

*with a feeling of
3 am magic.*

♩=69 approx.

5 - 7 seconds approx.

Soprano

Soprano

Alto

Tenor

Baritone

Bass

pp (slight gliss.)
gliss. gliss.
Ah,

pp (slight gliss.)
gliss. gliss.
Ah,

pp (slight gliss.)
gliss. gliss.
Ah,

pp
Ah,

repeat ad lib. in own time - try not to be in sync with other parts

repeat ad lib. in own time - try not to be in sync with other parts

repeat ad lib. in own time - breathe where necessary

5 - 7 seconds approx.

♩=69 approx.

Piano

mp

rhythmically tap a resonant unpitched part of the piano with fingers (lid or side suggested). repeat ad lib., in own time (approximate rhythm)

lightly brush the lowest strings of the piano with your fingers. it should produce a wash with no discernible pitch or rhythm. occasionally allow your fingernails (or a guitar pick) to lightly graze the string. repeat ad lib., in own time

pizz.
mp

pluck the strings of the piano. allow to resonate.

Ped.

A

5

S.

S.

A.

T.

Bar.

B.

Pno.

Ah,

Ah,

Ah,

mp

#8

3

3

^

A sit and play using keys.
rubato.
con pedale, as deemed necessary.

11

S. *p* Don't

S. *p* Don't

A. *p* Don't

T. *p*

Bar. *p*

B. *p*

*(the ascending runs in this movement
needn't be strictly in time - the rhythm
here is only a suggestion)*

Pno.

-2-
they

text by
Vi Hu

Meta Cohen

brimming with life.

♩=96-108 (on the faster side if possible)

♪=♪
(*siempre, unless
stated otherwise*)

Soprano

Soprano

Alto

Tenor

Baritone

Bass

♩=96-108 (on the faster side if possible)

place left hand firmly on C2-C3 strings
to produce a dampening effect.
play all notes with right hand
until stated otherwise.
senza pedale

♪=♪
(*siempre, unless
stated otherwise*)

Piano

f

Pno.

3

6

Pno.

8^{vb}

9

Pno.

(8)

12

Pno.

(8)

14

Pno.

(8)

remove left hand from strings.
play with left and right hand, as normal.
sit down as you play this phrase.

con pedale, as deemed necessary
(unless specified otherwise)

16

Pno.

(8)

A energetic

18

S. *f* Love grows love__ grows

S. *f* Love grows love__ grows

A. *f* Love grows love__ grows

T.

Bar.

B.

A energetic

Pno. *f*

20

S. *fp* *f*
 Love grows love_grows love grows bold, Love grows love_grows love grows

S. *fp* *f*
 Love grows love_grows love grows bold, Love grows love_grows love grows

A. *fp* *f*
 Love grows love_grows love grows bold, Love grows love_grows love grows

T. *f* *fp* *f*
 Love grows_ love grows bold, Love grows love grows

Bar. *f* *fp* *f*
 Love grows_ love grows bold, Love grows love grows

B. *f* *fp* *f*
 Love grows_ love grows bold, Love grows love grows

Pno. *mf* *f*

*repeatedly cycle through the notes
ad lib. in own time*

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are:

- S. (Soprano):** Features a treble clef and a key signature of three sharps (F#, C#, G#). It includes a vocal line with a melodic phrase and a piano accompaniment. A box highlights the vocal phrase with the lyrics "Ah," and a crescendo hairpin. Above the box, the instruction "repeatedly cycle through the notes ad lib. in own time" is written. A fermata is placed over the first note of the phrase.
- S. (Soprano):** Identical to the first staff.
- A. (Alto):** Identical to the first staff.
- T. (Tenor):** Features a treble clef and a key signature of three sharps. It contains a continuous tremolo accompaniment.
- Bar. (Baritone):** Features a bass clef and a key signature of three sharps. It contains a continuous tremolo accompaniment.
- B. (Bass):** Features a bass clef and a key signature of three sharps. It contains a continuous tremolo accompaniment.
- Pno. (Piano):** Features a grand staff (treble and bass clefs) and a key signature of three sharps. The right hand has a melodic line with some chords, and the left hand has a sustained harmonic accompaniment. An *8va* marking is present above the right hand.

Sample Score ONLY

A *wave-like*

accel. ♩ = 120 approx. ♩ = ♩ (siempre, unless stated otherwise)

14

S. *p* Ah,

S. *p* Ah,

A. *p* Ah,

T.

Bar.

B.

A *wave-like*

accel. ♩ = 120 approx.
con pedale, as considered appropriate

♩ = ♩ (siempre, unless stated otherwise)

(8)

Pno. *p*

8va

flighty.

♩=96-104 approx.

Soprano
mf
Look a-round, look a-round look look a-round look a

Soprano
mf
Look a - round, look a-round look a-round, look a-round look look a-

Alto
mf
Look a - round, look a-round look a-round, look a-round look look a-round look a

Tenor
mf
Look a - round, Look a-round,

Baritone
mf
Look a - round, look

Bass
mf
Look a - round,

flighty.

♩=96-104 approx.

*con pedale, as considered appropriate,
unless specified otherwise*

4

S. round, look a-round look a-round, look a - round look look a-round, I___

S. round look a round, look a-round look a-round, look a-round I___

A. round, look a-round look a-round, look a - round look look a-round, I___

T. look, look a round,___

Bar. ___ a round,___

B. look a round,___ look a round,___

Pno. *mf*

The musical score is for a vocal ensemble and piano. It features five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.), along with a Piano (Pno.) accompaniment. The score is in 4/4 time and the key signature has one flat (B-flat). The lyrics are 'Look a Round, look a-round, look a-round, look a-round, I___'. The piano part includes a mezzo-forte (*mf*) dynamic marking and some tremolos. A large green watermark 'Sample Score Only' is overlaid on the page.

A *not loud, but with a breathless, marked intensity*

S. *mp*
know, I know, I know what it is to be care-ful of light, days that dawn in sha-king

S. *mp*
know, I know, I know what it is to be care-ful of light, days that dawn in sha-king

A. *mp*
know, I know, I know what it is to be care-ful of light, days that dawn in sha-king

T. *mp*
I know what it is to be care-ful of light, days that dawn in sha-king

Bar. *mp*
I know what it is to be care-ful of light, days that dawn in sha-king

B. *mp*
look a round, I know what it is to be care-ful of light, days that dawn in sha-king

A *not loud, but with a breathless, marked intensity*

Pno. *p*