

For the Robinson Middle School Varsity Treble Choir — Kimberley Ahrens, director
on the occasion of their February 2013 Texas Music Educators' Association convention performance

You Are My Music

For SSA and Piano

Duration: ca. 4:05

Text adapted from
"Moods" by SARA TEASDALE
and "I Am the Wind" by ZOE AKINS

Music by
LAURA FARNELL

Very expressively throughout ($\text{♩} = \text{ca. } 76-82$)

Seprano I
Seprano II

Alto

Piano

p *mp*

Unis. *mp* *ten.*

I am the leaf, _____ the leaf that quiv-ers, _____

mp *ten.*



Unis. *ten.*

You the un - shak - en tree; You are the stars, _____ the stars so

stead - fast, _____ I am the roll - ing sea. I am the

13 *moving forward slightly*

rain, _____ the still rain fall - ing, _____ too

moving forward slightly

moving forward slightly

tired for sing - ing mirth. Oh, be for
 tired, too tired for sing - ing mirth. Oh, be for

15

me the green fields call - ing. Oh, be for me the
 me the green fields call - ing. Oh, be for me the

17

earth! you are my earth, you are my sky!
 earth! You are my earth, you are my sky! You are my

20

23

You are my all, you are my why. And you are a surge of deep
all, you are my why.

26

mu - sic, you are my mu - sic. You are sweet
mu - sic, I but a sigh! I am the

Unis. mp
relax tempo slightly
mp
relax tempo slightly
mp

29

mu - sic, I but a sigh! I am the

Unis.
mp ten.

32 Opt. Descant for a few voices

p

Oo_____ oo_____

Sop. I Unis.

Sop. II wind, _____ the wind that wa - vers, _____ You are the cer - tain

Alto

32

32

Descant
rejoins
choir

mp

You are the land that pass-es

land. I am the shad - ow that pass - es _____

pass - es, _____ *that pass-es

35

*Sing these cued alto notes only if optional descant is used.

40

Sop. I *moving forward slightly*

Sop. II o - ver and o - ver the sand. I am the bird, _____ the brown bird *moving forward slightly*

Alto *moving forward slightly*

38

mp

pin - ing _____ to leave _____ the nest and fly. _____ Oh, be for *mp*

to leave, to leave the nest and fly. _____ Oh, be for *mp*

41

relax tempo slightly

Unis.

me the fresh cloud shin - ing, Oh, be for me the *relax tempo slightly*

me the fresh cloud shin - ing, Oh, be for me the *relax tempo slightly*

44

48 *moving forward slightly*

sky! *mf* you are my earth, you are my sky!

sky! *mf* You are my earth, you are my sky! You are my

mf moving forward slightly

47

You are my all, you are my why. And you are a surge of deep

all, you are my why.

mf moving forward slightly

50

mu - sic, you are my mu - sic. *relax tempo slightly* You are sweet

mp *relax tempo slightly*

53

58

Unis. *p*

mu - sic, I but a sigh! You are my mu - sic, I but a

Unis. *p* *moving forward slightly poco cresc.*

sigh. And you are a surge of deep

p *moving forward slightly poco cresc.*

moving forward slightly poco cresc.

dim. accel. Unis. cresc.

mu - sic, mu - sic and light, and light! You

dim. accel. cresc.

dim. accel. cresc.

Faster (♩ = ca. 92-96)

are my mu - sic and light!

poco rit.

Faster (♩ = ca. 92-96)

65

f

poco rit.

69 As before (♩ = ca. 82)

f

you are my earth, you are my sky!

f

You are my earth, you are my sky! You are my

As before (♩ = ca. 82)

68

You are my all, you are my why. And you are a surge of deep

all, you are my why.

71

mf 76 Unis. *mp* 3

mu - sic, you are my mu - sic. You are sweet

mf *mp* 3

74

Unis. *rit.* 3 Slower (♩ = ca. 76)

mu - sic, I but a sigh.

rit. 3

Slower (♩ = ca. 76)

rit. *mp*

77

poco rit.

poco rit.

poco rit. e dim. al fine

80

Commissioned by the Nimitz Junior High School Lady Admiral Choir, Odessa, Texas
for their 2002 ACDA Performance
Kathy Lollar, Director

GLORIA!

for Treble Choir, Piano, and
optional Suspended Cymbal and Triangle

Shari Riley

SC680

The musical score is divided into three systems. The first system (measures 1-3) features a Piano part with a treble clef and a bass clef. The treble clef part has a melody with triplets and is marked *pp*. The bass clef part has a simple accompaniment. The second system (measures 4-6) continues the Piano part with similar notation and includes a *simile* marking. The third system (measures 7-10) features three vocal staves for Treble Choir, each with the lyrics "Glo - ri - a in ex - cel - sis". The vocal parts are marked *f*. Below the vocal staves is the Piano accompaniment for measures 7-10, marked *f*. At the bottom of the system is the Percussion part, which includes a Suspended Cymbal and Triangle, with a *Sub.* marking under measure 8.

11 12 13 14

De - - - o, Glo - ri - a in ex - cel - sis

De - - - o, Glo - ri - a in ex - cel - sis

De - - - o, Glo - ri - a in ex - cel - sis

Pno. *no pedal*

Perc.

poco a poco rit.

15 16 17 18

De - - - o, in ex - cel - sis De - - -

De - - - o, in ex - cel - sis De - - -

De - - - o, in ex - cel - sis De - - -

poco a poco rit.

Pno.

Perc.

a tempo 19 20 21 *mf*

o. Glo - ri - a in ex -
o. Glo - ri - a in ex -
o. Glo - ri - a in ex -

Pno.

S. Cym.

Perc.

22 23 24 25

cel - sis De - o, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -
cel - sis De - o, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -
cel - sis De - o, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

Pno.

Perc.

26 27 28 2

cel - sis De - o, Glo - ry to God in the high - est. —

cel - sis De - o, Glo - ry to God in the high - est. —

cel - sis De - o, Glo - ry to God in the high - est. —

Pno.

Perc.

29 30 31 32

Et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun - ta - tis;

Et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun - ta - tis;

Et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun - ta - tis;

Pno.

Perc. Triangle S. Cym.

33 *f* 34 35

Et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun -

Et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun -

Et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun -

Pno. *f*

Perc. Trgl.

36 37 38 *mf*

ta - - - tis; Glo - ri - a in ex -

ta - - - tis; Glo - ri - a in ex -

ta - - - tis;

Pno. *mf*

Perc. S. Cym.

39 40 41 42

cel - sis De - o, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

cel - sis De - o, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

mf
Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

Pno.

Perc.

43 44 45 46 *mp*

cel - sis De - o, Glo - ry to God in the high - est. Al - le, Al - le,

mp
cel - sis De - o, Glo - ry to God in the high - est. Al - le, Al - le,

Glo - ri - a, Glo - ry, Glo - ry to God in the high - est.

Pno.

Perc.

47 48 *cresc.* 49

Al - le - lu - ia; Al - le, Al - le, Al - le - lu - ia;

cresc.

Al - le - lu - ia; Al - le, Al - le, Al - le - lu - ia;

mp cresc.

Al - le, Al - le, Al - le - lu - ia;

Pno.

Perc.

50 51 52

Glo - ri - a, Glo - ri - a, in ex - cel - sis De - o, Al - le - lu - ia.

Glo - ri, Glo - ri - a, in ex - cel - sis De - o, Al - le - lu - ia.

Glo, Glo - ri - a, in ex - cel - sis De - o, Al - le - lu - ia.

Pno.

Perc. Trgl. S. Cym.

Sua - - -

Svb - - -

mf 53 54 55

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

mf

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a

mf

Glo - ri - a in ex - cel - sis De - o,

Pno.

Perc.

56 57 58

cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

pp

Pno.

Perc.

59 60 61

Glo - ri - a in ex - cel - sis De -

De - o, Glo - ri - a in ex - cel - sis De -

cel - sis De - o, Glo - ri - a in ex - cel - sis De -

Pno.

Perc.

cresc.

62 63 64

o, Al - le - lu - - - - ia.

o, Al - le - lu - - - - ia.

o, Al - le - lu - - - - ia.

Pno.

Perc.

S. Cym.

molto ritard.

Divide into FOUR parts

Musical score for measures 65-68. It features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Glo - ri - a in ex - cel - sis De - o, Glo - ri - a". The piano part includes a "Sub" (suboctave) marking. The percussion part shows a sequence of time signatures: 3/8, 2/4, 6/8, 3/8, 2/4.

Musical score for measures 69-71. It features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "in ex - cel - sis De - - - o, Glo - ri - a". The piano part includes a "Sub" (suboctave) marking. The percussion part shows a sequence of time signatures: 2/4, 6/8, 3/8, 4/4.

72 *ritard.* 73 74 *ff* 75

in ex - cel - sis De - o, Al - le - lu -

in ex - cel - sis De - o, *ff* Al - le - lu -

in ex - cel - sis De - o, *ff* Al - le - lu -

De - o, Al - le - lu -

ritard. 72 73 2 74 75

Pno.

8vb

Perc. 1/4

76 * 77 *a tempo* 78 79

ia. (ia.)

ia. (ia.)

ia. (ia.)

ia. (ia.)

76 77 *a tempo* 78 79

Pno.

Red. * 8vb

Perc. S. Cym.

* measure 76 may be omitted at the discretion of the director

Commissioned for the Trinity Springs Varsity Treble Choir, Clinton Hardy, Director;
in dedication to his mother, Karen, for their performance at the 2019 Texas Music Educator's Association Convention.

You Are the Song

Robert Bode

Jacob Narverud

With confidence $\text{♩} = \text{c. } 69$

The musical score is arranged in three systems. Each system includes a piano accompaniment and vocal parts for Soprano 1 (S1), Soprano 2 (S2), and Alto (A). The piano part is in 4/4 time with a key signature of one sharp (F#). The vocal parts are in the same key and time. The tempo is marked 'With confidence' and the metronome marking is $\text{♩} = \text{c. } 69$. The dynamics are marked *mf*. The lyrics are: 'The world sings its old, sad song: A song of not enough and good girls don't make and not yet and good girls don't make'. The score includes a 'Piano' section at the beginning and a 'Piano' section at the end of each system. There are asterisks and 'Ped.' markings below the piano part.

4
7

S1
S2

waves." Yet, warmly *mp*

A

waves." Yet, warmly *mp*

f *mp*

Leg. * *Leg.* *

9

S1
S2

when we are in na - ture, in the pre - sence of trees,

A

when we are in na - ture, in the pre - sence of trees,

warmly

Leg. * *Leg.* * *Leg.* * *Leg.* *

11

S1
S2

we hear a deep - er song, —

A

we hear a deep - er song, — *mf*

Leg. * *Leg.* * *Leg.* *

13 *mf*

S1
S2

A

song that sings be - low the seas, and makes the planets spin,

mf

Reo. * Reo. *

15

S1
S2

A

song that makes the dol - phins leap... and

dol - phins leap... and

Reo. Reo. * Reo. *

17 *f*

S1
S2

A

wo - men march in the streets:—

wo - men march in the streets:—

f

Reo. * Reo. *

19 **A** *sub p*

S1 S2 "You are the sun, — you are the sky, — you are the swol - len riv - er,

sub p lightly

leo * leo * leo * leo *

21

S1 S2 you are the beau - ti - ful — brown me - sa. —

leo * leo * leo *

23 *mp*

S1 S2 You are the leo - pard and the great white wolf, —

mp

A You are the leo - pard and the great white wolf, —

mp

leo * leo * leo * leo *

25

S1 S2 *mf* you are the soar - ing fal - con. *mp* You are

A *mf* you are the soar - ing fal - con.

mf *f*

ced * ced * ced * ced *

27

S1 S2 all you need to be... and much, much, more:—

A *mp* all you need to be, much, more:—

mp

ced * ced * ced * ced *

29

S1 S2 *mf* You are a dream - er of dreams!"

A *mf* You are a dream - er of dreams!"

mf

ced * ced * ced *

31 **B** *f*

S1
S2
A

You are, you are, you are, you are the an - swer,

you are, you are, you are, you are the an - swer,

f legato

Reo * Reo * Reo * Reo *

33

S1
S2
A

You are, you are, you are, you are the gift,

you are, you are, you are, you are the gift,

Reo * Reo * Reo * Reo *

35 *ff*

S1
S2
A

you are hope, you are the fu - ture,

you are hope, you are the fu - ture,

ff wildly

Reo * Reo * Reo * Reo *

37 *f* **C** *mf*

S1
S2
A

you are... You are, you are, you are,
you are... you are, you are,

f *mf*

f *mf legato*

Ped * *Ped* * *Ped* * *Ped* *

39 (Optional descant - a few voices) *mf*

You are the an - swer, _____

S1
S2
A

you are the an - swer, _____ You are, you are, you are,
you are, you are the an - swer, _____ you are, you are,

Ped * *Ped* * *Ped* * *Ped* *

41

you are the gift,...

S1
S2 you are the gift,...

A you are, you are the gift,...

you are hope,

you are hope,

f

f

f

f

Ped. * Ped. * Ped. * Ped. *

43

you are the fu - ture,...

S1
S2 you are the fu - ture,...

A you are the fu - ture,...

you are the Song,

you are the Song,

ff

ff

f

f

ff

f

Ped. Ped. * Ped. * Ped. *

45

S1
S2

mf

you are the fu - ture, —

A

mf

you are hope,

mf

Red. * *Red.* * *Red.* * *Red.* *

48

S1
S2

you are... You are the Song. —

A

you are... You are the Song. —

f

f

f sub.

ff

Red. * *Red.* * *Red.* * *Red.* *