lem's per - pe - tu - al

in Je - ru - sa - lem's per - pe - tu - al

in Je - ru - sa - lem's per - pe - tu - al

in Je - ru - sa - lem's per - pe - tu - al

399 **CC**

*mf* 6 *f* 6 6

*sfz* light!"

*sfz* light!"

*sfz* light!"

*sfz* light!"

*sfz* *ff*

403

*ff* *fff* *sfz*

*ff* *fff*

in Je - ru - sa - lem's per - pe - tu - al light!"

*ff* *fff*

in Je - ru - sa - lem's per - pe - tu - al light!"

*ff* *fff*

in Je - ru - sa - lem's per - pe - tu - al light!"

*ff* *fff*

in Je - ru - sa - lem's per - pe - tu - al light!"

*ff* *fff* *sfz*

8<sub>sub</sub>