

Cantillations

For

Choir and Ensemble

By

Michael Knopf

**Texts from the sayings of Ali,
The writings of Rumi
The Sacred Texts of Baha'u' llah**

**COMMISSIONED BY GRAEME MORTON FOR
ST. PETER'S LUTHERAN COLLEGE
CHORALE
BRISBANE, QUEENSLAND 2009**

Cantillations is a new work for choir and ensemble commissioned by Graeme Morton and Saint Peter's Lutheran College in Brisbane. It consists of three individual pieces, linked by a textual and philosophical theme. Each piece is composed using synthesis of style or genre elements, ideas and mannerisms. Its title reflects its association with religious or spiritual chant or song.

I have long wanted to set some of these texts to music and am pleased to use them in these new works. The mystical writings of the world's revealed religions all hold an essential sameness relating the believer's desire to attain the presence of the Creator. In the erotic mystic poetry and prose of Islam, like all excellent art, the metaphorical multiples of meaning contained in the words allows many levels of understanding, all of which signal the lover's search for the Beloved.

The first piece, *Dost Thou Imagine Thyself A Puny Form?*, explores the idea that human beings are made in the image of God, not in body but in spirit. Being a handiwork of the Creator our reflection on our mental and creative powers is rewarded with a glimpse of the hand of God within ourselves. The text is a paraphrase of a saying of Ali as quoted by [Baha'u'llah](#) in His mystical work [The Seven Valleys](#) and is combined with a quote from [Baha'ullah's Hidden Words](#). It is composed using the [Persian dastgah](#) of *Chahargah*, a mode that features two tetrachords of parallel intervals of a minor second (actually a quarter tone flat major second), followed by a minor third and a minor second. In C it would be C Db (actually Dp) E and F; the 2nd tetra chord being G Ab (actually Ap) B and C. The work opens with a choral unison *fff* expanding into harmony and into the rhythmical character of the piece. The major contrasting section communicates through a modern compositional approach with the *Chahargah* mode returning at the end through both choir and ensemble.

What Worlds Mysterious is the second piece that furthers the above with the concept of our lives floating in the ocean of the universal mind. Its text is a paraphrase from [Rumi](#)'s mystical poetry. The musical approach is modernist/quasi minimalist, and contains elements of contemporary pop or rock music combined with an ethereal treatment of harmony and melody. The text's translation is by Reynold A. Nicholson published in [Rumi Poet and Mystic](#) by One World (1995).

The final work in the song-cycle *Like This*, focuses more on the rapture of the lover contemplating the Loved One. The imagery always refers to an inner condition of holy attraction that gives the words an illumined foreground and for me, accomplishes what chiascuro does in painting. The erotic or material interpretation approximates the dark contrasted by the brightness of true inner meaning. Joseph's beautiful characteristics in the Bible and the Quran are highlighted here as symbols of the beauty of God and its efficacy in giving new spiritual life to the spiritually dead. I composed this as both an

accapella piece and a work with ensemble. The text was translated by Jonathon Star in *Rumi – In the Arms of the Beloverd* published by Tarcher Cornerstone Editions (2008)

Like This begins with a chant of a tonic and its major neighbor-tones, common to many peoples I believe, though I have heard it as a Mauri chant from New Zealand in a workshop that I attended in 1998, and I have also heard it in Qawwali music. This chant forms the rhythmical basis of the piece. The various melodies vary between the Mixolydian and the dominant Lydian scales which I have heard often in both Indian Raga and Sufi Qawwali. The glissandi and portamento treatment of melodic lines imitates the vocal slides of the singers in these musics. Sections of this piece feature different styles of writing, including varied, but somewhat typical Western choral approaches and orchestral accompaniments. My love of pan-diatonic harmony is exposed by the massed chords in both the choir and ensemble as well as the approximated sitarish use of the strings brushed inside the piano after weighting the keys of the appropriate scale. Before the piece can move forward to the ending, a fortissimo chant is re-introduced harking back to the first movement's opening.

Underlying each of the works is the feeling that this music combines not only styles but distinct genre messages. This is accomplished through not only the inclusion of style and genre elements from Persian, Arabic, and Hindu vocal and classical music and through the use of recognizable Western Classical choral and orchestral treatments, but also through the use of a rhythm section that sometimes sounds like a pop band, or a jazz trio or an orchestral percussion section.

THE TEXTS

Dost Thou Imagine Thyself A Puny Form, when within thee the universe is enfolded? (Ali) Turn thy sight unto thyself, that thou mayest find Me standing within thee, Mighty, Powerful and Self-Subsisting. (Baha'u'llah)

What Worlds Mysterious surge within the vast all-encompassing ocean of God's Mind! Cup-like there-on our forms are floating fast only to fill and sink and leave behind no spray of bubbles from the sea upcast. The Spirit thou canst not view it comes so nigh. Drink of this Prescence. Be not a jar laden with water and its lip stone dry. (Rumi translated by R.A Nicholson)

Like This. (Paraphrase of translation by Jonathon Star)

Should someone ask "What does true beauty look like?" Show him your face and say "Like this!"

Should someone ask "What does a full moon look like?" Climb to the roof and sing "Like this!"

Should someone ask, “What does an angel’s wing look like?” If he asks about the fragrance divine, hold him close, his face in your hair, like this.

Should someone ask “How did Jesus bring the dead back to life?” Don’t say a word, close your eyes, just kiss him softly on the cheek, like this.

When a lover cries out he is telling our tale, like this. Only the gentle breeze knows the secret of reunion, and it whispers a song to every heart, like this.

I remembered Joseph’s perfume borne by the wind from land to land, it was your scent blowing from God’s beautiful world.

I remembered how Joseph’s perfume gave sight to the blind, it was your scent clearing the darkness from my eyes. Like this.

Should someone ask, “How can a servant attain the Glory of God?” Become a brilliant candle that every eye can see. Like this.

SUGGESTED MINIMUM INSTRUMENTATION

- 4 voice + per part
- String orchestra (5.5.3.2.1)
- Piano (prepared for 3rd movement with key weights)
- Double Bass (pizz and arco)
- Drum kit (written part is indicative but does not confine drummer’s creative input) and percussion (including orchestral gong)
 - drum kit with sizzle and Chinese cymbals
 - tuned tom-toms x 2
 - finger cymbal
 - wind chimes
 - gong
- Conga or Tabla player (movt. 3) The performer has much leeway to alter the written parts but not to add to areas where nothing is written.

Dost Thou Imagine Thyself a Puny Form?

Cantillations (no 1)

Score

commissioned 2009 by Graham Morton for St Peter's Lutheran College

MICHAEL KNOPF

Text from a saying of Ali

& from The Hidden Words (no. 13) by Baha'u'llah

Adagio

The score is for a vocal ensemble and orchestra. It is in 4/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics: "Dost thou i-magine thy self a pu-ny form?". The vocal parts are marked *fff*. The Bass part includes markings for "falsetto" and "natural". The instrumental parts include Violin 1, Violin 2, Viola, Cello, Piano, Double Bass, and Drum Set. The strings (Violins, Viola, Cello) play a tremolo pattern starting in the third measure, marked *fffz* and "tremolo rall". The Piano part has a tremolo accompaniment in the right hand, marked *fffz*, and a bass line in the left hand, marked *p*. The Drum Set part has a sizzle cymbal and cymbal pattern, marked *p*. The score is divided into three measures. The first two measures are primarily vocal, and the third measure features the instrumental accompaniment.

Soprano (S), Alto (A), Tenor (T), Bass (B)

Vln. 1: *mf*, *mp*

Vln. 2: *mf*, *p*, *mp*

Vla.: *mf*, *pp*, *mp*

Vc.: *mf*, *p*, *mp*

Pno.: *mp*

D.B.: *pp*

D. S.: finger cymbal, *pp* 6 *crescendo*

7

S *mf* Ah

A *mf* Ah *crescendo*

T *mf* Ah *crescendo*

B *mp* Ah *crescendo*

Vln. 1 *crescendo* *mf*

Vln. 2 *crescendo* *mf*

Vla. *crescendo* *mf*

Vc. *crescendo* *p*

Pno. *crescendo* *mf*

D.B. *pizz.*

D.S. *mp* *mf*

Vocal Parts:
Soprano (S): Dost thou i-ma-gine thy - self a pu - ny form? with
Alto (A): Dost thou i-ma-gine thy - self a pu - ny form? with
Tenor (T): when with
Bass (B): when with

Instrumental Parts:
Vln. 1, Vln. 2, Vla., Vc.: *pizz.* let ring, *arco* let ring, *arco* let ring
Pno.: *mp*
D.B.: *mp*, *mp*
D.S.: *cym*, toms -w/med. mallets, finger cymbal

13

S in thee the u ni verse isenfold ed with in thee

A in thee the u ni verse isenfold ed with in thee

T in thee the u ni verse isenfold ed with in thee

B in thee the u ni verse isenfold ed with in thee

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* pizz. let ring arco let ring simile

Pno. *mp*

D.B. 13 arco pizz. let ring pizz. let ring pizz. arco
mp mp

D. S 13 cyms toms -w/med. mallets finger cymbal

16

S
A
T
B

when with - in thee the u ni verse the u ni verse

when with - in thee the uni verse the u ni verse the

Turn thy sight un - to thy self, thy - self, thy - self, thy

Turn thysight un - to thy - self, thy - self, thy - self, thy

Vln. 1
Vln. 2
Vla.
Vc.
Pno.
D.B.
D. S

arco

Wind chimes

pizz.

19

S
u - ni - verse ___ with - in thee within thee the u - ni -

A
u - ni - verse ___ with - in thee within thee the u - ni -

T
8 self thy-self, that thou mayest find Me find Me find Me

B
self thy-self, that thou mayest find Me find Me find Me

Vln. 1

Vln. 2

Vla.

Vc.
afco 6

Pno.

19

D.B.
8

19

D. S

22 *ff*

S
verse is en fold ed? Mighty, find Me stand-ing stand-ing with - in

A
verse is en fold ed? Mighty, find Me stand-ing stand-ing with - in

T
stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful

B
stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful

Vln. 1
stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful
random harm at 4th above

Vln. 2
stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful
random harm at 4th above

Vla.
stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful
random harm at 4th above

Vc.
stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful

Pno.
8va - stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful
8va - stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful
8va - stand-ing__ with-in thee, stand-ing__ with in thee Migh-ty, Powe-ful

D.B.
22

D. S
22

25

S
thee, *diminuendo* with in in thee thee with with in

A
thee, *diminuendo* in thee with in

T
diminuendo the u ni verse is en fold ed?

B
diminuendo the u ni verse is en fold ed?

Vln. 1
diminuendo

Vln. 2
diminuendo

Vla.
diminuendo

Vc.
diminuendo

Pno.
diminuendo

D.B.
diminuendo

D. S

28

S
with in thee
p

A
with in thee
p

T
falso
pp
thee

B
falso
pp
thee

Vln. 1
niente

Vln. 2
niente

Vla.
niente

Vc.
niente

Pno.

D.B.
niente

D.S.

E Adagio poco meno

31

S *p* Ah *crescendo*

A *p* Ah *crescendo*

T *mp* Ah *crescendo*

B *mp* *crescendo* Ah

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Pno.

D.B. *pp*

D. S. *pp*

F

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

gong

pp

G

S
A
T
B

Vln. 1
Vln. 2
Vla.
Vc.

Solo - Espressivo - A Piacere

Pno.

D.B.

D. S

let ring

mp

40

S

A

T

B

40

Vln. 1

Vln. 2

Vla.

Vc.

40

Pno.

40

D.B.

40

D. S

Score

What Worlds Mysterious

Cantillations no. 2

commissioned 2009

by Graeme Morton

for St Peter's Lutheran College

©2009

MICHAEL KNOPF

Text paraphrased from Rumi

$\text{♩} = 108$

A

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Piano

Double Bass

Drum Set

pp

pp

pp

pp

pizz.

p

p

6

S
A
T
B

pp Ah

Vln. 1
Vln. 2
Vla.
Vc.

Pno.

D.B.

D. S

11

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

Ah

Ah

Ah

Ah

16 B

S *mf* What worlds

A *mf* mys - te - ri - ous

T

B

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Pno.

D.B.

D. S. *Let Ring*

21

S
A
T
B

What worlds — What — worlds — surge —
mys - te - ri - ous — surge —

Vln. 1
Vln. 2
Vla.
Vc.

Pno.

D.B.

D. S

The image shows a page of a musical score for a choral and instrumental ensemble. The score is in 4/4 time and features a key signature of one sharp (F#). The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics: 'What worlds — What — worlds — surge —' for Soprano and 'mys - te - ri - ous — surge —' for Alto. The instrumental parts include Violin 1 and 2, Viola, Violoncello, Piano, Double Bass, and Double Snare. The score is divided into four measures, with a rehearsal mark '21' at the beginning of each measure. The music is characterized by a steady, rhythmic accompaniment in the strings and piano, and a vocal melody that is simple and direct.

25

S
with - in the vast, _____ *crescendo*
all en-circ - *crescendo*

A
_____ surge with-in the vast, _____ *crescendo*
all en-circ - *crescendo*

T
with - in the vast, _____ *crescendo*
all en-circ - *crescendo*

B
_____ surge with-in the vast, _____ *crescendo*
all en-circ - *crescendo*

Vln. 1
25 _____ *mf crescendo*

Vln. 2
_____ *mf crescendo*

Vla.
_____ *mf crescendo*

Vc.
_____ *mf*

Pno.
25 _____ *crescendo*

D.B.
25 _____

D. S
25 _____ *crescendo*

29

S
ling o - cean of God's *f* Mind!

A
ling o - cean of God's *f* Mind!

T
ling o - cean of God's *f* Mind!

B
ling o - cean of God's *f* Mind!

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f

Pno.
f

D.B.
f

D. S

33

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

37 C

S *mf* Cup - like ther - on our forms are floa - ting

A *mf* our forms Cup - like are floa - ting

T *mf* floa - - -

B

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

41

S
fast _____ on-ly to fill and sink and

A
floa - - - ting fast _____ on-ly to

T
- - - ting _____ fast _____ no

B
mf floa - ting _____ fast _____ *mf* no

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

45

S
leave be - hind *crescendo* no spray of

A
_____ _____ _____ _____ _____
bub - bles bub - bles bub -

T
8 spray _____ of _____ bub - bles _____ no _____ no _____

B
spray _____ of _____ bub - bles _____ no _____ no _____

Vln. 1
45 _____ _____ _____ _____
crescendo

Vln. 2
45 _____ _____ _____ _____
crescendo

Vla.
45 _____ _____ _____ _____
crescendo

Vc.
Leggiero _____ _____ _____ _____
crescendo

Pno.
45 _____ _____ _____ _____
crescendo

D.B.
45 _____ _____ _____ _____
arco

D.S.
45 _____ _____ _____ _____
crescendo

48

S
bub - - - bles

A
bub-bles bub-bles bub-bles bub-bles

T
8
bub - - - bles no

B
spray
bub - bles

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.
8

D. S
crescendo

51

S
from the Sea up - cast. *ff* up - cast.

A
from the Sea up - cast. *ff* up - cast.

T
from the Sea up - cast. *ff* up - cast.

B
from the Sea up - cast. *ff* up - cast.

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D.S. *crescendo* *ff*

55 D

S
A
T
B

Vln. 1
Vln. 2
Vla.
Vc.

Pno.

D.B.

D. S

pizz.

59 E

S
A
T
B

The Spi-rit _____

Vln. 1
Vln. 2
Vla.
Vc.

Pno.

D.B.

D. S

63

S
thou canst not view _____ The Spi - rit _____

A
thou canst not view _____ The Spi - rit _____

T
8
thou canst not view _____ The The

B
thou canst not view _____ The The

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.
8

D. S

67 *crescendo*

S
The Spi - rit *subito p* Spi - - - *crescendo*

A
The Spi - rit *subito p* The Spi - rit *crescendo*

T
Spi - - - - rit Spi - rit *subito p* The Spi - rit *crescendo*

B
Spi - - - - rit Spi - rit *subito p* Spi - - - *crescendo*

Vln. 1 *subito p* *crescendo*

Vln. 2 *subito p* *crescendo*

Vla. *subito p* *crescendo*

Vc. *subito p* *crescendo*

Pno. *subito p* *crescendo*

D.B. *subito p* *crescendo*

D.S. *subito p* *crescendo*

71

S
- - - rit *f* Drink of this Pre - scence!

A
comes so nigh. *f* Drink of this Pre - scence!

T
comes so nigh. *f* Drink of this Pre - scence!

B
- - - rit *f* Drink of this Pre - scence!

Vln. 1
f *pp* *f* *p*

Vln. 2
f *pp* *f* *p*

Vla.
f *pp* *f* *p*

Vc.
f *pp* *f* *p*

Pno.
f

D.B.
f

D. S
f

76 F

S
A
T
B

Vln. 1
mp *Leggiero*

Vln. 2
mp *Leggiero*

Vla.
mf *Solo*

Vc.
mf *Solo*

Pno.
mp *Leg.*

D.B.

D. S.
cym /fing cym

81

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

p What

p What

Leggiero

Leggiero

pizz.

86

S
A
T
B

8

worlds
mys - te - ri - ous

Drink

Vln. 1
Vln. 2
Vla.
Vc.

Pno.

86

D.B.
8

86

D.S.

91

S
of this Pre - - - scence!

A
of this Pre - - - scence!

T
Ah

B
Ah

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

96 *crescendo*

S Ah

A Ah *crescendo*

T

B

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D.S.

100

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

mp

mp

mp

8^{vb}

38

G

103

S *mp* The Spi - rit

A *mp* The Spi - rit

T The Spi - rit

B The Spi - rit

Vln. 1 *p Leggiero*

Vln. 2 *p Leggiero*

Vla. *p Leggiero*

Vc. *p Leggiero*

Pno. *mp* *ped.*

D.B. *p* 2nd time

D. S.

109

S
The Spi - rit it comes so nigh. — so nigh.

A
The Spi - rit it comes so nigh. — so nigh.

T
8
thou canst not view —

B
thou canst not view —

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.
8

D. S

115

S Be not a jar la den with wa - ter with

A Be not la den with wa - ter wa - - -

T Be not la den with wa - ter wa - - -

B Be not a jar la - den with wa - ter with

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

p

119

S
wa - - - ter and its lip stone - - - -

A
ter and its lip and its lip

T
8 ter wa - - - ter and its lip stone -

B
wa - - - - ter and its lip stone - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.
8

D. S
119

123

S - - - dry. *ppp* to non-vocal "hai" sound

A stone - dry. *ppp* to non-vocal "hai" sound

T - - - dry. *ppp* to non-vocal "hai" sound

B - - - dry. *ppp* to non-vocal "hai" sound

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B. *pp*

D.S.

127

S

A

T

B

127

Vln. 1

Vln. 2

Vla.

Vc.

let ring

let ring

let ring

let ring

127

Pno.

let ring

127

D.B.

127

D. S

cym /fing cym

let ring

Score

Like This

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Cantillations (no 3) for choir and ensemble

MICHAEL KNOPF

commissioned 2009

Text - Rumi

by Graeme Morton

Arr. Knopf

for St Peter's Lutheran College

after translation by J. Star 1997

—) — (= link vowels from word to word
- - - - -
- - - - - = strong portamento/gliss/slide

Mild and Moderately ♩ = 115

Soprano

Alto
mp Ah

Tenor
8
pp Ah

Bass
pp Ah

2nd time Ah
pp

Violin 1

Violin 2

Viola

Cello

Piano

weights on d Mixolydian scale in two octaves from middle d
Notes played by brushing strings inside with plectrum.

Double Bass
8

Drum Set

Hand Drums

45

poco a poco crescendo 2nd time

6

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

H. Dr.

Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een

Ah *pp* Maa nan deh een

ppp *ppp* *pp* *ppp* *pp*

pizz. *p*

12 **2nd time**

S
deh een Maa nan deh een

A
een Maa nan deh een Maa nan deh een Maa nan deh

T
8 een Maa nan deh Maa nan deh een Maa nan deh

B
Maa nan deh een Maa nan deh een Maa nan deh een

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.
8

D.S
12 *pp*

H.Dr.
12

let ring

18 poco a poco crescendo A poco a poco crescendo

S
Maa nan deh een Maa nan deh een Maa nan deh

A
Maa nan deh Maa nan deh een Maa nan deh Maa nan deh

T
een Maa nan deh een een

B
Maa nan deh een Maa Maa nan deh een Maa nan deh

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Pno. *let ring*

D.B. *pp*

D. S *kit (hihat & ride)*

H.Dr. *pp* 2nd time

23

S
 een Maa nan deh een Maa nan

A
 Maa nan deh een Maa nan deh Maa nan deh Maa nan deh

T
 8 Maa nan deh een een Maa

B
 een Maa Maa nan deh een Maa nan deh een

Vln. 1
 23

Vln. 2

Vla.

Vc.

Pno.
 23
 deh

D.B.
 8
 23

D.S

H.Dr.
 23

28

S
 een een Maa nan deh een Maa nandeh een

A
 een Maa nandeh een maa nan deh een Maa nan Should

T
 nandeh een Maa nan deh een Maa nandeh een deh een

B
 Maa Maa nandeh een Maa nan deh een Maa nan deh een

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

H.Dr.

mf

p

B

34

2nd time

S

mf some - one ask "What does a true beau - ty look like?" your the

A

Some - one ask ask What... true full beau - ty look like?" Show him to your the

T

8 Maa nan deh een Maa nan deh een Show him to your the

B

mf Maa nan deh een maa nan deh Maa nan deh een

Vln. 1

34 *con sord*
p *mp*

Vln. 2

con sord
p

Vla.

2nd time *mp*
con sord

Vc.

2nd time *mp*
con sord
p

Pno.

34 *p*

D.B.

34 8

D.S

34

H.Dr.

34

38

S
face and say
roof and sing
Like This
Should

A
face and say
roof and sing
Like THIS Maanandeh een
Should

T
8
face and say
roof and sing
Maanan deh een Maa nan deh een

B
Maa nan deheen Maanan deh Maa nan deh Maa nan deh een

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.
8

D. S

H. Dr.

2. C

43

S
Should someone ask "What does an an gel's wing look

A
2. Maa nan deh een Maa nan deh Maa nan deh Maa nan deh

T
8 2. een Should someone ask "What does an an gel's wing look

B
2. Maa nan deh een Maa nan deh een Maa nan deh

Vln. 1
43 2. pizz. senza sord arco
mf

Vln. 2
2. pizz. senza sord arco
mf

Vla.
2. pizz. senza sord

Vc.
2. pizz. senza sord arco
mf

Pno.
43

D.B.
8 2. 43

D.S
43 2. 43

H.Dr.
43

47

S
like?" If he asks about the fragrancedivine hold him close his face in your hair

A
een Maa nan de een Maanandeh een Like This

T
like?" If he asks about the fra grancedivine hold him close his face in your hair

B
een Like this Maa nan de een Maanandeh een Like This

Vln. 1
mf

Vln. 2
mf

Vla.
arco
mf arco

Vc.
pizz. arco
mf pizz. arco

Pno.

D.B.
8

D. S

H. Dr.

51 *crescendo*

S
Like This Maa nan deh een

A
Like This Like This Maa nan Maa nan deh

T
8 Maa nan deh een Like This *mf* Should some one

B
Maa nan deh een. Like This *mf* Should some one

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *arco*

Vc. *arco*

Pno.

D.B. 8

D.S. 51

H.Dr. 51

55 *crescendo* *f* *Diminuendo*

S Maa nan deh een bring the dead back to life?"

A een Maa nan deh een bring the dead back to life?"

T ask "How did Je-sus bring the dead back to life?"

B ask "How did Je-sus bring the dead back to life?"

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

H.Dr.

59 D

S
Like This. *mp* just kiss him soft - ly on the cheek

A
Like This. Dont say a word. Just kiss him soft ly

T
8 Like This. *mp* Don't say a word. just kiss him soft ly on the

B
Don't say a *mp* word.

Vln. 1
59 *mp*

Vln. 2
mp

Vla.
mp

Vc.
mp

Pno.
59

D.B.
8 *mp*

D. S
59 *subito p*

H. Dr.
59

63

S just kiss him soft ly on the cheek _____ *f* Should

A on the cheek, _____ *f* Should

T cheek _____ don't say a word _____ *f* Should

B _____ *f* Should

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B. 8

D. S

H.Dr. 63

66

S
some one ask "How does it feel be ing slain by love?"

A
some one ask "How does it feel be ing slain by love?" love

T
some one ask "How does it feel be ing slain by love?"

B
some one ask "How does it feel be ing slain by love?"

Vln. 1
let ring

Vln. 2
let ring

Vla.
let ring

Vc.
let ring

Pno.

D.B.
let ring

D.S.

H.Dr.

70 E crescendo

S *mf* Close your eyes Close your eyes Close your eyes Close your

A *mf* Close your eyes Close your eyes Close your eyes Close

T *mf* Close your eyes Close your eyes Close your eyes

B *mf* Close your eyes

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

D.B. *mf* arco

D. S

H. Dr.

crescendo

75

S
eyes Close your eyes Close your

A
Close your eyes Close your eyes close your eyes Close your

T
Close your eyes Close your eyes Close your

B
eyes Close your eyes Close your eyes Close your eyes

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

H.Dr.

rallentando e diminuendo

79

S
eyes Close your eyes

A
Close your eyes Close your eyes

T
eyes Close your eyes

B
Close your eyes Close your eyes

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

H.Dr.

F

Molto Meno ♩ = 90

84

S *mp* Heis tel ling our

A *mp* When e ver a lo - ver cries out

T Ah

B Ah

84

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

84

Pno.

84

D.B.

84

D. S

84

H. Dr.

89

S. *tale* (Ah

A. Ah

T. and God bends down to lis ten

B. and God bends down to lis ten

Vln. 1 *leggiero*

Vln. 2 *leggiero* *gr*

Vla. *leggiero* *gr*

Vc. *pizz. leggiero*

Pno.

D.B. *pizz.*

D. S.

H. Dr.

93

S
Like This. Ah

A
Like This. Ah

T
Like This.

B
Like This.

Vln. 1
p

Vln. 2
p

Vla.
arco
p

Vc.

Pno.

D.B.

D. S

H. Dr.

98

S. -And - it

A. -And - it

T. *mp* Know the sec ret of re u - nion

B. *mf* On ly the gen - tle breeze Ah

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.

D. S

H. Dr.

rallentando...

102

S
_whis - pers - a - song - - - to ev - ery - heart -

A
-whis - pers - a - - song - - - - to ev - ery - heart -

T
- Ah - - - - - to - - ev - - ery - heart -

B

Vln. 1
102 *leggiero*
mp to - ev - ery heart

Vln. 2
mp

Vla.
leggiero
mp *pizz.* *leggiero* arco

Vc.
mp

Pno.
102

D.B.
102 *pizz.*

D. S
102

H. Dr.
102

G

Vivo ♩ = 130

single voices adding on each repeat to full ensemble on bar 101

106

S
Like _____ *f* This. _____ *f* Like this _____ Like this _____

A
Like _____ *f* This. _____

T
Like _____ *f* This. _____ Like This _____ Like this _____

B
Like _____ *f* This. _____

Vln. 1
pp *f*

Vln. 2
pp *p* *f*

Vla.
pp *p* *f*

Vc.
pp *p* *f*

Pno.
f

D.B.
pizz.

D. S

H. Dr.

III *crescendo*

S
Like this Like this Like this Like this Like This

A
Like this. Like this. Like this. Like this. Like this.

T
Like this Like this Like this Like this Like This

B
Like This Like This Like This Like This

Vln. 1
III

Vln. 2

Vla.

Vc.

Pno.
III

D.B.
III *arco*

D. S
III

H. Dr.
III

116 H

S. *mf* Joseph's per fume borne by the wind from land to

A. *mf* I re mem ber *p* borne by the *mf* wind

T. *mf* I re mem ber *p* borne by the *mf* wind

B. *mf* Maa nandeh een Maa nandeh een Maa nandeh een Maa nan deheen Maa nan deh een

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf*

Pno.

D.B. *mf*

D. S. *mf*

H.Dr. *mf*

121

S
land. Jo seph's Blow wing from

A
subito mf It was your scent *mf* Blow ing from

T
subito mf It was your scent *mf* Maa nan deh een

B
Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh

Vln. 1
mp

Vln. 2
mp

Vla.

Vc.

Pno.

D.B.

D.S

H.Dr.

125

S
God's beau te ous world. *mf* I re membered how Jo seph's per

A
God's beau te ous world. *mf* I re membered how Jo seph's per

T
Ah Ah *mf* Maa nan deh een

B
Ah Ah Ah Ah *subito mf* Maanan deh een Maa

125

Vln. 1

Vln. 2

Vla.

Vc.

p

p

p

125

Pno.

weights on C major in two octaves from middle c
Notes played by brushing strings inside with plectrum.

125

D.B.

125

D. S

125

H.Dr.

129

S
fume gave sight blind It was

A
fume gave sight to the blind It was

T
8
Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een

B
nan Maa Maa nan deh een Maa nan een

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.
8

D.S

H.Dr.

subito mf

subito mf

133 *Molto Diminuendo* *rallentando...* *solo voice*

S
your scent Clear ing the dark ness

A
your scent

T
your scent m *ppp*

B
your scent m *ppp*

Vln. 1
ppp

Vln. 2
ppp

Vla.
ppp

Vc.
ppp

Pno.

D.B.
8

D. S

H. Dr.

♩ = 100

Aggregate voices one by one from 1st & 3rd beat of bars
(Tenors/Basses in Falsetto if desired)
Repeat at pleasure

rallentando...

137

S from my *mp* eyes. Ah Maa nan deh een Should some one ask

A *mp* Ah Maa nan deh een een

T Falsetto *mp* Ah Should some one ask

B Falsetto *mp* Ah een

137

Vln. 1

Vln. 2

Vla.

Vc.

137

Pno.

137

D.B.

137

D. S

137

H. Dr.

J Broadly ♩ = 50

142

S
How can a ser - vant at tain the Glo ry of God? of God?

A
How can a ser - vant at tain the Glo

T
How can a ser - vant at tain the Glo ry of God? Of God?

B
How can a ser - vant at tain the Glo

Vln. 1
pppp *ff* *ff* *ff*

Vln. 2
pppp *ff* *ff* *ff*

Vla.
pppp *ff* *ff* *ff*

Vc.
pppp *ff* *ff* *ff*

Pno.

D.B.
8 *f* *sub---* *sub---*

D. S *f*

H.Dr.

146

S
Be come the Bril liant can dle that e very eye can

A
ry Be come the Bril liant can dle

T
Be come the Bril liant can dle that e very eye can

B
ry Be come the Bril liant can dle can

Vln. 1
let ring

Vln. 2
let ring

Vla.
let ring

Vc.
let ring

Pno.

D.B.
8

D. S
** *

H. Dr.

Vivo ♩ = 130

K

Soli Group

150

S see Maa nan deh een Maa nan deh een Maa nan deh een *mf* Ah

A Maa nan deh een Maa nan deh een Maa nan deh een *mp* Maa nan deh een Maa nan deh een

T Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een *mf* Ah

B see Maa nan deh een Maa nan deh een Maa nan deh een *mp* Maa nan deh een

150

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

150

Pno.

150

D.B.

150

D. S.

150

H. Dr.

155

S
Ah

A
Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een

T
8
Ah AH Ah

B
Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

D.B.
8

D.S

H.Dr.

Sempre Diminuendo

Soprano (S): Ah, Maa nan deh een, Maa nan deh een

Alto (A): Maa nan deh een, Maa nan deh een, Maa nan deh een, Maa nan deh een, Maa nan deh een, Maa nan deh een

Tenor (T): Ah, Ah, Maa nan deh een, Maa nan deh een

Bass (B): Maa nan deh een, Maa nan deh een, Maa nan deh een, Maa nan deh een, Maa nan deh een, Maa nan deh een

Violin 1 (Vln. 1): [Musical notation]

Violin 2 (Vln. 2): [Musical notation]

Viola (Vla.): [Musical notation]

Violoncello (Vc.): [Musical notation]

Piano (Pno.): [Silent part]

Double Bass (D.B.): [Musical notation]

Double Snare (D. S.): [Musical notation]

Hand Drum (H. Dr.): [Musical notation]

Sempre Diminuendo

166

S
Maa nan deh een Maa nan deh een Maa nan deh een *mp* Like

A
Maa nan deh een Maa nan deh een Maa nan deh een *mp* Maa nan deh een Maa nan deh een

T
8 Maa nan deh een Maa nan deh een Maa nan deheen *mp* Like

B
Maa nan deh een Maa nan deh een Maa nan deh een *mp* Maa nan deh een Maa nan deh een

Vln. 1
166

Vln. 2

Vla.

Vc.
lightly finger any harmonic
String to gliss to duration
of slide

Pno.
166

D.B.
8
166

D. S
166

H. Dr.
166

Play notated harmonics as written or vary as desired.

171

3 times *ppp*

S this. _____ Maa nan deh een Maa nan deh een

A Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een

T this _____ Maa nan deh een Maa nan deh een

B Maa nan deh een Maa nan deh een Maa nan deh een Maa nan deh een

Vln. 1 3 times Fade to nothing

Vln. 2 3 times Fade to nothing

Vla. 3 times *ppp* Fade to nothing
lightly finger any harmonic on string to gliss to duration of slide

Vc. 3 times Fade to nothing

Pno. 171 3 times *pp* let ring
 3 times

D.B. 171 3 times Fade to nothing

D.S. 171 3 times Fade to nothing

H.Dr. 171 3 times Fade to nothing