

How to Start a Fire: Manifestation
GP-W009
SATB div., piano

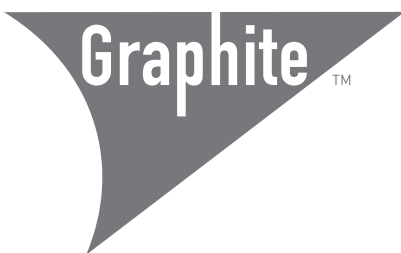
Reginal Wright

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How to Start a Fire: Manifestation

for SATB div. choir and piano



notable. elevated.

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Text:

The courage to want
more
than this path,
buried under the ashes
of should and musts
and maybe somedays;
Sifting through drifts of
fear and doubt,
fingertips singed
by embers of joy
possibility, wonder.
The wanting becomes the idea,
the void becomes breath,
the peace floods in
and I contain it.
The peace becomes the knowing
and the knowing becomes the doing
and the doing becomes
the idea set alight.

- *Cara Cullen*

About the Poet:

Cara Cullen is a writer and educator whose poetry explores themes of change and grief while reckoning with our human capacity to hope and heal in a broken world. Currently a middle school teacher in Houston, Texas, working with young teens keeps her curious, engaged and always on her toes.

Performance Notes:

In my own life, I have moved along a spectrum from contentment to ambition, working to find a balance between the two. Within my faith, I believe there is purpose, but for many years I struggled to discover where that purpose lived.

Cara's text offers an internal depiction of those searching moments: the thoughts, desires, and longings of a person who yearns for a life that is more intentionally meaningful. The piece unfolds from the quiet introspection of "wanting more," through the murky waters of navigating fear and doubt, toward the wide horizon of possibility that becomes visible as purpose reveals itself.

Ultimately, the music arrives in the clarity and courage that come when peace becomes knowing and knowing becomes doing.

Performers are invited to allow the piece to evolve with an authentic sense of growth: embodying and transmitting the emotional arc of each phase of becoming.

I hope you feel as inspired to perform this piece as I was to write it.

- *Reginal Wright*

Too often our dreams can feel daunting and overwhelming. Maybe we have a vision. Maybe we know where we want to be but the "how" can seem elusive. Maybe we've tried and been met with the sharp burn of failure.

The choice to pursue what we are called to do means negotiating with ourselves about what we are willing to risk, what we are willing to forsake, what we will lose if we don't try. We have to break it down: execute the first step and then the next. Even on days when we can't yet see how far we've come, each step is movement, drawing us away from the fears and doubts that held us captive towards the peace of knowing we're headed in the right direction.

My writing is the best example of this journey for myself. It's so easy not to. But on the days when I shut down the critics, when I free up the time and put pen to paper, everything that ends up on the page is confirmation that I have been called to words

Reginal's music takes the kinetic energy of our passions, our yearnings, our gifts and creates that forward movement, breaking us from static complacency and asking us to risk. It embodies the hope and the courage we all need to take that first step and then the next, to cast off doubt and security for the bold wonder of becoming more.

- *Cara Cullen*

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Commissioned by Dr. Frank Eylander
and the University of Texas Permian Basin Chamber Choir
with funding from the Kathlyn Cosper Dunagan Endowment for the Humanities

How To Start a Fire: Manifestation

for SATB div. choir and piano

Cara Cullen

Reginal Wright

ad libitum

88
notable elevated.

Piano

mp
pedal harmonically

mf

Measures 4-6 of the piano accompaniment. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The music is in 4/4 time and the key signature has two flats.

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) starting at measure 7. Each part begins with the vocalization "Ooh" and "Oh" on a long note, with a dynamic marking of *mp*. The lyrics "Ooh" and "Oh" are written below the notes.

Measures 7-9 of the piano accompaniment, continuing the accompaniment for the vocal parts. The right hand has a more active melodic line, and the left hand continues with the eighth-note accompaniment.

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f *mp*

S Ah. The cour - age to

A *f* *mp* Ah The cour - age to want more.

T *f* Ah

B *f* Ah

f *mp*

16

S want more, - cour - - - age, the cour - - - age to want more, -

A want more, - cour - - - age, the cour - - - age to want more, -

T *mp* The cour - age to want more. - cour - - - age,

B *mp* cour - - - age, the cour - - - age,

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rit. more

27 *f* stagger breathe path, more than this path, more than this path, more than this path,

A *f* stagger breathe more than this path, more than this path,

T *f* stagger breathe more than this path, more than this

B *f* stagger breathe more than this path, this path,

f

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26 than this *mp* bur - ied un - der ash - es of shoulds

S more than this path: bur - ied un - der ash - es of shoulds

A more than this path: bur - ied un - der ash - es of shoulds

T path, this path: of

B more than this path: of

mp

3

30

S **For perusal purposes only. Do not copy.**
some - - days;

A
some - - days;

T **Graphite** notable. elevated.
8 shoulds and musts and may - be some - days; TM

B
shoulds and musts and may - be some - days;

mp hold back

33

S **For perusal purposes only. Do not copy.**
mp sift - ing through

A
mp sift - ing through

T **Graphite** notable. elevated.
8 sift - ing through TM

B
mp sift - ing through

37

S drifts of fear and doubt,

A drifts of fear and doubt,

T drifts of fear and doubt,

B drifts of fear and doubt,

notable. elevated.

40 *mf*

S sift - ing through the drifts, sift - ing through the drifts of

A *mf* sift - ing through the drifts, sift - ing through

T *mf* fear and doubt, sift - ing through

B *mf* fear and doubt, sift - ing through

notable. elevated.

42

f

S fear _____ and doubt, fin - ger - tips singed with em - bers of

f

A fear _____ and doubt, fin - ger tips singed with em bers of

f

T fear _____ and doubt, fin - ger tips singed, singed with

f

B fear _____ and doubt, fin - ger tips singed, singed with

45

$\text{♩} = 80$

mf

S joy _____ pos - si - bil - i - ty, _____ won - - der _____

mf

A joy, em - bers of joy, pos - si - bil - i - ty, _____ won - - der _____

mf

T em - bers of joy, _____ won - - der, _____ pos - si

mf

B em - bers of joy, _____ won - - der, _____ pos - si -

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molto rit.

S
won - - - - - der.

A
pos - si - bi - li - ty. notable. elevated.

T
bi - li - ty, - - - - - won - - - - - der.

B
bi - li - ty, - - - - - pos - - si bi - - li ty.

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Tempo Rubato **Much Slower**

52

56 *mp* *cresc. poco a poco* **For perusal purposes only. Do not copy.**

S Oh, _____

A Oh _____

T *mp* *cresc. poco a poco* Won - der, pos - si - bi - li - ty, won - der, pos - si - bi - li - ty, notable. elevated.

B *mp* *cresc. poco a poco* Won - der, pos - si - bi - li - ty, Won - der, pos - si - bi - li - ty,

mp

60 *mf* **For perusal purposes only. Do not copy.**

S Ah _____ The wan - ting he comes the i -

A Ah _____ The wan - ting, i -

T *mp* won - der, pos - si - bi - li - ty, won - der, pos - si - bi - li - ty, won - der, pos - si - bi - li - ty, notable. elevated.

B *mp* won - der, pos - si - bi - li - ty, won - der, pos - si - bi - li - ty, won - der, pos - si - bi - li - ty,

mp

62

S de - a, won - der, pos - si - bi - li - ty, won - der, the

A de - a, won - der, pos - si - bi - li - ty, won - der, the

T won - der, the void be - comes breath the

B won - der, the void be - comes breath, the

Graphite notable. elevated.

66

S wan - ting be - comes the i - de - a, Ah,

A wan - ting, i - de - a, Ah,

T wan - ting, de - a, the void

B wan - ting, i - de - a, the void

Graphite notable. elevated.

79

For perusal purposes only. Do not copy.

S tain it. *p*

A tain it. *p*

T *Graphite* *TM* notable. elevated.

B

82

a tempo

p

S Peace peace,

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A Peace peace,

T *p* Peace peace,

B *p* Peace peace,

Graphite *TM* notable. elevated.

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82

S peace and the

A peace and the

T know - ing be - comes the do - - ing, and the

B know - ing be - comes the do - - ing,

94

do - - ing be - comes the life,

A do - - ing be - comes the life,

T do - - ing be - comes the af - ter the i -

B Peace, af - ter the i -

96

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S
peace, peace. The

A
peace, peace. The

T
de - a is set a - light. The

B
de - a is set a - light.

98

For perusal purposes only. Do not copy.

S
peace be - comes the know - ing, and the

A
peace be - comes the know - ing, and the

T
peace be - comes the know - ing, and the

B
The peace know - ing, and the

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

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100

S know - - ing be - comes the do - - ing, and the

A know - - ing be - comes the do - - ing, notable. elevated.

T know - - ing be - comes the do - - ing, and the

B know - - ing be - comes the do - - ing,

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102

S do - ing be - comes the life, the do - ing be - comes the life,

A and the do - ing be - comes the life, the do - ing be - comes the

T do - ing be - comes the life, the do - ing be - comes the life, notable. elevated.

B and the do - ing be - comes the life, the do - ing be - comes the

104

f

S life, af - ter the i - de - a is set a -

A life, af - ter the i - de - a is set a -

T life, af - ter the i - de - a is set a -

B life, af - ter the i - de - a is set a -

6 6 6 6

f

Graphite notable elevated.

108

ff no rit. *sempre ff*

S light. a - light.

A light. a - light.

T light. a - light.

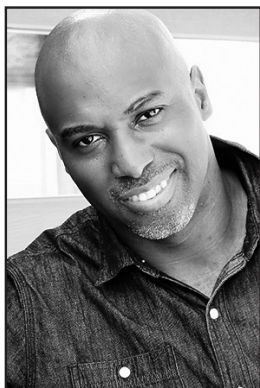
B light. a - light.

ff *sempre ff*

3

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Reginal Wright

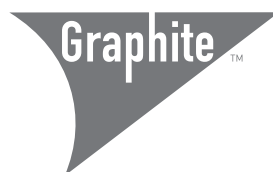


Reginal Wright is a clinician, composer, conductor, and educator from Arlington, Texas, and serves on the choral faculty at Baylor University. Across more than 25 years in education, his choirs consistently earned Sweepstakes and Best in Class honors at local, state, and national festivals, and have been featured at the Texas Music Educators Association and Southwest ACDA conventions.

As a conductor, Wright enjoys working with choirs and ensembles across the United States and is a highly sought-after adjudicator and clinician at the middle school, high school, and collegiate levels. His compositions are published by Graphite, Hal Leonard, Carl Fischer, BriLee, and Oxford University Press.

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