

These Are the Threads
TTBB chorus, a cappella

Simon Pearson

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CANTUS-015

These Are the Threads

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Text

How does it start?
Why does it happen?
Does music find us, or do we find our music?
When does it begin?

Was it...
Your humming at the side of the bathtub?
Or a jingle from children's TV?
Or a "lullaby baby, don't you cry"
A robin singing high in a tree?

These little things that I barely remember
These are the threads through it all
Weaving away

What happens next?
Nature or nurture?
Does music make us, or do we make the music?
How does it become part of our being?
Is it just the silly happenstance of living?

Like the...

First time I touched a piano
Or the first time I danced a samba
The first time I sang with a choir
Oh these are the things that I fondly remember
These are the threads

These are the threads through a thousand choices
The cord that draws them all together
And though I strove for so long to try to be so different
Now I see that these are the threads through it all
Weaving away

These are the threads through a thousand choices
The line that joins them all together
When I'm lost and confused these threads are there to
guide me
Now I see these are the threads through it all

These threads are the things that make us human
These are the threads

Weave away
The beauty of happenstance awaits.

From the Composer

Composer notes - In 1889, Oscar Wilde opined "Life imitates art far more than art imitates life". The idea of reflecting on the human urge to consume and make art is one that feels newly urgent, and this work takes it on directly. In the piece, I recall some of my earliest and most treasured musical experiences, many of which will resonate with performers and audiences alike. To what extent have these experiences defined me? Do I have control?

Performance note: the quieter reflective passages at sections A&D can be more intimate, perhaps with the individual melodic phrases sung as a solo with a small group backing. The key can be flexed up or down to accommodate the widest parts of the range.

Biography

Simon Pearson is a British composer living in London. He grew up in north Wales, and graduated from Royal College of Music in London with a MMus in Composition for Screen. An avid chorister and choral composer, he has written and arranged extensively for choirs internationally. He also writes music for film, television and games. In his spare time he leads a barbershop group and tries to fit in some exercise.

These Are the Threads

TTBB chorus, a cappella

Simon Pearson (b. 1983)

Hopefully ♩ = 128 *mp*

Tenor 1
Mm, mm,

Tenor 2
mp
Mm mm, mm, mm,

Baritone
mp
Mm mm, mm,

Bass
mp
Mm mm, ooh,

Piano
(for rehearsal only)

9 *mf* rit.....

T. 1
ooh, ooh, ooh,

T. 2
ooh, ooh, ooh, ooh,

Bar.
ooh, ooh, ooh,

B.
ooh, ooh, ooh,

Piano

These Are the Threads

A A tempo

17

p *mp* *mp*

T. 1 How _____ does it start? Why does it hap - pen? Does mu - - sic

T. 2 How _____ does it start? Why does it hap - pen? Does mu - sic

Bar. How does it start? Why does it hap - pen? Does mu - - sic

B. How _____ does it start? Why does it hap - pen? Does mu - - sic

22

mf *rit.* *p* *Contemplatively* ♩ = 120

T. 1 find us, or do we_ find our mu - sic? When does it be - gin? Was it... your

T. 2 find us, *mp* or do we_ find our mu - sic? When does it be - gin? Was it...

Bar. find us, or do we_ find our mu - sic? And when? Was it...

B. find us, *mp* or do we_ find our mu - sic? When? Was it...

These Are the Threads

29 *mf* *playfully*

T. 1 hum - ming at the side of the bath - tub? Or a jin - gle from child - ren's T - V? _____

T. 2 *mp* *playfully*
mm, _____ mm, _____ doo doo doo doo, _____ doo doo doo

Bar. *mp*
mm, _____ mm, _____ mm, _____

B. *playfully*
doo doo doo doo doo, _____



36

T. 1 _____ Or a "lul - la - by ba - by, _____ don't you cry?" A ro - bin sing - ing

T. 2 doo, _____ loo loo loo, _____ noo

Bar. *playfully*
doo, loo loo loo loo, loo loo loo loo, noo noo noo

B. loo loo loo loo, loo loo loo loo, loo loo loo noo, _____



These Are the Threads

42 *mp*
T. 1 high in a tree? Oh, these lit - tle things — that I bare - ly re - mem - ber, —
p
T. 2 noo noo, — noo noo noo, — mm, mm,
p
Bar. noo, — noo noo noo noo, — mm, mm, — mm, —
p
B. noo noo noo noo, — noo noo, These lit - tle things, — mm, —

49 *mp* *p* *mf*
T. 1 These are the threads. Weav - ing, — weav - ing a - way, weav - ing a - way, —
mp *p* *mf*
T. 2 These are the threads through it all. — Weav - ing a - way, — weav - ing a - way,
mp *p* *mf*
Bar. These are the threads. Weav - ing, — weav - ing a weav - ing a - way, — a - way, —
mp *p*
B. These are the threads. Weav - ing — a - way, weave a - way,

These Are the Threads

56 *mf* *p* **B** *p*

T. 1 weav - ing a - way, weav - ing a - way. What hap - pens next?

T. 2 a - way, weav - ing a - way. What hap - pens next?

Bar. weave a - way, weav - ing a - way. What hap - pens next?

B. weav - ing a - way, weav - ing a - way. What hap - pens next?

57 *mp* *mp* *mf*

T. 1 Na - ture or nur - ture? Does mu - sic make us, or do we make the mu - sic?

T. 2 Na - ture or nur - ture? Does mu - sic make us, or do we make the mu - sic?

Bar. Na - ture or nur - ture? Does mu - sic make us, or do we make the mu - sic? And

B. Na - ture or nur - ture? Does mu - sic make us, or do we make the mu - sic? And

The image shows a page of a musical score for the song "These Are the Threads". It features four vocal parts: Tenor 1 (T. 1), Tenor 2 (T. 2), Baritone (Bar.), and Bass (B.), along with a piano accompaniment. The score is divided into two systems. The first system starts at measure 56 and ends at measure 62. The second system starts at measure 63 and ends at measure 69. The key signature is one sharp (F#) and the time signature is 4/4. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). A section marker 'B' is present in the first system. The lyrics are: "weav - ing a - way, weav - ing a - way. What hap - pens next?" and "Na - ture or nur - ture? Does mu - sic make us, or do we make the mu - sic? And".

These Are the Threads

69

mf *rit.* *mf* *rubato* *mp*

T. 1
How does it be - come part of our be - ing? Is it just the sil - ly hap - pen - stance of liv - ing? ____

T. 2
How does it be - part of our be - ing? Just liv - ing? ____

Bar.
how does it be - come part of our be - ing? Just liv - ing? ____

B.
how does it be - come a part of our be - ing? Just liv - ing? ____

75

A tempo, building intensity
p *mp* *mp*

T. 1
Like the... dm dm dm dm, oh, ah, ah, ____

T. 2
Like the... first time I touched a pia - no, or the first time I danced a sam - ba? The first time I

Bar.
Like the... dm dm dm dm, oh, ah, ____

B.
Like the... dm dm dm dm, oh, oh, ah, ____

These Are the Threads

82

T. 1 *mf* *mp*
ah, ah,

T. 2 *f* *mf*
sang with a choir? Oh, these are the things that I fond - ly re - mem - ber.

Bar. *mf* *mp*
ah, ah,

B. *mf* *mp*
ah, ah, ah,

89

T. 1 *mp* *f*
These are the threads. These are the threads. These are the threads through a thou - sand

T. 2 *mp* *f*
These are the threads. These are the threads. These are the threads through a thou - sand

Bar. *mp* *f*
These are the threads. Oh These are the threads. These are the threads through a thou - sand

B. *mp* *f*
These are the threads. These are the threads. Oh, these are the threads through a thou - sand

These Are the Threads

96

T. 1
choi - ces. The cord that draws them all to - geth - er. And though I strove for so

T. 2
choi - ces. The cord draws them all to - geth - er. And though I strove for so

Bar.
choi - ces. The cord that draws them all to - geth - er. And though I strove for so

B.
choi - ces. The cord that draws them all to - geth - er. And though I strove for so

102

T. 1
long to try to be so dif - frent, now I see these are the threads through it

T. 2
long to try to be so dif - frent, now I see these are the threads through it

Bar.
long to try to be so dif - frent, now I see that these are the threads.

B.
long to try to be so dif - frent, now I see that these are the threads.

These Are the Threads

109 *dim. poco a poco* *p*

T. 1 all. Weav - ing a - way, weav - ing a - way, weav - ing a - way.

T. 2 all. Weav - ing a - way, ooh, ooh,

Bar. Weav - ing a way, a - way, a - way, weav - ing a - way,

B. Ooh, ooh, ooh, ooh,



117 **D** *mp* *mf*

T. 1 Just the sil - ly hap - pen - stance of liv - ing, the joy and pain that

T. 2 ah, ah,

Bar. ah, ah, ah, ah,

B. These are... These are...



These Are the Threads

124

T. 1 *mp*
all these threads have giv - en _____ to all of us. _____ These are the threads.

T. 2 *mp*
_____ These are the threads. _____ These are the threads.

Bar. *mp*
_____ These are the threads. _____ These are the threads.

B. *mp*
_____ These are the threads. _____ These are the threads.

131 **E** *mf* *f*

T. 1
Oh, _____ these are the threads through a thou - sand choi - ces, the line that joins them

T. 2 *mf* *f*
Oh, _____ these are the threads through a thou - sand choi - ces, the line

Bar. *mf* *f*
Oh, _____ these are the threads through a thou - sand choi - ces, the line

B. *mf* *f*
Oh, _____ these are the threads through a thou - sand choi - ces, the line _____

These Are the Threads

138

T. 1
all to - geth - er. When I'm lost and con - fused, these threads are there to guide me.

T. 2
joins them all to - geth - er. When I'm lost and con - fused, these threads are there to guide me.

Bar.
joins them all to - geth - er. When I'm lost and con - fused, these threads are there to guide me.

B.
to - geth - er. When I'm lost and con - fused, these threads are there to guide me, and

145

T. 1
Now I see, these are the... these are the threads through it all. These *mf*

T. 2
Now I see, these are the threads. These are the threads through it all. These *mf*

Bar.
Now I see that these are the threads. These are the threads. Oh, these *mf*

B.
now I see that these are the threads. These are the threads. Oh, these *mf*

These Are the Threads

152 *rit.*

T. 1
threads are the things that make us hu - man. These are the threads, these are the threads.

T. 2
threads are the things that make us hu - man Ah these are the threads.

Bar.
threads are the things that make us hu - man, oh these are these are the threads

B.
threads are the things that make us hu - man Ah these are the threads



F Joyfully $\text{♩} = 120$

159 *p* *mp*

T. 1
Weave a - - way. Weave a - - way.

T. 2
Weave a - - way. Weave a - - way.

Bar.
Weave a - - way. Weave a - way, weave a - way, weave a - way. The

B.
Weave a - way, weave a - way, weave a - way. Weave a - - way. Weave a - way,



These Are the Threads

167 *p*

T. 1 Weave a - - - way. Ooh,

T. 2 Weave a - - - way. Ooh,

Bar. beau - ty of hap - pen - stance a - waits. Ooh, ooh,

B. weave a - - - way. Ooh, ooh,

174 *mf dim. poco a poco* *rit.* *pp*

T. 1 ooh, ooh, ooh.

T. 2 *mf dim. poco a poco* *pp*

Bar. *mf dim. poco a poco* *pp*

B. *mf dim. poco a poco* *pp*



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