

...and so too, we dream.

Motet in 5 parts (Bar solo, S, A, Ten, Bass.)

Romano Crivici April, 2020

Open/space ♩ = 120 1 Poco allegretto ♩ = 118 2

**Sop.** **Alt. I** **T.** **B.**

**Tri.** (Fing. cymb.) *mf*

**Clapping** *f* (1x one clapper, 2x tutti clap - "brushed" clapping, *mp*, not straight)

**B. D.** *p*

**Bar.**

**Vla.** *p*

**Pno.**

**Db.**

3

(Develop this, -spoken/whispered by the choir as chorus  
.....interspersed with the baritone?)

8

Sop. *His phone is out...*

Alt. I

T.

B.

Tri.

Mrcs. *f*

B. D. *mp*

Bar. *f* My phone is out my phone's out of charge

Vla.

Pno.

Db.

Detailed description: This is a page of a musical score for a choir and orchestra. The score is in 6/8 time and features a key signature of two flats (B-flat and E-flat). The instruments and voices are arranged in the following order from top to bottom: Soprano (Sop.), Alto I (Alt. I), Tenor (T.), Bass (B.), Triangle (Tri.), Maracas (Mrcs.), B. Drum (B. D.), Baritone (Bar.), Viola (Vla.), Piano (Pno.), and Double Bass (Db.). The Soprano part has a vocal line starting at measure 8 with the lyrics "His phone is out...". The Baritone part has a vocal line starting at measure 8 with the lyrics "My phone is out my phone's out of charge". The Maracas part has a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The B. Drum part has a rhythmic pattern of eighth notes, marked with a mezzo-piano (*mp*) dynamic. The Triangle part has a rhythmic pattern of eighth notes. The Viola part has a melodic line with a slur. The Piano and Double Bass parts have a rhythmic pattern of eighth notes. The score is divided into measures by vertical bar lines, and the time signature is 6/8. The key signature is indicated by two flats in the key signature.

16

(coro 2nd x only)

Sop. *p* can I turn

Alt. I *p*

T. *p*

B. *p*

Tri.

Mrcs.

B. D. *p*

Bar.

Vla.

Pno. *mf* *mp*

Db. *arco*

which way can I turn my heart yearns

25

Sop. *mp* no more no more  
to God on ly know

Alt. I *mp* no more no more  
to God on ly know

T. *mf* to

B. *mf* to God

Tri.

Mrcs.

B. D.

Bar. I need to con-nect no more no more  
to God on ly know

Vla. etc...

Pno. *f* *mf* *pizz.* *arco*

Db.

35 5

Sop.

Alt. I

T.

B.

Tri.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

6

44

Sop. *p* the voice of Soul in si lence sings

Alt. I *R*he voice of

T.

B.

Tri. *mp*

Mrcs. *p*

B. D.

Bar.

Vla.

Pno.

Db.

Detailed description: This page of a musical score covers measures 44 to 53. It features a vocal ensemble with Soprano (Sop.), Alto I (Alt. I), Tenor (T.), and Bass (B.) parts, and an orchestra including Triangle (Tri.), Maracas (Mrcs.), Bells (B. D.), Baritone (Bar.), Viola (Vla.), Piano (Pno.), and Double Bass (Db.). The score begins at measure 44 with a key signature of two flats and a 7/8 time signature. A section marker '6' is placed above measure 44. The vocal parts enter in measure 44 with the lyrics 'the voice of Soul in si lence sings'. The Soprano part has a dynamic marking of *p* and a slur over the final two notes. The Alto I part enters in measure 45 with the lyrics 'Rhe voice of'. The Maracas part has a dynamic marking of *mp* and consists of rhythmic patterns with accents. The Bells part has a dynamic marking of *p* and consists of rhythmic patterns. The Viola part has a dynamic marking of *p* and consists of rhythmic patterns. The Piano and Double Bass parts are mostly silent, with some notes in the Piano part in measure 44. The score ends at measure 53 with a 6/8 time signature.

55

Sop. \_\_\_\_\_ in si - lence

Alt. I \_\_\_\_\_ Soul \_\_\_\_\_ in \_\_\_\_\_ si \_\_\_\_\_ lence sings

T. \_\_\_\_\_ *ff* si - lence \_\_\_\_\_ sings \_\_\_\_\_

B. \_\_\_\_\_ *p*

Tri. || \_\_\_\_\_

Mrcs. \_\_\_\_\_

B. D. \_\_\_\_\_

Bar. \_\_\_\_\_

Vla. \_\_\_\_\_

Pno. \_\_\_\_\_

Db. \_\_\_\_\_ *p*

66 7 2nd verse, not same as the first

Sop.

Alt. I

T.

B.

Tri.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

*p*

*f*

*mp*

*f*

My  
My



8

75

Sop.

Alt. I

T.

B.

Tri.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

phone is out net-work'swide my phone's out and friends have I of charge ma - ny *f* and tho but the clicks and likes they more I tried to

*mf*

*mf* pizz.

*gliss. (b)*

81 Mod step up here? to D?

Sop.

Alt. I

T.

B.

Tri.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

arco

comemy way and ev - e - ry day I all-ways have some-thing in-ter - es-ting to say  
share my heart the more they all seem'd to fade a - way and I found my - self a - lone eyes a - lone

Detailed description of the musical score: The score is for page 81 and begins with a tempo and style change to 'Mod step up here? to D?'. The vocal parts (Soprano, Alto I, Tenor, Bass) are mostly silent, with rests throughout the piece. The instrumental parts include Trumpet I (Tri.), Mellophone (Mrcs.), Baritone (B. D.), Viola (Vla.), Piano (Pno.), and Double Bass (Db.). The Viola part has lyrics: 'comemy way and ev - e - ry day I all-ways have some-thing in-ter - es-ting to say share my heart the more they all seem'd to fade a - way and I found my - self a - lone eyes a - lone'. The Piano part features a complex accompaniment with arpeggiated chords and sustained notes. The Double Bass part is marked 'arco' and plays a steady bass line. The score is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The music is divided into measures by vertical bar lines, with some measures containing repeat signs and dynamic markings like 'z' (zaccato) and 'p' (piano).

9

88

Sop.

Alt. I

T.

B.

Tri.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

*f* and tho clicks and likes they come my way and ev - e - ry day \_\_\_\_\_ I  
 but the more I tried to share my heart the more they all seem'd to fade. a -

*mf*  
 pizz. arco

96

(coro 2nd x only)

Sop. *p* can I turn

Alt. I *p*

T. *p*

B. *p*

Tri.

Mrs. *p*

B. D. *p*

Bar. *p*

which way can I turn my heart years

Vla.

Pno. *mp*

arco

Db.

Detailed description of the musical score: The score is for page 12, measures 96-100. It features a vocal ensemble and a full orchestra. The vocal parts (Soprano, Alto I, Tenor, Bass) enter in measure 96 with the lyrics 'can I turn my heart years'. The Soprano part has a dynamic marking of *p*. The Alto I part has a dynamic marking of *p*. The Tenor part has a dynamic marking of *p*. The Bass part has a dynamic marking of *p*. The woodwinds include Trumpet I, Mellophone (Mrs.), and Baritone (Bar.). The strings include Violin (Vla.), Viola, Cello/Double Bass (Pno.), and Double Bass (Db.). The piano part has a dynamic marking of *mp* and the instruction 'arco'. The score is in 7/8 time and changes key signature from B-flat major to E-flat major between measures 96 and 97.

10

103

Sop. *mp* no more no more  
to God on ly know

Alt. I *mp* no more no more  
to God on ly know

T. *mp* no more no more  
to God on ly know

B. *mf* to God

Tri.

Mrcs.

B. D.

Bar.

Vla. I need to con- nect no more no more  
to God on ly know

Pno. *f* etc...

Db. *mf* pizz. arco

11

114

Sop. *mf* to God on - ly

Alt. I the Light shine- eth in Dark - ness

T. shines in Dark - ness

B. *mf* to God on - ly

Tri.

Mrcs. *mp*

B. D. *p*

Bar.

Vla.

Pno.

Db.

12

126

Sop. and the Dark - ness com - pre - hen - ded it not

Alt. I and the Dark - ness com - pre - hen - ded

T. *p* and the Dark - ness com - pre -

B. and the Dark - ness com

Tri. And the light shineth in darkness; and the darkness comprehended it not.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

13

139

Sop. and com - pre - hends\_ it not\_ and so too we\_ all

Alt. I

T.

B. - pre -

Tri.

Mrs.

B. D.

Bar.

Vla.

Pno.

Db.



14

153

Sop. fall-ing a - sleep\_ and\_ we dream

Alt. I

T.

B.

Tri.

Mrcs. *f*

B. D.

Bar.

Vla.

Pno.

Db.

15

162

Sop. *sleep*

Alt. I

T.

B.

Tri. *Piano*

Mrcs. *f*

B. D.

Bar.

Vla.

Pno.

Db.

16

171

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

*p*

*mf*

*f*

*ppp*

17

178

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

*f*

*p*

*mf*

*mf*

I net - worked in vain

18

185

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

lots of down-load time

the hole still re-mains

195

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

19

197

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

*f*

**20** old section

204

Sop.  *Vast how vast*

Alt. I  *the world*

T. 

B. 

Piano *Piano*

Pno. 

Mrs. 

B. D. 

Bar. 

Vla. 

Pno. 

Db. 







21 Alt to Fig 8

217

Sop. and the Dark - ness com - pre - hen - ded it not

Alt. I and the Dark - ness com - pre -

T. *p* and the Dark -

B. and

Pno. And the light shineth in darkness; and the darkness comprehended it not.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

229

Sop.

Alt. I

T.  
ness com - pre -

B.  
— the Dark - ness com - pre -

Pno.

Mrs.

B. D.

Bar.

Vla.

Pno.

Db.

236 **22**

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

242 23 2nd verse, not same as the first

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

249

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

*f* and tho clicks and likes they come my way and ev - e - ry day I  
but the more I tri'd to share my heart the more they all seem'd to fade a -

*mf*

*mf* pizz.

arco

255 1.

Sop. \_\_\_\_\_

Alt. I \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

Pno. \_\_\_\_\_

Mrcs. \_\_\_\_\_

B. D. \_\_\_\_\_

Bar. \_\_\_\_\_

Vla. \_\_\_\_\_

Pno. \_\_\_\_\_

Db. \_\_\_\_\_

all-ways have some - thing in - ter - es - ting to say \_\_\_\_\_  
way and I found my - self - lone yes al - lone \_\_\_\_\_ a - lone \_\_\_\_\_

in - ter - es - ting to \_\_\_\_\_

260

Sop.

Alt. I

T.

B.

Pno.

Mrcs.

B. D.

Bar.

Vla.

Pno.

Db.

*mf*  
*pizz.*

263

(coro 2nd x only)

Sop. *p* can

Alt. I *p*

T.

B. *p*

Pno.

Mrcs.

B. D.

Bar. *p*

Vla. which way can I turn

Pno. *mp*

Db. arco arco



25

271

Sop. I turn

Alt. I

T. *p*

B.

Pno.

Mrcs.

B. D.

Bar. my heart years I need to con -

Vla.

Pno.

Db.

278

Sop.

Alt. I

T.

B.

Pno.

Mrs.

B. D.

Bar.

Vla.

Pno.

Db.

*mp* no to more God no on ly know

*mp* no to more God no on ly know

*mf* to God

nect no to more God no on ly know

etc...

*f*

*mf* pizz. arco

284

26

Sop.

Alt. I

T.

B.

*mf* to God on - ly knows\_\_

Pno.

Mrcs.

B. D.

*mp*

*p*

Bar.

Vla.

*mp*

Pno.

Db.