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Light the Shadows/Spurn the Dark: A Choral Cantata

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LIGHT THE SHADOWS/SPURN THE DARK
A CHORAL CANTATA

An Honors Thesis
presented by

Benjamin Zacharia

to the Department of Music at Connecticut College
in partial fulfillment of the requirements for
Honors in the Major Field
and for the
Concentration in Composition

Connecticut College
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Acknowledgements

The task of writing a compositional honors thesis is one that I undertook with only an idea of how difficult it would be. I had five months from the beginning of the Fall 2012 semester to write the music to four movements. It took many hours in which only a measure or two was written and then days where no measures were written at all. There were moments when measures needed to be rewritten or thrown out entirely. After two months I had completed just one movement, and it was not until the final few days of winter break 2012-13 that I completed my cantata.

Of course this undertaking would never have happened without the incredible support of my thesis adviser Arthur Kreiger. His unwavering confidence in my musical vision kept me going through some of the hardest sections of the piece. His compositional techniques have been an enormous influence on me, and I would not be the composer I am today without his help and guidance. I must also thank Professors Margaret Thomas and Charles Hartman for their intelligent and insightful comments and edits as I wrote my paper. My choral conductors John Cuk and Paul Althouse were irreplaceable for their passion and musicianship. Had they not imparted in me an extraordinary love of choir I could not have pushed myself to write this piece.

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Introduction

Finding My Piece

This piece, *Light the Shadows/Spurn the Dark*, is the culmination of a year of work. It started in the spring of 2012 when I spoke to Professor Kreiger about composing a piece for choir for his composition class. After having sung in school choirs since 1999, I had a very fond place in my heart for choral singing and music. I had been composing and arranging for my *a cappella* group but had never brought the two ideas together: formal composition and making music for vocalists. The ensuing piece, “For Have I Found,” was completed over the next month or so. After finishing writing I secured a group of eleven singers, rehearsed the piece with them, and premiered it in the Connecticut College Charles Shackford Memorial Student Composers Concert in the spring of 2012. During the rehearsal process I found that I was really enjoying myself, so much so that I approached Professor Kreiger about following in this vein by writing a larger-scale piece for choir *a cappella*. I decided to return to an ensemble I felt comfortable with for this first major piece: choir alone, without instrumental accompaniment. My next task was figuring out what text I wanted to set to music. I knew I wanted to determine the text before I started writing any music. I had previously written an original text for “For Have I Found” and, after searching online through some of my preferred poets (mostly Walt Whitman and E. E. Cummings), decided to do the same for this piece.

I started the final movement of my piece at least six times. The text was rewritten at least three times and the music has four or so unfinished openings. Some of these early versions occupy part of the final product and some are completely forgotten. This harkens

back to a problem with many artistic adventures; many artists (especially writers) tend to enjoy creating much more than finishing. Take the TV show *Lost*, for example; the writers came up with a really compelling idea filled with a wonderful set of characters and relationships. However, they did not figure out how to answer all of the questions they posed, so as they needed to keep the story moving it got more and more convoluted until it was, at times, tiresome. It had lost the drive and compassion that had followed the development of its characters. So how did I find an end? Well it took quite some time.

Part One

Writing the Text

I wanted to write a text that I believed in; however, it was not to be something directly out of my life. I did not want this to be some terrible love song or anything of that sort (and that is all that seems to come out when I write directly from my life). I decided that I was going to write about people. This was not spurred on by any big moment in my life, or in the world for that matter. It was just an idea that came into my head as I took the train home from work in the summer of 2012. I wanted to write a piece that told people how much good they could do. The text focuses on ideas of duality, starting with the titles. The title of the entire piece is twofold, and each movement has, in essence, two titles (please see Appendix A for the full text). Each movement's first title is derivative of the text in its movement and the second, parenthetical title tells an idea of where this piece fits into the storyline presented by these pieces.

So what do I mean by “how much good [humanity] can do?” I mean that humans are full of incredible potential to do beautiful and positive things in this world. Our knowledge and skill is unprecedented, especially in comparison to other species in the world. And we can do much more, because, on top of our surprising technical abilities we have a unique means of seeing and expressing artistry and beauty. We, as humans, or as I say “We as light,” are a source of great hope. However, one cannot ignore or forget that much of this potential has been spent and wasted on awful things. The effort and manpower that goes into the manufacturing of weaponry and war is terrifying. Terrible practices too often characterize the business world, and, especially in America, we tend to believe that that the ends justify the means, no matter what.

Not all of these ideas actually manifest in the text for *Light the Shadows/Spurn the Dark*. The ideas about business and the world today are merely the inspiration for the words. The text, instead, follows a loose story presented in the views of a group, or a “choir” if you will, talking to a protagonist. The choir spends much of its time presenting my beliefs, while the protagonist remains mostly unseen. At the beginning of the piece we find the protagonist in a state of self-doubt. He does not understand what his purpose in life is. So the choir states its manifesto, which is the basis of the text for the first movement “Of Solace Light (The Promise).” The choir promises the protagonist that he is capable of greatness and is somewhat mystical. It talks about the light of a person as if it were a tangible thing that our protagonist could reach out and grab.

The choir dangles this promise in front of the protagonist: if you accept what we say to be true then you will find your light. The first stanza lays out the idea. It says that as a choir they are too bright to let anyone bring them down. It is in this very first stanza that I allude to a few important beliefs I hold. The first is that you cannot search for happiness. I call this the Paradox of Happiness. The basic premise is that the more you actively search for happiness the more you worry about finding it and the less happy you will be. The second belief, found in the last line “Prayers never served us well,” is an unabashed denouncement of religion. It is the doers and not the prayers (pray-ers) that will fix this world. These two beliefs will not come into play much in the rest of the piece, but they are important building blocks for the ideology behind it. The first stanza is a pure AAAA rhyme scheme; however, the rhymes come in the beginning few syllables (rhymes are in bold).

We, as **light**, fail to ever truly disappear.

Control our **sight**, but we will never ask for yours.

We're far too **bright** to care for your lifelong search

For true **delight**. Prayers never served us well.

The second stanza portrays both the choir's patience and frustration with the world. No matter how much they do they still have to work to share these wonderful ideas. No matter how hard they try they will still have to wait for people to come around and see what this wonderful peace and light is worth. It is also in this second stanza that we get a hint towards the third movement ("Well, now, it has never seemed harder to forget.") I will come back to this in my discussion of the third movement. This stanza basically follows the rhyme scheme of the first stanza, with a break in the second line.

Well, **now**, it has never seemed harder to forget.

Take this brightness we're forced to work to share.

So, without a **shout**, breathe in. Choose this fall,

Devoid of **doubt**, for here we will stand and wait.

The third stanza is the shortest and breaks the pattern set forth by the first two stanzas.

Now, in your own **way**, close your eyes.

It's time, **today**, to end this sullen, muted shadow-life.

Come here; hear our solace light.

The rhyme scheme continues, but the stanza is shortened. We now have but three lines and the third line does not rhyme at all. It is in this stanza that the choir first addresses the protagonist, shifting the focus from “we” and “our” to “your”. They ask him to close his eyes. In this moment his eyes close and will stay closed until the very end of the piece. Until he has understood he must see only what they show him. Once he understands, he will be able to see and properly understand when and why he doubts, for doubting is an important tool. They ask him to throw away the “muted shadow-life” he has been living and find solace in their light. So in this sense the choir implies that people are “of solace light,” in that we are derivative of peaceful, fulfilling, and hopeful light, and that is their promise.

Their gift is potentially more confusing. The second movement is called “Follow Now (The Gift)” and, although it is called “Follow Now,” the choir does not mean to imply that the protagonist should follow it around. The first stanza tells the protagonist almost nothing.

Be careful as you follow now,
 Don't think we know your **way**.
 We are but the singers of hope.
 Shed light; turn your darkness **away**

It is implying that the choir cannot tell the protagonist what to do; it can only give him hope and belief that he can do great things. It also implies that the protagonist has some darkness in him still. He still has work to do. On a closer examination this first stanza is very similar to the third and last stanza of the movement.

We're here to watch and follow now.

We've shown you but the **means**

We are but the singers of hope.

You must be the one to **lead**.

They both adhere to the ABCB rhyme scheme. In fact their third lines are identical and their first lines are quite similar. It is gradually revealed that the choir, in fact, would like to follow the protagonist, rather than the reverse. The idea is that as each human makes and sheds their light they leave something for others to follow. The choir is simply here to sing of hope and push others to understand and move forward.

The middle stanza is a reiteration, in somewhat more specific terms of, the choir's thoughts on humanity.

With a power to lead not topped by your willingness to doubt.

Find a complex, twofold, of creativity and hope.

Hope to guide you to belief and on, to strength

The first line encompasses our potential to do both good and bad. It is our doubt that allows us to forego what we know to be right or good. Move past this and you will find that humanity is full of creativity and hope and, from that hope, strength. The choir needs the protagonist to understand this before they ask him to lead. They know that he will not easily understand and that it takes restating.

The third movement, entitled “Remember (The Plea),” is probably the densest movement. This is in extreme contrast to the textual form of the poem, which is quite simple.

So this is how the Romans **fell**
 Untamed yet lost what they knew **well**
 With power and potential **here**
 We must remember how to **steer**
 Infernal need for something **new**
 Can blind us from what's real and **true**
 Best not forget their frozen **scream**
 But learn and then, perchance, to **dream**

The poem is an AABCCDD rhyme scheme in iambic tetrameter. This is very similar to Shakespeare’s famous iambic pentameter except there are only four iambs in each line in comparison to Shakespeare’s five. This is the first time that we hear the protagonist’s point of view. He has seen this light and is now seeing that these famed past cultures had forgotten how to spread their light. And so we must remember how to bring this light to the forefront and let it push us forward. Our constant push for new things must not sidetrack us. Especially with the inventions of television and the Internet, people are increasingly less patient. This is something I personally have struggled with immensely. Once I have something I immediately want something new, and that need does not help me in the long run.

The final two lines sum this up and come to the conclusion that we must learn and then dream of our new solutions. They also contain two references. The second is, I believe, much more recognizable than the first. The last three words are lifted from Hamlet's famous soliloquy remembered by the line "To be or not to be". One could read much too far into this reference. It is not meant to be a cornerstone of my argument. It is simply a nod in my iambic movement to the iambic master. The second reference comes from the idea of a frozen scream. This idea is something I heard about in Professor Arthur Kreiger's Electroacoustic class. We listened to a piece by Luigi Nono called "Ricorda cosa ti hanno fatto in Auschwitz" ("Remember What They did to You in Auschwitz"). The piece is for electronic tape and features a children's choir, a soprano voice, and various other sounds. It is truly chilling, as its title suggests. In a description of the piece, writer Paul Griffiths says "No words could be sufficient to communicate the horror, and so Nono composes his frozen scream from the wailing of high soprano and children's chorus, and from purely electronic sounds."¹ I was fascinated by this idea of the frozen scream. It was a scream that you could put on the wall in a museum for people to look at and be haunted by for the rest of the day (similar to the chilling photographs you can see of the bodies at concentration camps). So this is the frozen scream that you cannot forget. We cannot forget the screams and the outrage at the terrible things that have passed, but we must not dwell on them. To remember and to dwell on are very different things. It is extremely doubtful that most readers/listeners would catch this second reference, but, having used it, I felt the need to explain.

¹ Griffiths, Paul. *A guide to electronic music*. New York: Thames and Hudson, 1979, 39.

It is at this moment, as the protagonist is filled with these memories and thoughts, that the choir comes back in the form of the fourth movement. They tell the protagonist to stop thinking about these things, for dwelling on them will not help. The middle stanza is a repeat of ideas formed in the first movement.

When we are born, the light's within us

We will not live in muted, blind trust

This small couplet stamps into place the belief that not only are humans full of light, but they are born with it. Every human being is born special and with a unique ability to improve the world. The choir asserts that it will not blindly follow the calls of religion or any other group that states that it knows what one must do. Again, the choir does not impose its ideas upon what the protagonist should do. It is now, in these final moments, that the protagonist can open his eyes and see the bright world the choir has been painting for him. He can see the positive aspects in moments and is able to move past dwelling on negativity. He can, in essence, “see how shadows can shine.”

It was this movement in particular that gave me the most trouble compositionally. I wondered how I could conclude all of the ideas that I had brought forth. How could I get the protagonist to see what I wanted him to see? The most important thing that helped me get through these problems was realizing that I needed to reprise and reference ideas from the first movement. It was this restatement of ideas that allowed me to understand how to go about crafting this movement, and I was able to quote ideas in both the text and the music.

Part Two

Writing the Music

Once the text was completed (though not in its final state), I began writing the music. At this early stage I was not entirely happy with the text. I knew that I had the ideas right, though I had not executed them as well as I had hoped. Only the third movement went unchanged through the composition process. The third stanza of movement one and all of movements two and four were rewritten. Not having a choir to use during composition, I composed the entire piece at the piano, which presents its own difficulties. Some sonorities will sound wonderful on piano and terrible with voices and vice versa. So the actual composing took quite a bit of imagination. Once I would finish a movement I would enter it all into Sibelius (a music notation program). I would listen to the MIDI version over and over again. I made sure to listen both with MIDI piano playing the notes and with MIDI winds (oboe and bassoon) playing. The problem was that the piano could not truly sustain notes the way a breath-based instrument can. When singing, or playing the bassoon for that matter, you are basically re-attacking the note constantly in order to keep producing it. The piano, on the other hand, immediately starts to decay. So listening with the piano gave me a great idea of what the harmonies would sound like, but the winds showed me the crescendos and decrescendos, especially on held notes. And so I set about writing music that would break this protagonist out of his shell.

I knew the basic form of the piece was to be ABCA. In other words, the outer movements would have similar aspects and the inner movements would have their own characteristics. Each movement follows the text for its form. The first, second, and fourth movements all have three stanzas, and they are all in some type of ternary form. The first

and second movements both categorize these sections with modulations to a new or old key. The first movement uses the ends of each stanza to modulate from the tonic (m. 1), A \flat major, to the chromatic submediant (m. 30), F major, and back (m. 50). The second movement traverses major thirds outlining the augmented triad A (m. 1), D \flat (m. 23), and F (m. 35). As in the first movement, the last lines of the second movement's stanzas are used as transitional musical material. The fourth movement is the only non-modulatory movement. It segments itself through noticeable changes in musical texture and rhythm (in mm. 1, 23, and 45).

The third movement is the only non-ternary based movement. Each of its four rhyming couplets constitutes a section of its form. They all begin with a version of the theme shown in Example 1.

Example 1: Movement III: “Remember (The Plea)” Measures 1-4

The musical score for Movement III: "Remember (The Plea)" Measures 1-4 is presented for six voices: Soprano, Mezzo, Alto, Tenor, Baritone, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with a forte (f) dynamic. The lyrics are "So, so, so, so," repeated across the measures. The Soprano, Mezzo, and Alto parts have a melodic line that rises and then falls. The Tenor part has a more active, rhythmic line. The Baritone and Bass parts have a steady, low melodic line.

Voice	Measure 1	Measure 2	Measure 3	Measure 4
Soprano	So,	so,	so,	so,
Mezzo	So,	so,	so,	so,
Alto	So,	so,	so,	so,
Tenor	So,	so,	so,	so,
Baritone	So,	so,	so,	so,
Bass	So,	so,	so,	so,

This theme is then repeated in measures 18, 41, and 51, in both major and minor and with different text, so that it functions as a signifier for the beginning of a new section. This movement recalls the form of the entire piece in that its form is also a kind of ABCA (mm. 1, 18, 41, and 51), though the final A is more of an A¹. The final iteration borrows a chord progression almost exactly from the beginning. Example 2 shows both of these sections. In the repeat the tenors hold their D4 into the third bar of the example, creating a major 7th with the mezzos and forming a more dissonant chord

Example 2: Movement III: “Remember (The Plea)” Measures 7-10 and 53-56

The musical score for Movement III: “Remember (The Plea)” consists of two systems of music for six voices: Soprano, Mezzo, Alto, Tenor, Baritone, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The first system (measures 7-10) features the lyrics “how the ro - mans fell. Un-tamed yet” with dynamics *mp*, *f*, *p*, and *mf*. The second system (measures 53-56) features the lyrics “get their fro - zen scream, fro - zen” with dynamics *f* and *ff*. The vocal parts are written in a style that suggests a choral or orchestral setting, with some parts having longer notes and others more active.

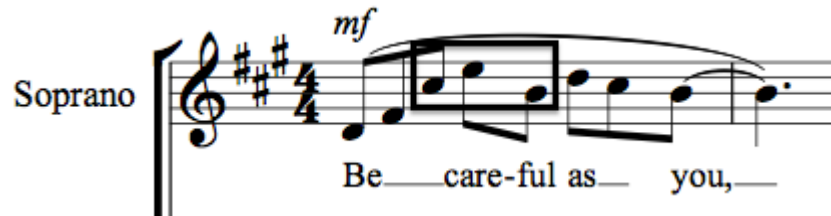
In addition to the form, there are certain themes and musical ideas that give this piece its overall shape and cohesiveness. As I have said, the last movement borrows a lot of ideas from the first. The two main themes of the first movement are shown in Example 3.

Example 3: Movement I: “Of Solace Light (The Promise)” Measures 1-4

The musical score is for four voices: Soprano, Alto, Tenor, and Bass. It is in 4/4 time and has a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "We as light fail to,". The score is divided into two themes. Theme A, marked with a piano (*p*) dynamic, covers measures 1 and 2. Theme B, marked with a forte (*f*) dynamic, covers measures 3 and 4. In measure 4, the Soprano part has a triplet of eighth notes. The dynamics change from *p* to *f* in measure 3 and then to *mf* in measure 4.

Theme A consists of the first two measures, a chord progression ($V \rightarrow V^{\#7} \rightarrow vi^{9-8}$) that reappears later in the movement in measures 46-47 and in movement four in measures 24-25 and 27-28. This theme has a greater purpose, which I will explain later. Theme B, however, is simply the soprano melody in measure 4. The pitch collection C, E \flat , B \flat is one that will return many times throughout the work. It appears between the altos and tenors in measures 7-9 of movement one and twice in a row in movement four (m.19 in the altos and tenors and mm. 20-21 in the sopranos). This motive is also a part of the theme for movement 2, shown in Example 4, though it is transposed up a half step.

Example 4: Movement II: “Follow Now (The Gift)” Measures 1-2



Lastly the motive can be found in the theme for movement three. If you look at the tenor melody in measure 1 (see Example 1) you can see that we have a retrograde of the transposed theme from movement two.

My main goal musically in this piece was to avoid the standard cadential formula. There are very few conventional $V \rightarrow I$ cadences, and they never appear as a closing figure. This is why Theme A is so important. The entire piece starts on a V chord in the key, but immediately takes away its dominant function. By having the major 7th appear so early I take away the ear's expectation. I, in fact, aim to trick the listener into thinking that the $E\flat$ chord is the tonic, which it is not. This happens again in measures 19 and 20 in the tenors and sopranos respectively. Again we find $D\sharp$ where we might expect $D\flat$, which negates the dominant function. At the end of the movement we almost get a true V chord. Scale degree 5 is in the bass and $D\flat$ is present, but we are missing the important leading tone for real dominant function. As the piece continues we see that other chords tend to take the place of V in cadential moments. These chords include IV, $\flat VI$, $\flat III$, and $\flat II$.

As I define it, a partial-authentic cadence is a cadence in which the chord resolving is a polychord containing a V and a IV chord. This happens in movements two

and three. Examples 5a and 5b show each of these moments. In both examples the notation E/D means an E major triad over a D major triad rather than the traditional E major triad over a D bass note.

Example 5a: Movement II: “Follow Now (The Gift)” Measures 8-9

Soprano
low — now. Don't think we know —

Alto
low now. Don't think we know your

Tenor
8 *mf* Be — care - ful as — you fol -

Bass
mf Be careful as — you fol -

Esus9-8 E/D

Example 5b: Movement III: “Remember (The Plea)” Measures 39-41

Soprano
Re - mem - ber. Need, *p*

Mezzo
Re - mem - ber. In - fer-nal need, *mp*

Alto
Re - mem - ber. Need, *p*

Tenor
8 Re - mem - ber. Need, *p*

Baritone
Re - mem - ber. Need, *p*

Bass
Re - mem - ber. Need, *p*

D/C Gm

In movement two the moment is approached as if it will be a regular V chord, but the tenor entrance outlines a IV^7 chord, denying the true cadence in measure 9. The cadence in movement three follows a long section of polychords. Starting with the pickup to measure 31 we hear both men and women sing a C chord, but, while the men stay on that chord, the women move to a D chord. This happens four times, after which we hear just the two chords on the word “Remember” which resolves to the minor i on “Infernal need.”

It is not until the final movement that we see a true authentic cadence in a home key. Even here, though, I start with a disguised cadence. In measures 13-14 there is a $V \rightarrow I$ motion though it is hidden slightly by inversions ($V^{6/4}$ and I^6) and by the tenors singing the sixth of the V chord rather than the seventh. We don’t get an unaltered cadence until the final five bars of the piece (Example 6).

Example 6: Movement IV: “Born With Light (The Awakening)” Measures 57-61

Soprano

dark. See how shad - ows can shine.

Alto

dark. See how shad - ows can shine.

Tenor

dark. See how shad - ows can shine.

Bass

dark. See how shad - ows can shine.

I refuse to give up this easily though. The traditional cadential motion ($vi^7 \rightarrow V^{4/3} \rightarrow I$) is finally unaltered, but we get no rest on the tonic. The final cadence, as has been true earlier in the movement, is reserved for a mode mixture chord. The movement had its first climactic cadential moment in measures 43-44 with the progression $ii \rightarrow bIII \rightarrow I$. The final cadence is a mere elaboration of this cadence. The last three measures are as follows: $vi^{7add4} \rightarrow bVI \rightarrow bIII^6 \rightarrow bIII^7 \rightarrow I^{add9}$. The vi takes the place of the predominant ii , and the bVI further chromaticizes the cadence. Similar chromatic cadences can be found in measures 28-29 and 71-73 of movement one and measures 47-50 of movement three.

This lack of harmonic clarity is a reflection of the lack of clarity that can be found in the text. The text offers very little specific advice to the protagonist. It merely points him in the right direction and tells him that he will figure it out for himself. I should note that the addition of soloists in the final movement was a purely musical decision. I felt that, in that moment, I wanted a few voices rising above the choir while the choir sang its own material. This also provides a nice interlude from the mostly homophonic texture that I employed throughout most of the work. This was a decision made in order to help push the text to the front. I make efforts in other moments (such as the bell tone sections in mm. 13-15 and 25-26 of movement one and the stretto-like entrances during the second movement) to break the texture. However, homophony is always at the forefront, both for its aid in the clarity of the text and for my own personal taste in choral writing.

Conclusion

After the Composing

Once I finished composing I had to deal with the potentially harder task of performing the piece. I knew that I had not written a simple piece and that it would take a lot of work to get it right. Unfortunately the longtime choir conductor, Paul Althouse, retired in the fall of 2012, just as I was wrapping up the piece. I considered doing something similar to what I had done with “For Have I Found” and assembling my own group of 20 or so singers. I would then have had to plan and lead rehearsals and eventually conduct the piece. In a moment of sheer luck, however, the interim choir director, Simon Holt, mentioned in his interview that he would be interested in performing a student-composed piece. Thrilled, I sent him my drafts and eventually my final copy.

I began to worry quite a bit in the weeks before the concert about the readiness of the piece. It is hard, and it would be a challenge for a professional choir. However, as things often do, the choir pulled it together in the last week and performed, though not perfectly, as well as I could have hoped. There are truly difficult passages in the piece, and I could not hope that a non-professional choir would nail them perfectly.

I knew that one of my colleagues, Jordan Hillman '13, was also writing a large-scale composition for his thesis. So while all of the composing was going on, I was also attempting to organize a concert at which both of our pieces could be performed. Most of this work came in the weeks immediately leading up to the concert long after the composing was done, and I have to say that I severely underestimated how difficult it would be. From getting posters and programs ready to figuring out risers for the choir,

and trying to make sure the choir was ready, I had some very busy weeks before that concert.

The concert took place on Thursday April 18th, and it was the first time that I was able to hear my piece sung in full, which was a wonderful experience. It was surprising just how short it seemed after all the work that went into it. I felt simultaneously thrilled and terrified as the choir walked onto the stage. Based on that premiere performance, I will likely revise the piece at some point in the future. It is so easy, in retrospect, to see what works and what does not. Some of the moments that I trusted would sound better with voices than piano are incredible while others fall a little bit flat (a great example of a section that sounded better on piano would be measures 38-46 of “Of Solace Light (The Promise)”). I would also say without a doubt that the fourth movement could, and probably should, be longer. But these worries will never disappear. There will always be something that could be improved about a piece, for no piece is perfect.

I had a truly surreal moment in the days leading up to the concert. As I was procrastinating my work by browsing the internet I came across a quote that sums up everything I wanted to say in just a few lines of text. I was so taken by this quote that I mentioned it in the closing moments of my speech, and I will leave it as food for thought, here at the end of my paper. The quote is from Peter H. Reynolds who is a children’s book author, and I found it on his Facebook page. He says, “A Reminder – There is more good than bad in this world, more light than darkness and you can make more light. April 15, 2013.”²

² “Peter H. Reynolds,” Facebook, accessed April 17, 2013, <https://www.facebook.com/PeterHamiltonReynolds>.

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Appendix

Full Score

Movement I: “Of Solace Light (The Promise)”... 25

Movement II: “Follow Now (The Gift)”... 32

Movement III: “Remember (The Plea)”... 38

Movement IV: “Born With Light (The Awakening)”... 50

Full Text

Movements I-IV... 55

Recording

CD in Flap

Of Solace Light (The Promise)

Ben Zacharia

Moderato ♩ = 72

p *f* *mf*

p *p* *f* *mf*

Soprano
We as light fail to, fail to e -

Alto
We as light fail to fail to e -

Tenor
We as light fail to fail to e -

Bass
We as light fail to fail to e -

6

p *f*

p *mp* *f*

p *f*

p *f*

- ver_ tru - ly dis - ap - pear.

- ver_ tru - ly dis - ap - pear.

- ver_ tru - ly tru - ly dis - ap - pear.

- ver_ tru - ly tru - ly dis - ap - pear.

12 **accel.** **A tempo**

Con-trol our sight but we will ne-ver ask

Con-trol our sight but we will ne-ver ask

Con-trol our sight but we will but we will ne-ver ask

Con-trol our sight but we will but we will ne-ver ask

18 **poco rit.** **A tempo**

for yours. We're far too bright to care for your

for yours. We're far too bright to care for your

for yours We're far too bright to care for your

for yours We're far too bright to care for your

accel. . . . A tempo

24

life-long search for true de - light.

life - long search for true de - light.

life-long search for true de - light.

life - long search for true de - light.

30

Più mosso

Pra-yers ne - ver searved us well. Well now it has ne-ver

Prayers ne-ver served us well. Well now it has ne-ver

Prayers ne - ver served us well. Well now it has

Prayers ne - ver served us well. Well now it has

35

mp

seemed, ne-ver seemed hard-er to for-get. Take this bright -

mp

seemed, ne-ver seemed hard-er to for-get. Take this bright -

p

ne - ver seemed hard - er to for - get. Take this bright -

p

ne - ver seemed hard - er to for - get. Take this bright -

40

poco rit. Tempo primo

f

- ness we're forced to work to work to share, to

f

ness we're forced to work to work to share, to

mp *mf*

ness we're forced to work to share.

mp *mf*

ness we're forced to work to share.

46

— share. So, so with - out a shout,

— share. So, so with - out a shout, breathe

— So, so with - out a shout, breathe

— So, so with - out a shout, breathe

52 *poco rit.* $\text{♩} = 65$

breathe in. Choose this fall de - void of doubt. For here we will stand and

in. Choose this fall de - void of doubt. For here we will stand and

in. Choose this fall de - void of doubt. For here we will stand and

in. Choose this fall de - void of doubt. For here we will stand and

♩=120

30

59

Quicker

rall.

mf

wait. Now, in your own way, close your eyes.

mf

wait. Now, in your own way, close your eyes.

mf

wait. It

wait.

65

p

It is time to-day. Sul - len, sul - len

p

It is time to-day. Sul - len, sul - len

p

is time to-day to end this sul - len, sul - len

mf

p

It is time to-day. Sul - len, sul - len

rit.

accel.

71

mut - ed shad - ow life.

mut - ed shad - ow life. *f* Come

mut - ed shad - ow life.

mut - ed shad - ow life.

75

molto rit.

f *p*
Come here, hear our sol - ace light.

p
here, hear our sol - ace light.

f *p*
Come here, hear our sol - ace light.

f *p*
Come here, hear our sol - ace light

Follow Now (The Gift)

Ben Zacharia

$\text{♩} = 88$
Lively
mf

Soprano
 Be care-ful as you, be care - - - ful

Alto
mf
 Be care-ful as you, be care - ful as

Tenor
 8

Bass

5

as you fol - - low now. Don't think we know

you fol - - low now. Don't think we know your

mf
 Be care-ful as you fol -

mf
 Be care-ful as you fol -

10

your__ way. Don't think we

way. Don't think we

low now.__ Don't think we know your way. Don't think we know your

low now.__ Don't think we know your way.

14

know your way.__ We are but the sing - ers_ of hope.

know your way.__ We are but the sing - ers of hope

way, your way.__ We are but the sing - ers_ of hope.

Your way__ We are but the sing - ers of hope.

21 rit.

mp With a pow-er__ to lead__

mp Shed light; turn your dark-ness a - way. *mp* With a pow-er__ to lead

mp A-way. And now

p Turn your dark - ness a - way, a - way. *mp* And - - now

26 molto rit. A tempo

mf not topped by your wil-ling-ness to doubt.__ *mp* Find a com-plex two-fold of

mf not topped by your wil-ling-ness to doubt. *mp* Find a com-plex two-fold of

mf not topped by your wil-ling-ness to doubt.__ *mp* Find a com - plex

mf not topped by your wil-ling-ness to doubt.__ *mp* Find a com - plex

30 *f* *mp*

cre-a - tiv - i - ty____ and hope. Hope to guide you to be- lief____ and

cre-a - tiv - i - ty____ and hope. Hope to guide you to be- lief____ and

Cre-a - tiv-i - ty and hope.____ Hope to guide you to be- lief____ and

Cre-a - tiv-i - ty and hope.____ Hope to guide you to be- lief____ and

36 *rit.* *mf*

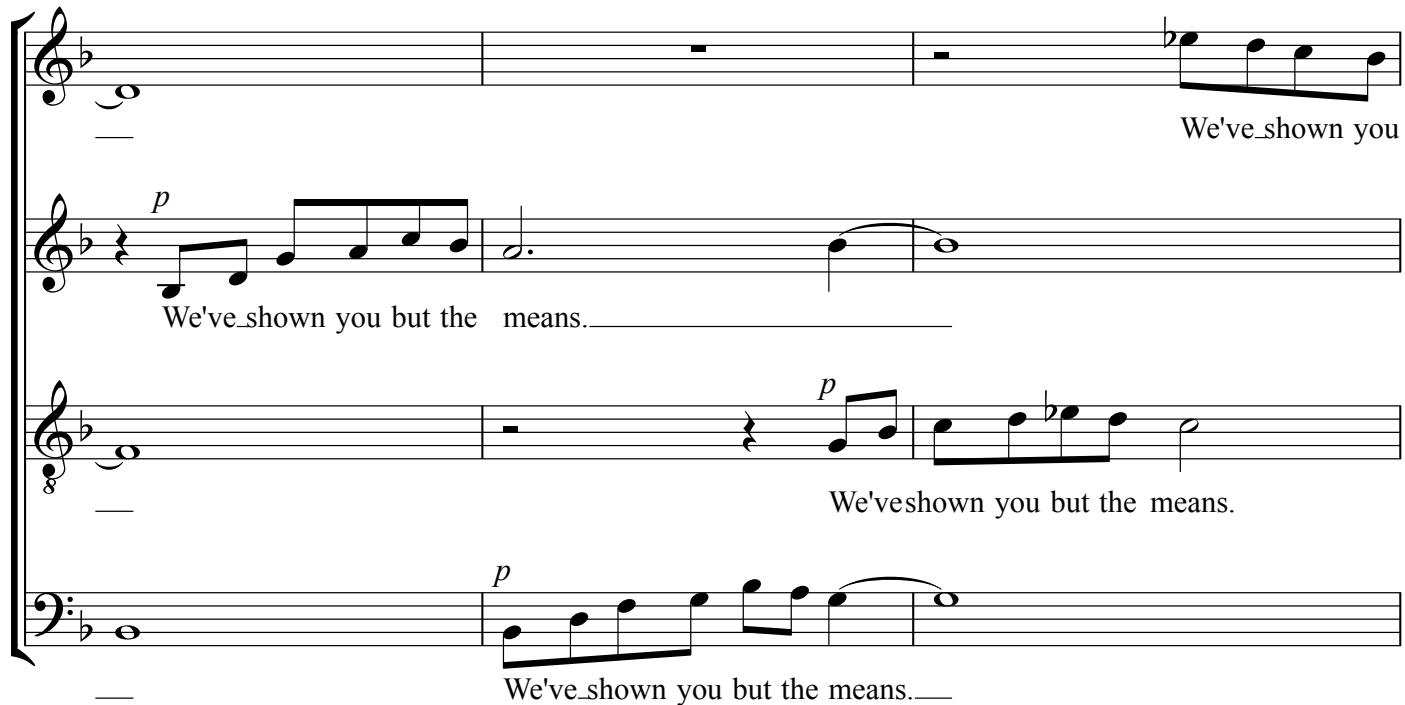
on to strength.____ We're here to watch and fol - low now.____

on to strength.____ We're here to watch and fol - low now

on to strength.____ We're here to watch and fol - low now.____

on to strength.____ We're here to watch and fol - low now____

42



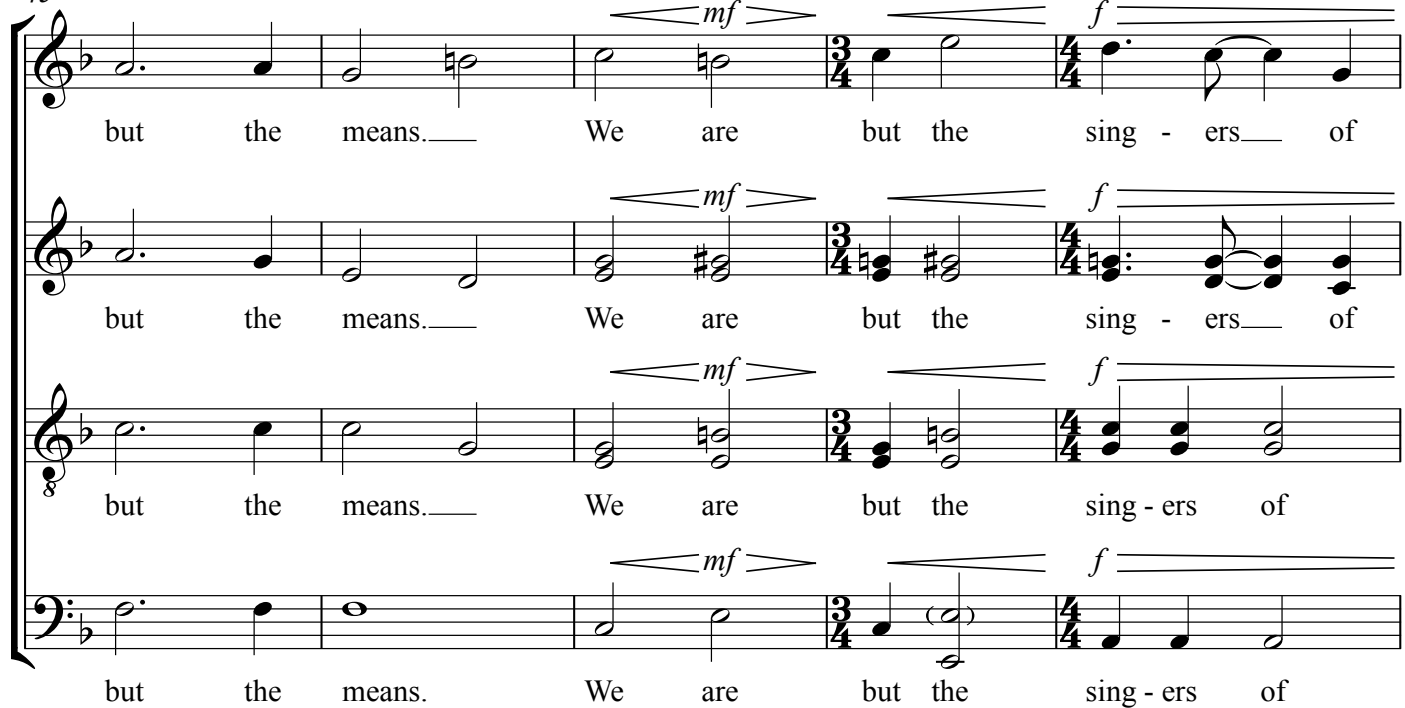
We've shown you

p We've shown you but the means.

p We've shown you but the means.

p We've shown you but the means.

45



but the means. We are but the sing - ers of

but the means. We are but the sing - ers of

but the means. We are but the sing - ers of

but the means. We are but the sing - ers of

50

p

hope. You must be the one to lead.

p

hope. You must be the one to lead.

p

hope. You must be the one to lead.

p

hope. You must be the one to lead.

Remember (The Plea)

Ben Zacharia

Largo

The musical score is for a six-part vocal setting. It is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Largo' and the dynamics are marked 'f' (forte). The lyrics are 'So, so, so, so, so'.

Soprano
So, so, so, so, so

Mezzo
So, so, so, so, so

Alto
So, so, so, so, so

Tenor
So, so, so, so, so

Baritone
So, so, so, so, so

Bass
So, so, so, so, so

Più mosso

6

this is how the ro-mans fell. Un-tamed yet lost, yet
 this is how the ro - mans fell. Un-tamed yet lost, yet
 this is how the ro - mans fell. Un-tamed yet lost, yet
 this is how the ro - mans fell. Un-tamed yet lost, yet
 this is how the ro - mans fell. Un-tamed yet lost, yet
 this is how the ro - mans fell. Un-tamed yet lost, yet

13

lost what they knew well. With,

lost what they knew well. With,

lost what they knew well. With,

lost what they knew well. With,

lost what they knew well. With,

lost what they knew well. With,

19

with, with po - wer, with po - wer and po - ten - tial

with, with po - wer, po - wer and po - ten - tial

with, with po - wer, po - wer and po - ten - tial

with, with po - wer, po - wer and po - ten - tial

with, with po - wer, po - wer and po - ten - tial

with, with po - wer, po - wer and po - ten - tial

Detailed description: This musical score block contains six staves of music, numbered 19 to 24. The music is written for six voices, with three staves in treble clef and three in bass clef. The key signature is one sharp (F#). The time signature changes from 3/4 to 5/4 between measures 22 and 23. The lyrics are 'with, with po - wer, with po - wer and po - ten - tial'. Dynamics include a crescendo leading to a forte (f) marking in measure 22. The notation includes various note values, rests, and phrasing slurs.

25

p *mp* *mf* *accel.* *pp*

here, here, here. We must re-

p *mp* *pp*

here, here. We must re-

p *mp* *pp*

here, here, here. We must re-

p *mp* *pp*

here, here, here. We must re-

p *mp* *pp*

here, here, here. We must re-

p *mp* *pp*

here, here, here. We must re-

31

mem - ber how_ to__ steer.___ Re - mem - ber how to steer.___ Re -

mem - ber how_ to__ steer.___ Re - mem - ber how to steer.___ Re -

mem - ber how_ to__ steer.___ Re - mem - ber how to steer.___ Re -

8 mem - ber how_ to__ steer.___ Re - mem - ber how to steer.___ Re -

mem - ber how_ to__ steer.___ Re - mem - ber how to steer.___ Re -

mem - ber how_ to__ steer.___ Re - mem - ber how to steer.___ Re -

35

mem - ber how to__ steer.____ Re mem-ber how to__ steer.____ Re - mem -

mem - ber how to__ steer.____ Re mem-ber how to__ steer.____ Re - mem -

mem - ber how to__ steer.____ Re mem-ber how to__ steer.____ Re - mem -

8 mem - ber how to__ steer.____ Re mem-ber how to__ steer.____ Re - mem -

mem - ber how to__ steer.____ Re mem-ber how to__ steer.____ Re - mem -

mem - ber how to__ steer.____ Re mem-ber how to__ steer.____ Re - mem -

40

Tempo primo

ber. Need, need for some-thing new_____ can

ber. *mp* In - fer-nal need, in - fer-nal need for some - thing new_____ can

ber. *p* Need, need for some - thing new_____ can

8 ber. *p* Need, need for some - thing new_____ can

ber. *p* Need, need for some - thing new_____ can

ber. *p* Need, need for some - thing new_____ can

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in G major (one sharp) and 4/4 time. It begins at measure 40. The tempo is marked 'Tempo primo'. The first voice part (Soprano) starts with a piano (*p*) dynamic. The second voice part (Alto) starts with a mezzo-piano (*mp*) dynamic. The third, fourth, and fifth voice parts (Tenor 1, Tenor 2, and Bass) all start with a piano (*p*) dynamic. The lyrics are: 'ber. Need, need for some-thing new_____ can'. The second voice part has a different lyric: 'ber. In - fer-nal need, in - fer-nal need for some - thing new_____ can'. The score includes various musical notations such as whole notes, half notes, quarter notes, eighth notes, and rests. There are also crescendo and decrescendo hairpins, and a fermata over the final note of each line.

46

blind us from what's real and true. Best not,

blind us from what's real and true. Best

blind us from what's real and true. Best

blind us from what's real and true. Best not,

blind us from what's real and true. Best

blind us from what's real and true. Best

52

The musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the last two are piano accompaniment (Right Hand, Left Hand). The key signature has one sharp (F#), and the time signature changes from 7/8 to 3/4 and then to 6/4. Dynamics include *f* (forte) and *ff* (fortissimo). Lyrics are written below each staff.

best__ not for - get their fro - zen scream fro - zen scream__ but
not____ for - get their fro - zen scream, fro - zen scream____ but
not____ for - get their fro - zen scream, fro - zen scream____ but
not____ for - get their fro - zen scream, fro - zen scream____ but
not____ for - get their fro - zen scream, fro - zen scream____ but
not____ for - get their fro - zen scream, fro - zen scream____ but

[illegible]

61 *p*

and then per - chance to dream.

and then per - chance to dream.

and then per - chance to dream.

and then per - chance to dream.

and then per - chance to dream.

and then per - chance to dream.

Born With Light (The Awakening)

Ben Zacharia

$\text{♩} = 80$

Moderato *mp* **rit.** **A tempo** *p*

Soprano
Still_____ this train.____ Still this train of____

Alto
Still_____ this train. Still_____ this train of

Tenor
Still_____ this train. Still this train of

Bass
Still_____ this train. Still_____ this train of

7 **rit.**

thought for it helps no one. It helps____ no one.____

thought for____ it helps____ no one. It____ helps no one.

thought for it helps no one. It helps no one.

thought for it helps no one. It_____ helps no one.

14

A tempo

Still the wind of the storm. No long-er

Still the wind of the storm. Its howl is no long-er

Still the wind of the storm. Its howl is no long-er

Still the wind of the storm. No long-er

21

2 Female Soloists

heard. When we are born the light, when we are born

heard. When we are born the light, when we are born

heard. When we are born the light, when we are born

heard. When we are born the light, when we are born

♩=60

27

the light's with - in us, with in us.

the light's with - in us, with - in us.

the light's with - in us, with - in us. *mf* We,

the light's with - in us, with - in us. *mf* We,

the light's with - in us, with - in us. *mf* We,

35

We will not live in mu -

We will not live in mut - ed

we will not live in mut - ed

we will not live in mut - ed

we will not live in mut - ed

43 *ted blind* *ff* **Slower than the beginning**

ted blind trust. *ff* *p*

blind trust. *ff* *p* Let the light be your strength,

blind trust. *ff* *p* Let the light be your strength,

blind trust. *ff* *p* Let the light be your strength,

blind trust. *ff* *p* Let the light be your strength,

50 *mf*

as your eyes op - en op - en let them

mf

and as your eyes op - en op - en let them

mf

as your eyes op - en op - en let them

mf

as your eyes op - en op - en let them

56

rall.

find the dark. See how shadows can shine.

find the dark. See how shadows can shine.

find the dark. See how shadows can shine.

find the dark. See how shadows can shine.

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The tempo is marked 'rall.' (rallentando). The lyrics are 'find the dark. See how shadows can shine.' The score is divided into four staves, each corresponding to a voice part. The Soprano staff starts with a treble clef and a key signature of four flats. The Alto staff starts with a treble clef and a key signature of four flats. The Tenor staff starts with a treble clef and a key signature of four flats. The Bass staff starts with a bass clef and a key signature of four flats. The music is written in a style that is simple and clear, with a focus on the lyrics. The lyrics are written below the notes, and the notes are written on a five-line staff. The music is written in a style that is simple and clear, with a focus on the lyrics. The lyrics are written below the notes, and the notes are written on a five-line staff.

1 - Of Solace Light (The Promise)

We, as light, fail to ever truly disappear.
Control our sight, but we will never ask for yours.
We're far too bright to care for your lifelong search
For true delight. Prayers never served us well.

Well, now, it has never seemed harder to forget.
Take this brightness we're forced to work to share.
So, without a shout, breathe in. Choose this fall,
Devoid of doubt. For here we will stand and wait.

Now, in your own way, close your eyes.
It's time, today, to end this sullen, muted shadow-life.
Come here; hear our solace light.

2 - Follow Now (The Gift)

Be careful as you follow now,
Don't think we know your way.
We are but the singers of hope.
Shed light; turn your darkness away

With a power to lead not topped by your willingness to doubt.
Find a complex, twofold, of creativity and hope,
Hope to guide you to belief and on, to strength.

We're here to watch and follow now.
We've shown you but the means.
We are but the singers of hope.
You must be the one to lead.

3 - Remember (The Plea)

So this is how the Romans fell:
Untamed yet lost what they knew well.
With power and potential here
We must remember how to steer.
Infernal need for something new
Can blind us from what's real and true.
Best not forget their frozen scream,
But learn and then perchance to dream.

4. Born With Light (The Awakening)

Still this train of thought
For it helps no one.
Still the wind of the storm.
Its howl is no longer heard.

When we are born, the light's within us.
We will not live in muted, blind trust.

Let the light be your strength.
And as your eyes open,
Let them find the dark.
See how shadows can shine.