

Water Ruminations

for chamber choir, choir, organ, and electronics

text by

Rumi

Coleman Barks, translator

music by

Tom Flaherty

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Performance duration about 25 minutes

I. A WATER WHEEL TURNS

Inside water, a water wheel turns.
The star circulates with the moon.
We live in the night ocean wondering,
What are these lights?

II. ENTERING THE SHELL

Love is alive, and someone borne
along by it is more alive than lions

roaring or men in their fierce courage.
Bandits ambush others on the road.

They get wealth, but they stay in one
place. Lovers keep moving, never

the same, not for a second! What
makes others grieve, they enjoy!

When they look angry, don't believe
their faces. It's spring lightning,

a joke before the rain. They chew
thorns thoughtfully along with pasture

grass. Gazelle and lioness, having
dinner. Love is invisible except

here, in us. Sometimes I praise love;
sometimes love praises me. Love,

a little shell somewhere on the ocean
floor, opens its mouth. You and I

and we, those imaginary beings, enter
that shell as a single sip of seawater.

III. WATER FROM YOUR SPRING

What was in that candle's light
that opened and consumed me so quickly?

Come back, my friend! The form of our love
is not a created form.

Nothing can help me but that beauty.
There was a dawn I remember

when my soul heard something
from your soul. I drank water

from your spring and felt the current take me.

IV. THE SWEET COLD WATER

We are the mirror as well as the face in it.
We are tasting the taste this minute of eternity.
We are pain and what cures pain, both.
We are the sweet cold water and the jar that pours.

V. FLUTES FOR DANCING

It's lucky to hear the flutes for dancing
coming down the road. The ground is glowing.
The table set in the yard.

We will drink all this wine tonight
because it's Spring. It is.
It's a growing sea. We're clouds
over the sea,
or flecks of matter
in the ocean when the ocean seems lit from within.
I know I'm drunk when I start this ocean talk.

Would you like to see the moon split
in half with one throw?

VI. SINGING

When the soul first put on the body's shirt,
the ocean lifted up all its gifts.

When love first tasted the lips
of being human, it started singing.

Texts by Rumi, translated by Coleman Barks
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for the Millennium Consort Singers, Martin Neary, conductor
and the Pomona College Choir, Donna Di Grazia, conductor

Water Ruminations

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I. A Water Wheel Turns

Lento ♩ = 60

CHAMBER CHOIR

Soprano

Alto

Tenor

Bass

p

In-side wa - ter, In-side wa -

p

In-side wa - ter, — In-side wa - ter, — In-side wa - ter, —

CHOIR

Soprano

Alto

Tenor

Bass

Lento ♩ = 60

Organ

p

Water Ruminations – I. A Water Wheel Turns

5 *p*

S
A
T
B

In - side wa - ter, In - side

ter, In - side wa - ter, In - side wa - ter,

In - side wa - ter, —

5 *p*

S
A
T
B

In - side

In - side

p In - side wa - ter, In - side wa - ter,

In - side wa - ter, In - side wa -

In - side wa - ter, — In - side wa - ter, —

5

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. It consists of three systems of music. The first system has three measures. The Soprano part begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Alto part has a whole rest. The Tenor part has a quarter note G3, a quarter rest, and a whole rest. The Bass part has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter rest. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the right hand and a half note G2 in the left hand. The second system also has three measures. The Soprano part has a whole rest, followed by a half note G4, and a quarter note A4. The Alto part has a whole rest. The Tenor part has a quarter note G3, a quarter rest, and a whole rest. The Bass part has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter rest. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the right hand and a half note G2 in the left hand. The third system has three measures. The Soprano part has a whole rest, followed by a half note G4, and a quarter note A4. The Alto part has a whole rest. The Tenor part has a quarter note G3, a quarter rest, and a whole rest. The Bass part has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter rest. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the right hand and a half note G2 in the left hand.

The musical score is divided into three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a Flute staff. The vocal parts have lyrics: "wa - ter, In - side wa - ter, In - side wa - ter, In - side". The Tenor and Bass parts feature triplet patterns. The Flute part consists of a melodic line in the right hand and a sustained bass line in the left hand. The score includes dynamic markings such as *p* and *8*.

System 1:

- Soprano:** wa - ter, In - side wa - ter, In - side wa - ter, In - side
- Alto:** (rest)
- Tenor:** In - side wa - ter, In - side wa - ter, (triplet) In - side wa - ter, (triplet) In - side wa - ter,
- Bass:** (rest) *p* In - side wa - ter, (triplet) In - side wa - ter,
- Flute:** (melodic line)

System 2:

- Soprano:** wa - ter, In - side wa - ter, In - side wa - ter, In - side
- Alto:** wa - ter, (rest) In - side wa - ter,
- Tenor:** ter, (triplet) In - side wa - ter, (triplet) In - side wa - ter,
- Bass:** In - side wa - ter, (triplet) In - side wa - ter, In - side wa - ter,
- Flute:** (melodic line)

System 3:

- Soprano:** wa - ter, In - side wa - ter, In - side wa - ter, In - side
- Alto:** (rest)
- Tenor:** (triplet) In - side wa - ter, (triplet) In - side wa - ter,
- Bass:** In - side wa - ter, (triplet) In - side wa - ter,
- Flute:** (melodic line)

11

S wa - ter, In - side wa - ter, In - side wa - ter,

A In - side wa - ter,

T ter, In - side wa - ter, In - side wa - ter,

B In - side wa - ter, In - side wa - ter,

11

S wa - ter, In - side wa - ter, In -

A In - side wa - ter,

T In - side wa - ter, In - side wa - ter, In - side wa -

B In - side wa - ter, In - side wa - ter, In - side wa - ter,

11

Fl.

Water Ruminations – I. A Water Wheel Turns

14 *mp*

S In - side _____ wa - ter, In - side wa -

A _____ In - side wa - ter, *mp* wa -

T $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ In - side wa - ter, In - side wa - ter, In - side

B _____ In - side wa - ter, _____ In - side wa - ter, _____ In - side wa - ter,

14 *mp*

S side wa - ter, In - side In - side

A In - side In - side wa - ter, *mp* In - side wa - ter,

T $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ ter, In - side wa - ter, In - side wa - ter, *mp* In - side wa - ter, In - side wa - ter,

B In - side wa - ter, _____ In - side wa - ter, _____ In - side wa - ter, _____

14

Water Ruminations – I. A Water Wheel Turns

17

S ter, In - side wa - ter, wa - ter, wa - ter, wa - ter,

A ter, In - side wa - ter

T In-side wa - ter, In-side wa-ter, wa - ter, In - side wa - ter, In - side wa - ter,

B In - side In - side In - side In - side

17

S side wa - ter, wa - ter wa - ter, wa - ter,

A wa - ter, In - side wa - ter,

T In - side In-side wa - ter, In-side wa-ter, wa - ter,

B In-side wa-ter, In-side wa-ter, In-side wa-ter, In-side wa-ter, In - side wa - ter, In - side wa - ter,

17

Piano accompaniment

20

S *mf* wa - ter, wa - ter, wa - ter, wa - ter,

A *mf* In - side wa - ter, a wa - ter wheel

T *mf* In - side wa - ter, a wa - ter wheel

B *mp* wa - ter, In - side

20

S *mf* wa - ter, wa - ter, wa - ter, wa - ter,

A *mf* In - side wa - ter, a wa - ter wheel

T *mp* In - side wa - ter, In - side wa - ter, In - side wa - ter, In - side wa - ter,

B *mp* In - side wa - ter, In - side wa - ter, In - side wa - ter, In - side wa - ter,

20

Water Ruminations – I. A Water Wheel Turns

22 *mf*

S wa - ter, The star cir - cu - lates with the

A turns. *mf*

T turns. *mf* The star

B In - side wa - ter, The

22 *mf*

S wa - ter, The star cir - cu - lates with

A turns.

T In - side wa - ter, In - side wa - ter, In - side wa - ter, In - side wa - ter,

B In - side wa - ter, In - side wa - ter,

22

24

S
moon, cir - cu - lates

A
3
3
ciculates with the moon, cir - cu - lates

T
8
3
The star ciculates cir - cu - lates

B
3
3
star ciculates with the moon, cir - cu - lates cir - cu - lates

24

S
the moon, cir - cu - lates

A
mp
p
cir - cu - lates cir - cu - lates

T
mf 3 3 3 *f* 3 3 3 *mf* 3 3 3
In side wa - ter, In side wa - ter, In - side wa - ter, In - side wa - ter,

B
mf *f* *mf*
In - side wa - ter, In - side wa - ter, In - side wa - ter, In - side wa - ter,
In - side wa - ter In - side wa - ter In - side wa - ter

24

Piano accompaniment staves (Grand Staff) with treble and bass clefs.

Water Ruminations – I. A Water Wheel Turns

27 *mf*
 S In - side wa - ter, a wa - ter wheel turns.
 A *mf* In - side wa - ter, a wa - ter wheel turns.
 T *mf* In - side wa - ter, a wa - ter wheel turns.
 B *p* In - side wa - ter, *f* In - side wa - ter, wa - ter

27 *f*
 S In - side wa - ter, In - side
 A *mp* In - side wa - ter, *f* In - side wa - ter,
 T *p* In - side wa - ter, *mf* In - side wa - ter, *f* In - side wa - ter,
 B *p* In - side wa - ter, *mf* In - side wa - ter, *f* wa - ter

27

30

Soprano: We live in the
Alto: We live in the night o - cean
Tenor: We live in the night o - cean won - der - ing,
Bass: In - side wa - ter,

p

30

Soprano: wa - ter, We live in the night
Alto: In - side wa - ter, We live in the night o - cean
Tenor: In - side wa - ter, We live in the night
Bass:

mf *p* *mp* *p*

30

Piano accompaniment for measures 30-32, showing a sustained bass line in the left hand and a treble line with rests.

33

S
night o - cean
won - der - ing, — We live in the night o - cean

A
won - der - ing, — live in the night o - cean
won - der - ing, —

T
— We live in the night o - cean — won - der - ing, —

B
p
We live in the night o - cean won - der - ing, —

33

S
o - cean We live in the night o - cean We live in the night o - cean We live in

A
We live in the night o - cean

T
o - cean won - der - ing, — We

B
We live in the night o - cean We live in the night o - cean

33

36

S
won - der - ing, What are these lights?

A
What are these lights?

T
What are these lights?

B
won - der - ing, What are these lights?

36

S
the night o - cean

A

T
live in the night o - cean

B
What are these lights?

36

Water Ruminations – I. A Water Wheel Turns

39

S *p* What are these lights? What are these lights? *mp* What are these lights? —

A *p* What are these lights? — *mp* What are these lights?

T *p* What are these lights?

B What are these lights? What are these lights? What are these lights? What are these

39

S

A *p* What are these lights?

T *p* What are these lights? —

B *p* What are these lights?

39

Piano accompaniment

42 *mf* *f*

S What are these lights? What are these lights?

A *mf* *f*

A What are these lights? What are these lights?

T *f*

T What are these lights?

B *mf* *f*

B lights? What are these lights? What are these lights? What are these lights? What are these lights?

42 *p* *mp* *mf*

S What are these lights? What are these lights? What are these lights?

A *mp* *mf*

A What are these lights? What are these lights?

T *mp*

T What are these lights?

B *mp* *mf*

B What are these lights? What are these lights?

42

What are these lights? What are these lights? What are these lights?

45 *pp* What are these lights? *pp* What are these

lights? What are these lights?

45 *f* What are these lights? *pp* these lights?

f What are these lights? *pp* these lights?

f What are these lights? *pp* these lights?

f What are these lights? *pp* these lights?

45 *pp* these lights? *pp* these lights?

47

Soprano: lights? What are these lights? What are these lights?

Alto: What are these lights? What are these lights? lights?

Tenor: What are these lights? What are these lights? What are these lights?

Bass: What are these lights? What are these lights?

Detailed description: This system contains the first four measures of the vocal ensemble. The Soprano part features a melodic line with a triplet of eighth notes in measures 48 and 49. The Alto part has a more active line with eighth and sixteenth notes. The Tenor part mirrors the Soprano's triplet patterns. The Bass part provides a steady accompaniment with quarter notes. The lyrics are repeated across the four parts.

47

Soprano: What are What are these lights?

Alto: these lights? these lights? these lights?

Tenor: these lights? these lights? are these lights?

Bass: these lights? these lights? are these lights?

Detailed description: This system contains the next four measures of the vocal ensemble. The Soprano part has a more static line with sustained notes. The Alto part continues with eighth notes. The Tenor part has a mix of quarter and eighth notes. The Bass part continues with quarter notes. The lyrics are repeated across the four parts.

47

Detailed description: This system shows the piano accompaniment for the first four measures. The right hand has a simple melodic line with eighth notes. The left hand provides harmonic support with chords and single notes. The music is in a 3/4 time signature.

3 min.

for the Millennium Consort Singers, Martin Neary, conductor
and the Pomona College Choir, Donna Di Grazia, conductor

Water Ruminations

text by Rumi
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music by
Tom Flaherty

Allegro ♩ = 120

II. Entering the shell

CHAMBER CHOIR

Soprano

Alto

Tenor

Bass

f 3

Love is a-

Allegro ♩ = 120

CHOIR

Soprano

Alto

Tenor

Bass

Allegro ♩ = 120

Organ

5 *f* 3

S Love is a - live, Love is a - live, Love is a - live, Love is a -

A *f* 3 Love is a - live, Love is a - live,

T live, Love is a - live,

B *f* 3 Love is a - live, Love is a - live,

5

S

A

T

B *f* 3 Love is a -

CHAMBER CHOIR

5

3 3 3 3 3 3 3

This musical score is for the piece 'Water Ruminations – II. Entering the Shell'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is set in 4/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system shows the vocalists entering with the lyrics 'live, Love is a - live, and'. The second system features a crescendo from mezzo-forte (mf) to forte (f), with the lyrics 'Love is a live, Love is a live, Love is a -'. The third system continues with the lyrics 'live, Love is a - live, Love is a - live,'. The piano accompaniment consists of arpeggiated triplets in the left hand and sustained chords in the right hand. The score ends with a final double bar line and repeat signs in all parts.

11

S
some - one borne a-long by it is more a - live than li - ons roar - ing _

A
some - one borne a-long by it is more a - live than li - ons roar - ing _

T
some - one borne a-long by it is more a - live than li - ons roar - ing _

B
some - one borne a-long by it is more a - live than li - ons roar - ing _

11

S
live, Love is a - live, Love is a - live, li - ons roar - ing _

A
Love is a - live, Love is a - live, li - ons roar - ing _

T
Love is a - live, Love is a - live, li - ons roar - ing _

B
Love is a - live, Love is a - live, Love is a - live, Love is a - live, li - ons roar - ing _

11

Love is a - live, is a - live, is a - live, more than li - ons roar - ing _

Water Ruminations – II. Entering the Shell

14 *mf*

S *mf*

A *mf*

T

B

or men in their fierce cour - age.

or men in their fierce cour - age.

14

S

A

T *mf*

B *mf*

or

or men in their fierce

fierce cour - age.

14 *mf*

mf

3 6 3 6 3 6 3 6 3 6 3 6

17

S
A
T
B

mf fierce cour-age.

or men in their fierce cour-age.

mf fierce cour-age.

mf fierce cour-age. fierce

Detailed description: This system contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 17 through 19. The Soprano part begins in measure 19 with a half note 'fierce' and a quarter note 'cour-age.' marked *mf*. The Alto part has lyrics 'or men in their fierce cour-age.' across measures 17-19. The Tenor part has lyrics 'fierce cour-age.' in measure 19, marked *mf*. The Bass part has lyrics 'fierce cour-age. fierce' across measures 17-19, with the first 'fierce' marked *mf*. The piano accompaniment is not shown in this system.

17

S
A
T
B

men in their fierce cour-age. or men in their fierce

cour-age. or men in their fierce cour-age.

fierce cour-age. fierce cour-age.

Detailed description: This system contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 17 through 19. The Soprano part is silent. The Alto part has lyrics 'men in their fierce cour-age. or men in their fierce' across measures 17-19. The Tenor part has lyrics 'cour-age. or men in their fierce cour-age.' across measures 17-19. The Bass part has lyrics 'fierce cour-age. fierce cour-age.' across measures 17-19. The piano accompaniment is not shown in this system.

17

3 6 3 6 3 6 3 6 3 6 3 6

Detailed description: This system shows the piano accompaniment for measures 17 through 19. The right hand features a rhythmic pattern of eighth notes with triplets and sixths. The left hand has a bass line with similar rhythmic patterns. The piano part is in a key with one flat (B-flat major or D minor).

20 *f*
S Ban - dits am - bush oth - ers on the
A *f*
Ban - dits am - bush oth - ers on the
T *f*
Ban - dits am - bush oth - ers on the
B cour - age. fierce cour - age. Ban - dits am - bush oth - ers on the

20 *f*
S Ban - dits am - bush oth - ers on the
A *f*
cour - age. Ban - dits am - bush oth - ers on the
T *f*
Ban - dits am - bush oth - ers on the
B fierce cour - age. fierce cour - age. Ban - dits am - bush Ban - dits on the

20
Piano accompaniment with triplets and sixths.

23 *mf*

S road. They get wealth, They get

A road. They get wealth, They get

T road. They get wealth, They get

B road. They get wealth, They get

23 *mf*

S road. They get wealth,

A road. They get wealth,

T road. They get wealth,

B road. They get wealth,

23

26

S wealth, wealth, but they stay in one place. *mp* *f*

A wealth, CHAMBER CHOIR NON DIVISI wealth, but they stay in one place. *mp* *f*

T wealth, wealth, but they stay in one place. *mp* *f*

B wealth, wealth, but they stay in one place. *mp* *f*

26

S They get wealth, They get They get wealth, but they stay in one place. *mp* *f*

A They get wealth, They get LARGE CHOIR They get wealth, but they stay in one place. *mp* *f*

T They get wealth, They get They get wealth, but they stay in one place. *mp* *f*

B They get wealth, They get They get wealth, but they stay in one place. *mp* *f*

26

mp

29 *mp*

S Lov - ers keep mov - ing, Lov - ers keep mov - ing,

A Lov - ers keep mov - ing,

T Lov - ers keep mov - ing, Lov - ers keep

B Lov - ers keep mov - ing,

29

S

A

T

B

29

31

S Lov - ers keep mov - ing, Lov - ers keep mov - ing,

A Lov - ers keep mov - ing, Lov - ers keep mov - ing,

T mov - ing, Lov - ers keep mov - ing, Lov - ers keep

B Lov - ers keep mov - ing,

Detailed description: This block contains the first system of vocal staves. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The Soprano part begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "Lov - ers keep mov - ing,". The Alto part also has a treble clef and one flat, with lyrics "Lov - ers keep mov - ing, Lov - ers keep mov - ing,". The Tenor part has a treble clef and an octave sign (8) below it, with lyrics "mov - ing, Lov - ers keep mov - ing, Lov - ers keep". The Bass part has a bass clef and lyrics "Lov - ers keep mov - ing,". Musical notation includes quarter notes, eighth notes, and triplet markings (indicated by a '3' over a bracket) in the Soprano, Alto, and Tenor parts.

31

S

A

T

B

Detailed description: This block contains the second system of vocal staves, which are empty. The staves are labeled S, A, T, and B, corresponding to the vocal parts in the first system. The Soprano staff has a treble clef and one flat. The Alto staff has a treble clef and one flat. The Tenor staff has a treble clef and an octave sign (8) below it. The Bass staff has a bass clef.

31

Detailed description: This block contains the piano accompaniment. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and one flat. The piano part consists of chords and single notes, with some triplet markings. The lyrics "Lov - ers keep mov - ing," are written below the piano part.

33

S Lov - ers keep mov - ing,

A Lov - ers keep mov - ing, Lov - ers keep mov - ing,

T mov - ing, Lov - ers keep mov - ing, *mp* nev - er the

B Lov - ers keep mov - ing, Lov - ers keep mov - ing,

Detailed description: This system contains four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff begins with a measure rest followed by a triplet of eighth notes. The lyrics are: 'Lov - ers keep mov - ing,' for Soprano, Alto, and Bass; and 'mov - ing, Lov - ers keep mov - ing, nev - er the' for Tenor. The Tenor staff includes a dynamic marking *mp* and a triplet of eighth notes. The music is in a key with one flat and a 4/4 time signature.

33

S

A

T

B

Detailed description: This system consists of four empty vocal staves labeled S, A, T, and B, corresponding to the Soprano, Alto, Tenor, and Bass parts. Each staff begins with a measure rest. The system is numbered 33.

33

Detailed description: This system shows the piano accompaniment for the vocal parts. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music begins with a measure rest, followed by a series of chords and eighth notes. The system is numbered 33.

35

S

A

T

B

8

same, nev-er the same, Lov-ers keep mov - ing,

not for a sec-ond! not for a sec-ond! nev-er the same, not for a

35

S

A

T

B

8

35

38

S not for a sec-ond! they en-joy! they en-joy! they en-joy!

A Lov-ers keep mov-ing, they en-joy! they en-

T they en-joy! they en-

B sec-ond! they en-joy! they en-

38

S *mf* What makes oth-ers grieve, What makes oth - ers

A *mf* What makes oth-ers grieve, What makes oth - ers

T *mf* What makes oth-ers grieve, What makes oth - ers

B *mf* What makes oth-ers grieve, What makes oth - ers

38

42

S they en - joy! — they en - joy! — they en - joy! — they en - joy! —

A joy! — they en - joy! they en - joy! they en -

T joy! — they en - joy! they en - joy! they en -

B joy! — en - joy! en - joy! they en -

42

S grieve, What makes oth - ers grieve, What makes oth - ers grieve,

A grieve, What makes oth - ers grieve, What makes oth - ers grieve,

T grieve, What makes oth - ers grieve, What makes oth - ers grieve,

B grieve, What makes oth - ers grieve, What makes oth - ers grieve,

42

45

S *p* When they look an - gry, — When they look an - gry, — When *mp*

A joy! *p* When they look an - gry, — When they look an - gry, —

T joy! *p* When they look an - gry, — *mp* When they look

B joy! *p* When they look an - gry, — When they look an - gry,

45

S *f* they en - joy!

A *f* they en - joy!

T *f* they en - joy!

B *f* they en - joy!

45

48

S they look an - gry, When they look an - gry, When they look

A *mp* When they look an - gry, When they look an - gry,

T an - gry, — When they look an - gry, When

B *mp* When they look an - gry, When they look an - gry, *mf* When

Detailed description: This block contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff begins at measure 48. The Soprano part has lyrics: 'they look an - gry, When they look an - gry, When they look'. The Alto part has lyrics: 'When they look an - gry, When they look an - gry,'. The Tenor part has lyrics: 'an - gry, — When they look an - gry, When'. The Bass part has lyrics: 'When they look an - gry, When they look an - gry, When'. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are accents (>) over several notes.

48

S

A

T

B

Detailed description: This block shows four empty vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), starting at measure 48. Each staff has a small black square in the first measure of each system, likely indicating a rest or a specific performance instruction.

48

Detailed description: This block shows the piano accompaniment for measures 48 and 49. It consists of three staves: the right hand (treble clef) and two staves for the left hand (bass clef). The right hand has a melodic line with a slur over measures 48 and 49. The left hand provides harmonic support with chords and single notes.

50

S an - gry, When they look an - gry, they look an - gry, they look an - gry,

A *mf* When they look an - gry, When they look an - gry,

T they look an - gry, When they look an - gry, When

B they look an - gry, When they look an - gry, they look an - gry,

Detailed description: This block contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has two staves of music. The lyrics are: Soprano: "an - gry, When they look an - gry, they look an - gry, they look an - gry,"; Alto: "When they look an - gry, When they look an - gry,"; Tenor: "they look an - gry, When they look an - gry, When"; Bass: "they look an - gry, When they look an - gry, they look an - gry,". The Alto part includes a dynamic marking of *mf*. The music features various note values, rests, and accents.

50

S

A

T

B

Detailed description: This block shows four empty vocal staves, one for each voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a treble clef (except for Bass which has a bass clef) and a common time signature. There are small black rectangular marks on each staff, likely indicating where the vocal lines would be placed.

50

Detailed description: This block shows the piano accompaniment for the first system. It consists of three staves: the right hand (treble clef), the left hand (bass clef), and a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor) and a common time signature. It features chords, arpeggios, and melodic lines.

52

S they look an - gry, they look an-gry, they look an-gry, they look an - gry,

A When they look an - gry, they look an - gry, they look an - gry,

T they look an - gry, When they look an - gry, When they look an-gry,

B they look an - gry, they look an - gry, they look an - gry,

52

S don't be - lieve their fac - es.

A don't be - lieve their fac - es.

T don't be - lieve their fac - es.

B don't be - lieve their fac - es.

52

55

S
A
T
B

spring light-ning,
spring light-ning,
spring light-ning,

f

55

S
A
T
B

don't be-lieve their fac-es. don't be-lieve their fac-es. It's
don't be-lieve their fac-es. don't be-lieve their fac-es. It's
don't be-lieve their fac-es. don't be-lieve their fac-es. It's
don't be-lieve their fac-es. don't be-lieve their fac-es. It's

55

58

S
spring light-ning, light-ning, light-ning, light-ning, the rain.

A
spring light-ning, light-ning, light-ning, light-ning, the rain.

T
spring light-ning, light-ning, light-ning, light-ning, the rain.

B
mf a joke be-fore the rain. a

58

S
spring light-ning, spring light-ning, spring light-ning,

A
spring light-ning, spring light-ning, spring light-ning,

T
spring light-ning, spring light-ning, spring light-ning,

B
spring light - ning, spring light-ning, spring light-ning,

58

61

S
light-ning, the rain. be - fore the rain. the rain.

A
light-ning, the rain. a joke before the rain. the rain.

T
light-ning, the rain. a joke before the rain. the rain.

B
joke be-fore the rain. a joke be-fore the rain. the rain. the

61

S

A

T

B

61

64

S *f* *p*
the rain. the rain. the rain. the rain. They

A the rain. the rain. the rain. the rain. They *p*

T the rain. the rain. the rain. the rain. They *p*

B rain. the rain. the rain. the rain. They

64

S *mf* *f*
the rain. the rain.

A *mf* *f*
the rain. the rain.

T *mf* *f*
the rain. the rain.

B *mf* *f*
the rain. the rain.

64

67

S
 chew thorns thought - ful-ly
 They chew thorns thought - ful -

A
 chew thorns
 thought - ful - ly They *p* chew thorns

T
 8
 chew They chew thorns thought - ful-ly chew

B
 chew They chew thorns thought - ful-ly

67

S

A

T
 8

B

67

p

70

S ly They chew thorns thought-ful-ly

A thought - ful - ly

T thought - ful - ly They

B

70

S *p* a - long with pas - ture grass. with pas - ture grass. with

A *p* a - long with pas - ture grass. a - long with pas - ture grass.

T *p* with pas - ture grass. with

B *p* with pas - ture grass.

70

b₀

b₀

b₀

b₀

73

S
A
T
B

They chew thorns thought - ful-ly

chew thorns thought - ful-ly

They chew thorns thought - ful-ly

thought - ful -

Detailed description: This system contains the first three measures of a vocal quartet. The Soprano (S) part is mostly silent with rests. The Alto (A) part begins in measure 74 with the lyrics 'They chew thorns thought - ful-ly'. The Tenor (T) part begins in measure 73 with the lyrics 'chew thorns thought - ful-ly'. The Bass (B) part begins in measure 74 with the lyrics 'They chew thorns thought - ful-ly'. The lyrics for the Soprano in measure 75 are 'thought - ful -'.

73

S
A
T
B

pas - ture grass. with pas - ture grass.

pas - ture grass. thought - ful - ly

pas - ture grass.

Detailed description: This system contains the next three measures of the vocal quartet. The Soprano (S) part has the lyrics 'pas - ture grass. with pas - ture grass.' in measures 73 and 74. The Alto (A) part is silent. The Tenor (T) part has the lyrics 'pas - ture grass. thought - ful - ly' in measures 73, 74, and 75. The Bass (B) part has the lyrics 'pas - ture grass.' in measures 73 and 74.

73

Detailed description: This system shows the piano accompaniment for measures 73-75. The right hand is mostly silent with rests. The left hand has a bass line with notes in measures 73 and 74, and a sustained chord in measure 75.

76

S
thought - ful - ly thought - ful - ly Ga - zelle and li - on - ess, Ga -

A
thought - ful - ly thought - ful - ly Ga - zelle and

T
ly thought - ful - ly Ga - zelle and li - on - ess,

B
thought - ful - ly thought - ful - ly Ga -

76

S
Ga - zelle

A
Ga -

T
thought - ful - ly thought - ful - ly Ga -

B
Ga - zelle and

76

79

S zelle and li - on - ess, Ga - zelle and li - on - ess,

A li - on - ess, Ga - zelle and li - on - ess,

T Ga - zelle and li - on - ess, Ga - zelle and

B zelle and li - on - ess, Ga -

79

S and li - on - ess, hav - ing din - ner

A zelle and li - on - ess

T zelle and li - on - ess,

B li - on - ess, Ga - zelle and li - on -

79

81

S Ga - zelle and li - on - ess, Ga - zelle and li - on - ess,

A Ga - zelle and li - on - ess, Ga -

T li - on - ess, Ga - zelle and

B zelle and li - on - ess, hav - ing

81

S hav - ing din - ner hav - ing din - ner

A hav - ing din - ner hav - ing din - ner

T hav - ing din - ner. din - ner.

B ess, hav - ing din - ner.

81

83

S Ga-zelle and li-on-ess, Love is in vis-i - ble, Love is in vis-i - ble

A zelle and li-on-ess, Love is in vis-i - ble, Love is in -

T li-on-ess, Love is in vis-i - ble, Love is in -

B din - ner. Love is in vis-i - ble, Love is in -

83

S hav - ing din - ner Love is in vis-i - ble Love is in -

A hav - ing din - ner Love is in vis-i - ble, Love is in -

T hav - ing din - ner. Love is in vis-i - ble, Love is in -

B hav - ing din - ner. Love is in vis-i - ble, Love is in -

83

88

S Love is in - vis - i - ble

A vis - i - ble Love is in - vis - i - ble Love is in - vis - i - ble, Love is in -

T vis - i - ble

B vis - i - ble

88

S vis - i - ble

A vis - i - ble

T vis - i - ble

B vis - i - ble

88

93

S
vis - i - ble
ex - cept here, in us.

A
in - vis - i - ble,

T
8
ex - cept here, in us.

B

93

S
ex - cept

A
ex - cept

T
8

B

93

98 ♪ = ♩

S
A
T
B

98 ♪ = ♩

S
A
T
B

here, in us. _____

here, in us. _____

ex - cept here, in us. _____

ex - cept here, in us. _____

98 ♪ = ♩

Piano accompaniment

104 ♩ = ♩ ♩ = 80

Soprano, Alto, Tenor, and Bass vocal staves. Measures 104-107. All parts are silent, indicated by a horizontal line with a dash. The time signature is 4/4.

104 ♩ = ♩ ♩ = 80

Soprano, Alto, Tenor, and Bass vocal staves. Measures 104-107. Measures 104-106 are silent. In measure 107, the Tenor and Bass parts have lyrics: "Some - times I". The Tenor part has a sharp sign (#) before the first note. The dynamic marking *p* is present above the Tenor and Bass parts in measure 107. The time signature is 4/4.

104 ♩ = ♩ ♩ = 80

Piano accompaniment. Measures 104-107. The right hand plays a rhythmic pattern of eighth notes. In measure 107, there are triplets of eighth notes. The left hand plays a sustained bass line with a long note in measure 107. The time signature is 4/4.

108

S

A

T *p*
Some - times I praise love;

B *p*
Some - times I praise love;

108

S

A

T
praise love; Some - times I

B
praise love; Some - times I

108

108

III

S

A

T
8
Some - times I praise love;

B
Some - times I praise love;

III

S

A

T
8
praise love; Some - times I

B
praise love; Some - times I

III

The piano accompaniment for the third system consists of two staves. The right hand (treble clef) features a continuous sequence of triplets of eighth notes, with a key signature of one sharp (F#). The left hand (bass clef) has a sustained bass line with long horizontal lines indicating sustained notes.

114

S

A

T

B

some - times love prais - es me.

some - times love prais - es me.

114

S

A

T

B

praise love;

praise love;

114

The image displays a musical score for a vocal ensemble and piano. It is divided into three systems. The first system (measures 114-117) features Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The Tenor and Bass parts have lyrics: "some - times love prais - es me." The piano accompaniment is not visible in this system. The second system (measures 118-121) shows the vocal parts with lyrics: "praise love;". The piano accompaniment is also not visible. The third system (measures 122-125) shows the piano accompaniment. The right hand features a melodic line with triplets and eighth notes, while the left hand provides a harmonic accompaniment with sustained chords and a low bass line.

118

Soprano: Love, a

Alto: Love, a

Tenor: some-times love prais-es me. love prais-es me. Love, Love, a

Bass: love prais-es me. Love, Love, Love,

118

118

124

S lit - tle shell some - where on the o - cean floor, o - pens its mouth.

A lit - tle shell some - where some - where on the o - cean floor, o - pens its mouth.

T lit - tle shell some - where on the o - cean floor, o - pens its mouth.

B lit - tle shell some - where on the o - cean floor, o - pens its mouth.

124

S *p*
You

A

T

B

124

130

Soprano: *p* those im - ag - i - nar - y be - ings,

Alto: [rest]

Tenor: [rest]

Bass: [rest]

Measures 130-135. Soprano part begins with a piano (*p*) dynamic and the lyrics "those im - ag - i - nar - y be - ings,". The other parts are silent.

130

Soprano: and I _____ and we, You and I _____ and

Alto: *p* You _____ and I _____ I _____ and we, _____

Tenor: [rest] *p* You _____ and _____ I _____

Bass: [rest] *p* You _____ and _____ I _____

Measures 130-135. Soprano and Alto parts have lyrics and melodic lines. Tenor and Bass parts have lyrics and melodic lines starting in measure 133. Dynamics include piano (*p*).

130

Measures 130-135. Piano accompaniment with treble and bass clefs. The bass line features a continuous melodic line with a long slur across all measures.

136

Soprano: those im-ag - i - nar - y be-ings,

Alto: *p* those im - ag-i-nar - y be-ings, those im - ag-i-nar-y be-ings,

Tenor: ag - i - nar - y be-ings, those im - ag - i - nar - y be-ings,

Bass: (rest)

136

Soprano: we, and we,

Alto: (rest)

Tenor: I and we,

Bass: I and we,

136

Piano accompaniment featuring triplets in the right hand and sustained notes in the left hand.

140

S en - ter that shell en - ter that shell as a sin - gle sip

A en - ter that shell en - ter that shell as a sin - gle sip

T en - ter that shell en - ter that shell as a sin - gle sip

B en - ter that shell en - ter that shell as a sin - gle sip

140

S en - ter that shell en - ter that shell as a sin - gle sip

A en - ter that shell en - ter that shell as a sin - gle sip

T en - ter that shell en - ter that shell as a sin - gle sip

B en - ter that shell en - ter that shell as a sin - gle sip

140

146

S
— of sea-wat-er. sea - wat-er. sea - wat-er.

A
— of sea-wat-er. sea - wat-er. sea - wat-er.

T
8
— of sea-wat-er. sea - wat-er. sea - wat-er.

B
— of sea-wat-er. sea - wat-er. sea - wat-er.

146

S
— of sea-wat-er. sea - wat-er. sea - wat-er.

A
— of sea-wat-er. sea - wat-er. sea - wat-er.

T
8
— of sea-wat-er. sea - wat-er. sea - wat-er.

B
— of sea-wat-er. sea - wat-er. sea - wat-er.

146

be e #e

3 3 3 3 3

151 *pp*

S sea - wat - er. _____ wat - er. _____

A sea - wat - er. _____ wat - er. _____

T sea - wat - er. _____ wat - er. _____

B sea - wat - er. _____ wat - er. _____

151 *pp*

S sea - wat - er. _____ wat - er. _____

A sea - wat - er. _____ wat - er. _____

T sea - wat - er. _____ wat - er. _____

B sea - wat - er. _____ wat - er. _____

151

5'30"

for the Millennium Consort Singers, Martin Neary, conductor
and the Pomona College Choir, Donna Di Grazia, conductor

Water Ruminations

text by Rumi
translated by
Coleman Barks

music by
Tom Flaherty

Andante ♩ = 76

III. Water from your Spring

CHAMBER
CHOIR

Flute

Flute

Tenor

Bass

Andante ♩ = 76

Soprano

Alto

CHOIR

Tenor

Bass

Andante ♩ = 76

Organ

The musical score is arranged in three systems. The first system, labeled 'CHAMBER CHOIR', includes staves for Flute, Flute, Tenor, and Bass. The second system, labeled 'CHOIR', includes staves for Soprano, Alto, Tenor, and Bass. The third system is for the Organ, with a grand staff (treble and bass clefs). The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The time signature is 4/4. The organ part features a melodic line with triplets and a bass line with sustained notes. The choir parts are currently blank, with only a small black square indicating a rest or a specific instruction.

The musical score is arranged in three systems. The first system includes parts for Flute (Fl.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The second system includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The third system is a grand staff for the piano. The score features a key signature of one flat (B-flat) and a 3/4 time signature. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "What was in that can-dle's light ____". The piano accompaniment consists of a melodic line with triplets in the right hand and a bass line with sustained notes in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as triplets, slurs, and fermatas.

S 6 *mf* What was in that can-dle's light

A *mf* What was in that can-dle's light

T *mf* What was in that can-dle's light

B *mf* What was in that can-dle's light

S 6 *mf* What was in that can-dle's light What was in that can-dle's light What was

A *mf* Ah What was in that can-dle's light

T *mf* What was in that can-dle's light What was in that can-dle's light

B *mf* What was in that can-dle's light that

6 *mf*

9 *mf* What was in _____ that can-dle's light *f* What was in that can-dle's

A *mf* What was in that can-dle's light *f* that can - dle's

T *mf* What was _____ *f* _____

B *mf* What was _____ *f* in that _____ can-dle's

that can - dle's light, that can - dle's light, What was _____ in _____

9 *mf* in that can-dle's light _____ *f* What was in that can-dle's

A *mf* can - dle's light _____ that can-dle's light *f* What was in that can-dle's

T _____ *f* _____

B *mf* _____ *f* What was in _____

can - dle's light, that can - dle's light, oh What was

9 _____ _____ _____ _____

12

S light What was in that light What was in that

A light

T light in that can - dle's light

B — that can - dle's light was in that can - dle's

p *mp*

12

S light What was in that light

A light

T — that can - dle's light

B in that can - dle's light

p

12

15

S can - dle's light _____ that o - pened and con - sumed me so

A can - dle's light _____ that o - pened and con - sumed me so

T _____ that o - pened and con - sumed me so

B *p* light that can - dle's light that o - pened _____ so

15

S _____ *p* What was in that can - dle's light that o - pened and con - sumed me *f*

A _____ *p* can - dle's light _____ that light _____ so *f*

T _____ can - dle's light _____

B _____ was in that can - dle's light

15

Piano accompaniment with treble and bass staves.

18

S quick - ly? *p* Come back, my friend! Come back, my friend! Come back, my

A quick - ly? *mp* quick - ly? *p* Come back, my

T quick - ly? *p* Come back, my friend! Come

B quick - ly?

18

S *mf* quick - ly? *p* Come back, Come back, my

A *mf* quick - ly? quick - ly? *p* Come back, Come back, my

T *mp* quick - ly? *mp* Come back, Come back, my

B quick - ly?

18

21

S friend! The form of our love is not a cre - at - ed form.

A friend! is not a cre - at - ed form.

T back, my friend! my friend!

B *p* The form of our love is not a cre - at - ed form.

21

S friend! _____ *p* The form of our

A friend! _____

T friend! _____ Come _____ back,

B _____ *p*

The

21

24

S
A
T
B

cre - at - ed form. *pp*

cre - at - ed form. *pp*

The form of our love is not a cre - at - ed form. *pp*

cre - at - ed form. *pp*

24

S
A
T
B

love ____ is love not a cre - at - ed form. *pp*

is not a cre - at - ed form. *pp*

The form of our love is not a cre - at - ed form. *pp*

form of our love is not cre - at - ed form. a cre - at - ed form. *pp*

24

The musical score consists of three systems of vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each system begins with a measure number '24'. The vocal parts are written in four-part harmony. The lyrics are: 'cre - at - ed form.', 'love ____ is love not a cre - at - ed form.', 'is not a cre - at - ed form.', 'The form of our love is not a cre - at - ed form.', and 'form of our love is not cre - at - ed form. a cre - at - ed form.'. The piano accompaniment is written in grand staff notation (treble and bass clefs). Dynamics include *pp* (pianissimo) and accents. The key signature has two flats (B-flat and E-flat).

28 *mf*

S Noth-ing can help me but _____ that beau - ty. Noth-ing can help Noth-ing can

A *mf* Noth-ing can help me but _____ that beau - ty. Noth-ing can help Noth-ing can

T *mf* Noth-ing can help me but _____ that beau - ty. Noth-ing can help Noth-ing can

B *mf* Noth-ing can help me but _____ that beau - ty. Noth-ing can help

28 *mf*

S Noth - ing can help me Noth-ing can help but that beau - ty.

A *mf* Noth - ing can help me Noth-ing can help but that beau - ty.

T *mf* Noth - ing can help me Noth-ing can help but that beau - ty.

B *mf* Noth - ing can help me Noth - help but that beau - ty.

28

33

S
help Noth-ing can help me but that beau - ty. beau - ty.

A
help but that beau-ty.

T
help beau - ty. *pp* There was a dawn I re-

B
Noth-ing can help but that beau-ty.

33

S

A

T
beau - ty. beau - ty. beau - ty.

B
beau - ty. beau - ty. beau - ty.

33

pp

39

S

A *pp*
There was a dawn I re - mem - ber

T
8 mem - ber
There was a dawn I re -

B *pp*

There was a dawn

39

S

A *pp*
There was a dawn I re - mem - ber

T *pp*
8 There was a dawn I re - mem - ber

B

39

42 *pp*

S
A
T
B

There was a dawn I re - mem - ber

mem - ber

There was a dawn

I re - mem - ber

42

S
A
T
B

There was a dawn I re - mem - ber There was a

There was a dawn I re - mem - ber

42

45

S ber There was a dawn I re - mem - ber There

A There was a dawn I re - mem - ber There was a

T

B *mp* There

45

S There was a dawn I re - mem - ber There was a dawn I re - mem - ber

A dawn I re - mem - ber

T

B *mp* There was a dawn I re -

45

when my soul heard some - thing

49

S was a dawn I re - mem - ber when my, when my — soul

A dawn I re - mem - ber when my — soul heard some - thing from your

T was a dawn I re - mem - ber when my — soul

B some - thing from your soul. from — your —

49

S when my — soul when my soul

A when my — soul heard — some -

T mem - ber when my — soul

B from your soul. your soul. from

49

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) features a melodic line with a long, sweeping slur across the first two measures, followed by a more active line in the final two measures. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, mirroring the vocal lines.

54

S heard — some-thing from your soul.

A soul. from your soul.

T heard — some-thing from your soul.

B

54

S heard — some-thing from your soul.

A thing from your soul.

T when — my — soul

B your soul.

54

57 *mf* *p*

S I drank wa-ter from your spring Ah

A

T *p* Ah

B

57 *p* *mf*

S Ah I drank wa-ter from your

A

T *mf* I drank wa-ter from your spring

B *mf*

57

I drank

60

S
and felt the cur - rent take me.

A
mf
and felt the cur - rent take me.

T
mf
and felt the cur - rent

B

60

S
spring and felt the cur - rent

A
mf
and felt the cur - rent take me. and felt the

T
p 3 Ah and felt the cur - rent take me.

B
wa - ter from your spring

60

3 3 3 3 3 3 3 3 3 3

63

S
and felt the cur - rent take me. I drank

A
and felt the cur - rent take me.

T
take me. and felt the cur - rent take me.

B
and felt the cur - rent take me. and felt the cur - rent take me. cur-rent take me.

63

S
take me. and felt the cur - rent take me. the cur-rent take me.

A
cur - rent take me. and felt the cur - rent take me.

T
and felt the cur - rent take me. and felt the cur - rent take me.

B
and felt the cur - rent take me.

63

Piano accompaniment with triplets in the right hand and sustained bass notes in the left hand.

66

S wa - ter from your spring and felt the cur - rent take

A I drank wa - ter from your spring and felt the cur - rent take

T I drank wa - ter from your spring and felt the

B I drank wa - ter from your

66

S I drank

A

T I drank

B

66

68

S me.

A me.

T cur - rent take me.

B spring and felt the cur - rent take me.

68

S wa - ter from your spring and felt the cur - rent take

A I drank wa - ter from your spring and felt the cur - rent take

T I drank wa - ter from your spring and felt the

B I drank wa - ter from your

68

3 3 3 3 3

3

3

70

S *pp* and felt the cur - rent take me.

A *pp* and felt the cur - rent take me.

T *pp* and felt the cur - rent take me.

B *pp* and felt the cur - rent take me.

70

S me. and felt the cur - rent take me.

A me. and felt the cur - rent take me.

T cur - rent take, cur - rent take me.

B *pp* spring and felt the cur - rent take me.

70

The piano accompaniment for the third system consists of two staves. The right hand (treble clef) features a melodic line with several triplet markings (indicated by a '3' above the notes). The left hand (bass clef) provides a harmonic accompaniment with sustained notes and some triplet markings.

73

S
A
T
B

This system contains four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff begins with a treble clef for S, A, and T, and a bass clef for B. The music consists of a single melodic line in each voice part, starting with a half note on measure 73 and ending with a half note on measure 74. A slur connects the two notes in each part, indicating a sustained or gliding pitch.

73

S
A
T
B

This system contains four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff begins with a treble clef for S, A, and T, and a bass clef for B. The music consists of a single melodic line in each voice part, starting with a half note on measure 73 and ending with a half note on measure 74. A slur connects the two notes in each part, indicating a sustained or gliding pitch.

73

This system contains the piano accompaniment for measures 73 and 74. The right hand features a melodic line with eighth notes and triplets. The left hand provides a harmonic accompaniment with sustained notes. A slur connects the two measures in both hands.

4 min.

for the Millennium Consort Singers, Martin Neary, conductor
and the Pomona College Choir, Donna Di Grazia, conductor

Water Ruminations

text by Rumi
translated by
Coleman Barks

IV. The Sweet Cold Water

music by
Tom Flaherty

Allegro ♩ = 120

Soprano

Alto

Tenor

Bass

CHAMBER
CHOIR

p

We are

We are

We are the

p

We are

We are

Allegro ♩ = 120

Soprano

Alto

Tenor

Bass

CHOIR

Allegro ♩ = 120

Organ

p

6

S
mir-ror We are the mir-ror We are the mir-ror

A
We are the mir-ror We are the mir-ror

T
p
We are the mir-ror We are the

B
p
We are We

6

S

A

T

B

6

11

S
We are the mir-ror We are the mir-ror We are the mir-ror We are the mir-ror

A
We are the mir-ror We are the mir-ror We are the mir-ror We are the mir-ror

T
8
mir-ror We are the mir-ror

B
are We are the We are the mir-ror

11

S
We

A

T
8

B

p

11

16

S
are the mir-ror We are the mir-ror

A
mir-ror We are the mir-ror We are the mir-ror

T
8 We are the mir-ror We are the

B
We are the mir-ror

Detailed description: This system contains the first five measures of a vocal ensemble. The Soprano part begins with a melodic line in measure 16, followed by rests in measures 17 and 18, and then continues in measures 19 and 20. The Alto part has a more active line, with lyrics in every measure. The Tenor part has rests in measures 16 and 18, and lyrics in measures 17, 19, and 20. The Bass part has rests in measures 16 and 17, and lyrics in measures 18, 19, and 20. The lyrics are: Soprano: "are the mir-ror We are the mir-ror"; Alto: "mir-ror We are the mir-ror We are the mir-ror"; Tenor: "We are the mir-ror We are the"; Bass: "We are the mir-ror".

16

S
are the mir - ror We are

A
p We are the mir - ror

T
8 *p* We are

B
p We are

Detailed description: This system contains the next five measures. The Soprano part has a long note in measure 21, followed by rests, and then continues in measures 22, 23, and 24. The Alto part has a long note in measure 21, followed by rests, and then continues in measures 22, 23, and 24. The Tenor part has rests in measures 21 and 22, and then continues in measures 23 and 24. The Bass part has a long note in measure 21, followed by rests, and then continues in measures 22, 23, and 24. The lyrics are: Soprano: "are the mir - ror We are"; Alto: "*p* We are the mir - ror"; Tenor: "*p* We are"; Bass: "*p* We are".

16

Detailed description: This system shows the piano accompaniment for the same five measures. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with quarter notes and rests. The lyrics are: "We are".

21

S
We are the mir-ror We

A
We are the mir-ror We are the mir-ror

T
8
mir-ror We are the mir-ror

B
We are the mir-ror We are the mir-ror

21

S
the _____ mir - ror We are the mir -

A
We are the mir - ror _____

T
8
the mir - ror _____

B
the _____ mir - - - - ror _____

21

21

26

S are the mir-ror We are the mir-ror

A We are the mir-ror We are the mir-ror

T We are the mir-ror We are the

B We are the mir-ror

26

S ror We are the mir - ror We

A We are We are the mir - ror

T We are

B We are

26

31

S
We are the mir-ror We are the mir-ror

A
We are the mir-ror We are the mir-ror

T
8
mir-ror We are the mir-ror We are the

B
We are the mir-ror We are the mir-ror

31

S
are the mir - ror We are the mir - ror

A
We are the mir - ror

T
8
the mir - ror We are the We are

B
the mir - ror We are

31

37

S
We are the mir-ror as well as the

A
We are the mir-ror We are the mir-ror as well as

T
8
mir-ror as well as the face in it. as

B
We are the mir-ror well as the face

37

S
well as the face as —

A
well as the face as —

T
8
— the mir - ror as well as the face as —

B
— the mir - ror — as well as the face as —

37

42

S face in it. as well as the face in it. as well as the face *mf*

A the face in it. as well as the face in it. *mf* as

T well as the face in it. *mf* as the face

B well as the face face in it. *mf*

42

S well as the face the face in it. *mf*

A well as the face the face in it. *mf*

T well as the face the face in it. *mf*

B well as the face the face in it. *mf*

42

47 *f*

S We are tast - ing the taste this min - ute of e -

A the face *f* We are tast - ing the taste this min - ute of

T We are tast - ing the taste this min - ute

B We are tast - ing the taste this min - ute of e -

47

S

A

T

B

47

54

S ter-ni-ty. e - ter-ni-ty. e - ter-ni-ty. e -

A e - ter-ni-ty. e - ter-ni-ty.

T of e - ter-ni-ty. e - ter-ni-ty. e - ter-ni-ty.

B ter - ni - ty. e - ter-ni-ty. of e - ter-ni - ty.

54 *mf* tast - ing the taste of e - ter-ni-ty. of e -

A *mf* tast - ing the taste of e - ter-ni-ty. of e -

T *mf* tast - ing the taste of e - ter-ni-ty. of e -

B *mf* tast - ing the taste of e - ter-ni-ty. of e -

tast - ing the taste of e - ter-ni-ty. of e -

54 *mf*

60 *mp*

S ter-ni - ty. e - ter-ni - ty. e - ter-ni - ty. ty. — We are pain and

A e - ter-ni - ty. e - ter-ni - ty. e - ter-ni - ty. We are pain —

T e - ter-ni - ty. e - ter-ni - ty. e - ter-ni - ty. We are pain and

B of e - ter-ni - ty. of e - ter-ni - ty. e - ter-ni - ty. We are pain and

60 *f*

S ter-ni - ty. —

A ter-ni - ty. —

T ter-ni - ty. —

B ter-ni - ty. —

60

66

S — what cures pain, We are pain and what cures pain, — We are

A and what cures pain, We are — pain and what cures pain, — We are —

T what cures pain, — and what cures pain, both. We are the and

B what cures — pain, and what cures pain, and what cures pain, and

66

S

A

T

B

66

73 *mf* *f*

S pain and what cures pain, — We are pain and what cures We are

A pain and what cures pain, and what cures pain, and what cures — pain,

T what cures pain, and what cures pain, and what cures — pain, — pain

B what cures pain, and what cures pain, and what cures — pain, and what cures

73 *p*

S ————— We are the pain, and what cures pain, pain,

A ————— and what cures pain, pain,

T ————— We are pain

B ————— We are pain

73

80

S pain We are pain We are pain

A We are pain We are pain We are

T

B pain pain

80

S pain, pain, pain, pain, pain, pain, and what cures pain, both.

A pain, pain, pain, pain, pain, pain, and what cures pain, both.

T

B pain

80

pain

87

S
pain

A
pain

T
8
We are the sweet cold wa - ter

B
are pain

p

87

S

A

T
8

B

87

96 *p*

S
A
T
B

We are the sweet cold wa - ter

p

wa - ter wa - ter

p

wa - ter wa - ter

p

We are the sweet cold wa - ter

96

S
A
T
B

p

We are the sweet cold wa - ter

p

We are the sweet cold wa - ter

We are the sweet cold wa - ter

We are the sweet cold wa - ter

96

104

mf

S We are the sweet cold wa - ter We are the

mf

A We are the sweet cold wa - ter We are the sweet cold

mf

T We are the sweet cold wa - ter

mf

B We are the sweet cold wa - ter

We are the sweet cold wa - ter

104

p

S We are the sweet cold wa - ter

mf

A wa - ter wa - ter wa - ter wa -

mf

T wa - ter wa - ter wa - ter wa -

p

B We are the sweet cold wa - ter We are the sweet cold wa - ter

104

111 *f* *p*

S sweet cold wa - ter We are the sweet cold

A wa - ter We are the

T We are the sweet cold wa - ter

B We are the sweet cold wa - ter

111 *f*

S We are the sweet cold wa - ter

A ter wa - ter wa - ter

T ter wa - ter wa - ter

B We are the sweet cold wa - ter

111

Piano accompaniment

118

S wa-ter We are the sweet cold wa-ter

A sweet cold wa-ter We are the sweet cold wa-ter

T We are the sweet cold wa-ter We are the

B We are the sweet cold wa-ter We are the sweet cold

118

S

A wa - - - ter

T wa - - - ter

B

118

118

124

Soprano: We are the sweet cold wa-ter We are the sweet cold

Alto: We are the sweet cold wa-ter We are the

Tenor: sweet cold wa-ter We are the sweet cold wa-ter

Bass: wa-ter We are the sweet cold wa-ter

124

Soprano: [Rest]

Alto: wa - - - ter and the jar that

Tenor: wa - - - ter and

Bass: [Rest]

124

Piano accompaniment: [Musical notation for piano part]

130

S
wa-ter We are the sweet cold wa-ter

A
sweet cold wa-ter We are the sweet cold wa-ter

T
We are the sweet cold wa-ter We are the

B
We are the sweet cold wa-ter We are the sweet cold

130

S
and the jar that pours. and the

A
pours. and the jar that pours.

T
and the jar that pours.

B
and the jar that

130

136

S We are the sweet cold wa-ter We are the sweet cold

A We are the sweet cold wa-ter We are the

T sweet cold wa-ter We are the sweet cold wa-ter

B wa-ter We are the sweet cold wa-ter

136

S jar that pours. and the jar that pours.

A and the

T and the jar that pours. and the jar that

B pours. and the jar that pours.

136

142

S wa - ter cold wa - ter cold wa - ter cold wa - ter cold

A sweet cold wa - ter cold wa - ter

T cold wa - ter cold wa - ter

B cold wa - ter cold wa - ter cold wa - ter

142

S and the jar that pours.

A jar that pours. and the jar that

T pours. and the jar that pours.

B and the jar that pours. and the

142

147

S wa - ter cold wa - ter cold wa - ter cold wa - ter cold

A cold wa - ter cold wa - ter

T cold wa - ter cold wa - ter

B cold wa - ter cold wa - ter cold wa - ter cold wa - ter

147

S and the jar _____ that pours. and the

A pours. _____ and the jar _____ that

T _____ and the jar _____ that pours. _____

B jar _____ that pours. _____ and the

147

151

S
wa-ter wa-ter wa-ter wa-ter wa-ter

A
cold wa-ter wa-ter wa-ter wa-ter

T
wa-ter wa-ter wa-ter

B
cold wa-ter wa-ter wa-ter wa-ter wa-ter wa-ter

151

S
jar that pours. pours. pours.

A
pours. pours. pours. pours.

T
pours. pours. pours.

B
jar that pours. pours. pours.

151

157

S wa-ter wa-ter wa-ter

A wa-ter wa-ter wa-ter

T wa-ter wa-ter

B wa-ter wa-ter

157

S and the jar that pours.

A and the jar that pours.

T and the jar that pours.

B and the jar that pours.

157

Piano accompaniment for measures 157-160.

for the Millennium Consort Singers, Martin Neary, conductor
and the Pomona College Choir, Donna Di Grazia, conductor

Water Ruminations

text by Rumi
translated by
Coleman Barks

V. Flutes for Dancing

music by
Tom Flaherty

Lively ♩ = 132
♩. = 88

CHAMBER CHOIR

Soprano

Alto

Tenor

Bass

mf

It's luck-y to hear the flutes for danc-ing

mf

It's

CHOIR

Soprano

Alto

Tenor

Bass

Lively ♩ = 132
♩. = 88

Organ

Lively ♩ = 132
♩. = 88

mf

7 *p*

S *mf* danc - ing danc - ing danc - ing danc - ing danc - ing

A It's luck-y to hear the flutes for danc-ing

T luck-y to hear the flutes for danc-ing It's

B *mf* It's luck-y to hear the flutes for danc-ing

7 *p*

S danc - ing danc - ing danc - ing

A

T

B

7

13 *mf*

S danc - ing It's luck - y to hear the flutes for danc - ing *mf*

A

T luck - y to hear the flutes for danc - ing

B *p* com - ing down the road. *mf*

13

S danc - ing

A *p* danc - ing danc - ing danc - ing danc - ing

T *p* danc - ing danc - ing danc - ing danc - ing

B com - ing

13

18

Soprano: ground is

Alto: flutes for danc-ing glow - ing,

Tenor: com-ing down the road. ground is glow - ing,

Bass: com-ing down the road. The ground is glow - ing,

Dynamic markings: *p*, *f*, *p*, *f*, *p*

Measure 18: Soprano rests, Alto plays quarter notes G4 and A4, Tenor and Bass rests.

Measure 19: Soprano rests, Alto rests, Tenor and Bass play quarter notes G3, A3, B3, C4.

Measure 20: Soprano rests, Alto rests, Tenor and Bass play quarter notes D4, E4, F4, G4.

Measure 21: Soprano rests, Alto rests, Tenor and Bass play quarter notes A4, B4, C5, B4.

Measure 22: Soprano rests, Alto rests, Tenor and Bass play quarter notes A4, G4, F4, E4.

Measure 23: Soprano plays quarter notes G4, A4, Alto plays quarter notes G4, A4, Tenor and Bass play quarter notes G4, A4.

18

Soprano: danc - ing danc - ing

Alto: danc - ing danc - ing

Tenor: danc - ing danc - ing

Bass: down the road.

Dynamic markings: *mf*

Measure 18: Soprano rests, Alto plays quarter notes G4, A4, Tenor plays quarter notes G4, A4, Bass plays quarter notes G3, A3.

Measure 19: Soprano rests, Alto plays quarter notes B4, C5, Tenor plays quarter notes B4, C5, Bass plays quarter notes D4, E4.

Measure 20: Soprano rests, Alto rests, Tenor and Bass rests.

Measure 21: Soprano rests, Alto rests, Tenor and Bass rests.

Measure 22: Soprano rests, Alto rests, Tenor and Bass rests.

Measure 23: Soprano rests, Alto rests, Tenor and Bass rests.

18

Measure 18: Treble clef plays quarter notes G4, A4, B4, C5. Bass clef plays quarter notes G3, A3.

Measure 19: Treble clef plays quarter notes D5, C5, B4, A4. Bass clef plays quarter notes D4, E4.

Measure 20: Treble clef rests, Bass clef rests.

Measure 21: Treble clef rests, Bass clef rests.

Measure 22: Treble clef rests, Bass clef rests.

Measure 23: Treble clef plays quarter notes G4, A4, B4, C5. Bass clef plays quarter notes G4, A4.

Water Ruminations – V. Flutes for Dancing

mf

24

S glow - ing, glow - ing, glow - ing, glow - ing, glow - ing, The ground is glow -

A glow - ing, glow - ing, glow - ing, glow - ing, glow - ing, glow - ing, glow -

T ground is glow - ing, ground is glow - ing, glow - ing, glow - ing, glow -

B ground is glow - ing, glow - ing, glow - ing, glow - ing, glow - ing, glow - ing, glow - ing,

24

S

A

T

B

24

2 + 3 Water Ruminations – V. Flutes for Dancing

31 glow - ing, glow - ing, unis.

S ing, The ta - ble set in the yard. The ta - ble set in the The

A ing, is glow - The ta - ble set in the yard. The ta - ble set in the

T ing, is glow - ing,

B glow - ing, glow - ing,

31

S

A glow - ing, ing,

T glow - ing,

B

2 + 3

31

2 + 3

36 *mf* $3 + 2$

S ta-ble set in the ta-ble set in the yard. We'll drink all this wine (=) to -

A yard. We will drink all this wine to -

T We will drink all this wine to -

B We will drink all this wine to -

36 *mp* *mf* $3 + 2$

S We will drink all this wine (=) to -

A glow - ing, glow - ing, We will drink all this wine (=) to -

T glow - ing, glow - ing, We will drink all this wine to -

B We will drink all this wine to -

36 $3 + 2$

42

S
night be - cause it's Spring. It is. be - cause it's

A
night be - cause it's Spring. to night be - cause it's

T
night be - cause it's Spring. to night be - cause it's

B
night be - cause it's Spring. to - night be - cause it's

42

S
night be - cause it's Spring. to night be - cause it's

A
night be - cause it's Spring. to night be - cause it's

T
night be - cause it's Spring. to night be - cause it's

B
night be - cause it's Spring. to - night be - cause it's

42

night be - cause it's Spring. to - night be - cause it's

The musical score is divided into three systems. The first system (measures 48-53) features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part begins with a dynamic marking of *f* and the lyrics "Spring. It is. It is." The Alto part has a dynamic marking of *mp* and the lyrics "Spring. It is." The Tenor part has a dynamic marking of *mf* and the lyrics "Spring. It is." The Bass part has a dynamic marking of *p* and the lyrics "Spring. It is. It's a". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The second system (measures 48-53) shows the vocal parts continuing with the lyrics "Spring." and "It is." respectively. The piano accompaniment continues with similar harmonic support. The third system (measures 48-53) shows the vocal parts with the lyrics "Spring." and "It is." respectively. The piano accompaniment continues with similar harmonic support. The score concludes with a final measure in 3/4 time, marked with a dynamic of *p*.

54

S

A

T

B

p

We're clouds o-ver the sea, or flecks of mat-ter

p

It's a grow-ing sea.

grow-ing sea. It's a

54

S

A

T

B

p

clouds o - ver the sea,

p

o - ver the

p

It's a grow-ing sea.

p

It's a grow-ing sea.

54

61

S We're clouds o-ver the sea, or flecks of mat - ter We're clouds o-ver the

A

T It's a grow-ing sea.

B grow-ing sea. It's a

61

S clouds o - ver the sea, We're

A sea, o - ver the sea,

T It's a grow-ing sea.

B It's a grow - ing sea.

61

67

S sea, ___ We're clouds o-ver the sea, ___ sea, ___

A

T It's a grow - ing sea. ___

B grow - ing sea. ___ It's a

67

S clouds o-ver the sea, ___ We're clouds o-ver the sea, ___ clouds o -

A

T

B It's a grow - ing sea. ___

67

72 *mf*

S clouds o-ver the sea, in the o - cean when the o - cean seems

A in the o - cean when the o - cean seems

T in the o - cean when the o - cean

B grow - ing sea. in the o - cean when the o - cean

72 *mf*

S ver the sea, in the o - cean in the

A in the o - cean in the

T in the o - cean in the

B in the o - cean in the

72

78 *mp* *f* *mf*

S
lit when the o - cean seems lit from with in. when the

A
lit when the o - cean seems lit from with in. when the

T
seems when the o - cean seems when the

B
seems when the o - cean seems when the

78 *mf* *mf* *mf*

S
o - cean in the o - cean

A
o - cean in the o - cean

T
o - cean in the o - cean

B
o - cean in the o - cean

78

85

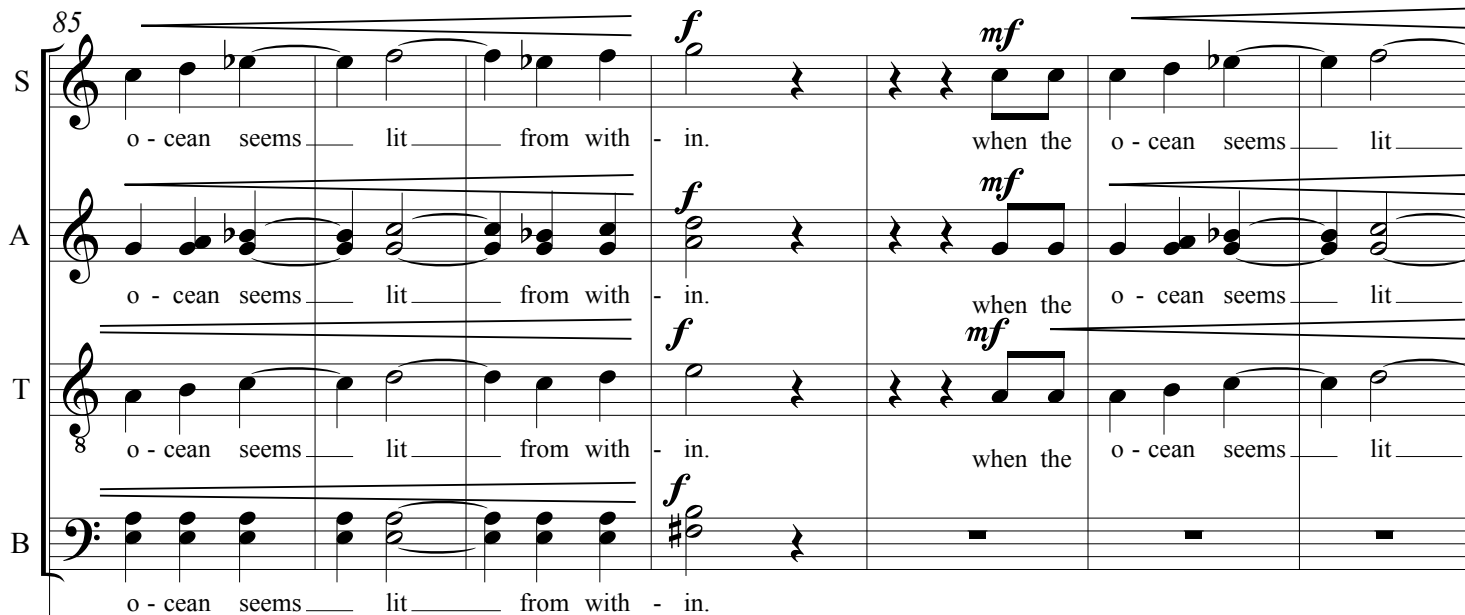
S o - cean seems lit from with - in. when the o - cean seems lit

A o - cean seems lit from with - in. when the o - cean seems lit

T o - cean seems lit from with - in. when the o - cean seems lit

B o - cean seems lit from with - in.

f *mf* *f* *mf* *f* *mf* *f*



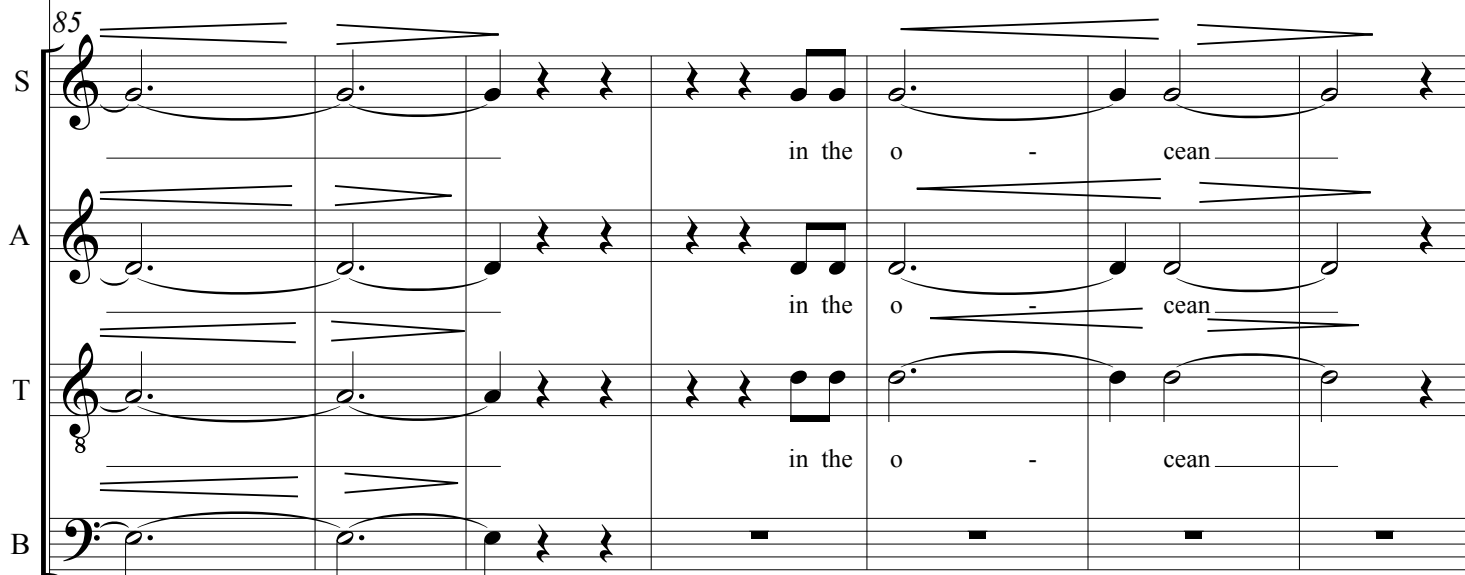
85

S in the o - cean

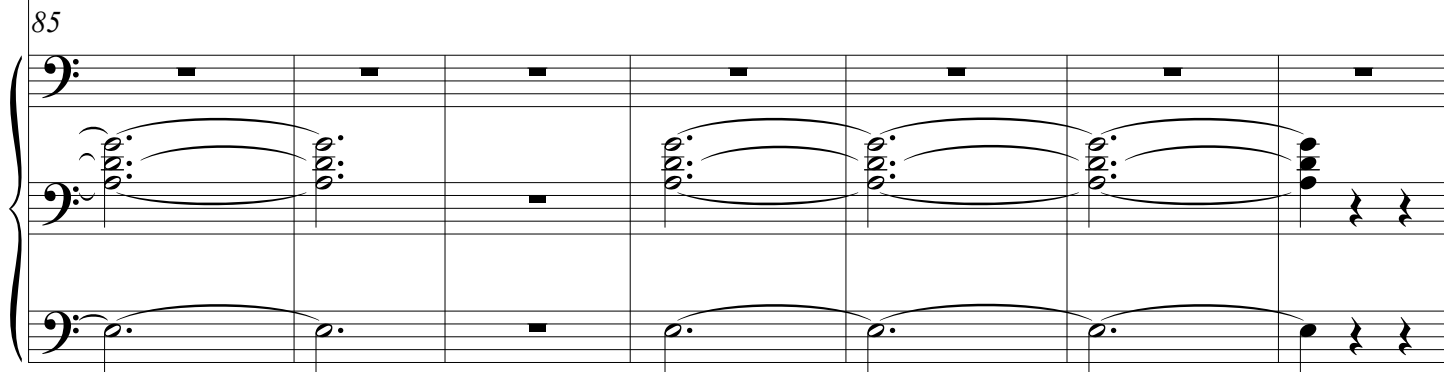
A in the o - cean

T in the o - cean

B in the o - cean



85



92 *f* *mf*

S — from with in. in the o - cean in the o - cean

A — from with in. in the o - cean in the o - cean

T — from with in.

B

92 *mf* *mf*

S in the o - cean in the o - cean

A in the o - cean in the o - cean

T

B

92

99

S in the o - cean in the o - cean

A in the o - cean in the o - cean

T

B

parlando, quizzical (not pitched): *f*

parlando, quizzical (not pitched): *f*

99

S in the o - cean in the o - cean in the

A in the o - cean in the o - cean in the

T

B

99

104

S in the o - cean in the o - cean

A in the o - cean in the o - cean

T know I'm drunk when I start this o - cean talk.

B know I'm drunk when I start this o - cean talk.

104

S o - cean in the o - cean in the

A o - cean in the o - cean

T shouted, beligerently macho (not pitched): *f*

B shouted, beligerently macho (not pitched): *f* Would you

Would you

104

108

Soprano: in the o - cean when the o - cean seems

Alto: in the o - cean

Tenor: [rest]

Bass: [rest]

Detailed description: This system contains the first five measures of a vocal section. The Soprano part begins with a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The Alto part follows a similar contour but lower. The Tenor and Bass parts are marked with a 'g' and have rests. The lyrics are: 'in the o - cean when the o - cean seems'. A piano (*p*) dynamic marking is present at the end of the system.

108

Soprano: o - cean when the

Alto: o - cean

Tenor: like to see the moon split in half with one throw?

Bass: like to see the moon split in half with one throw?

Detailed description: This system contains the next five measures. The Soprano and Alto parts continue with 'o - cean' and 'when the'. The Tenor and Bass parts have a rhythmic accompaniment of eighth notes with 'x' marks, and lyrics: 'like to see the moon split in half with one throw?'. A piano (*p*) dynamic marking is present at the end of the system.

108

Detailed description: This system shows the piano accompaniment for the first five measures. The right hand has a simple harmonic accompaniment with a fermata over the final note. The left hand has a rhythmic accompaniment of eighth notes with 'x' marks.

113

S lit from with - in. when the o - cean seems lit from with -

A *p* when the o - cean seems lit from with - in. when the

T *p* when the o - cean seems lit from with - in. when the

B

113

S o - cean seems lit from with - in. when the o - cean seems

A *p* when the o - cean seems lit from with -

T *p* when the o - cean seems lit from with - in. when the

B

113

118 *pp*

S in. seems lit from with in. *pp*

A o - cean seems lit from with - in. *pp*

T o - cean seems lit from with in. from with - in. *pp*

B

Detailed description: This system contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 118 through 121. The music is in 3/4 time with a key signature of one sharp (F#). A dynamic marking of *pp* (pianissimo) is indicated at the start of measure 118. The lyrics are: S: in. seems lit from with in.; A: o - cean seems lit from with - in.; T: o - cean seems lit from with in. from with - in.; B: (rest). The vocal lines feature various note values including quarter, eighth, and sixteenth notes, with some rests. A fermata is placed over the first measure of each vocal line.

118 *pp*

S lit from with - in. from with - in. *pp*

A in. when the o - cean seems lit *pp*

T o - cean seems lit from with in. from with - in. *pp*

B

Detailed description: This system contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 118 through 121. The music is in 3/4 time with a key signature of one sharp (F#). A dynamic marking of *pp* (pianissimo) is indicated at the start of measure 118. The lyrics are: S: lit from with - in. from with - in.; A: in. when the o - cean seems lit; T: o - cean seems lit from with in. from with - in.; B: (rest). The vocal lines feature various note values including quarter, eighth, and sixteenth notes, with some rests. A fermata is placed over the first measure of each vocal line.

118

Detailed description: This system shows the piano accompaniment for measures 118 through 121. The music is in 3/4 time with a key signature of one sharp (F#). The right hand (RH) plays a melodic line with quarter and eighth notes, while the left hand (LH) provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *pp* (pianissimo) is indicated at the start of measure 118. The piano part begins with a fermata over the first measure.

124 *mf* *p*

S It's luck - y to hear the flutes for danc - ing danc - ing *mf*

A

T *mf* It's luck - y to hear the flutes for danc - ing

B *mf* It's luck - y to hear the

124

S

A

T

B

124

129

S
danc - ing danc - ing danc - ing danc - ing danc - ing It's

A
luck-y to hear the flutes for danc-ing

T
It's luck-y to hear the flutes for danc-ing

B
flutes for danc-ing

129

S
p
danc - ing danc - ing danc - ing danc - ing

A
p
danc - ing

T
p
danc - ing danc - ing

B

129

129

135

S luck - y to hear the flutes for danc - ing *mf*

A It's luck - y to hear the flutes for danc - ing

T

B com - ing down the road. *mf*

135

S

A danc - ing danc - ing danc - ing danc - ing danc - ing

T danc - ing danc - ing danc - ing danc - ing danc - ing

B com - ing down the road. *mf*

135

140

S *p* ground is glow - ing, glow - ing, glow - ing,

A *p* glow - ing, glow - ing, glow - ing, glow - ing,

T *f* road. *p* ground is glow - ing, ground is glow - ing, ground is glow - ing, ground is glow - ing,

B *f* *p* com-ing down the road. The ground is glow - ing, ground is glow - ing, glow - ing, glow - ing,

140

140

Water Ruminations – V. Flutes for Dancing

147 *mf* glow - ing, The ground is glow - ing, glow - ing, *f* glow - ing,

S glow - ing, *mf* The ground is glow - ing, The *f* ta - ble set in the *f*

A glow - ing, glow - ing, glow - ing, glow - ing, is glow - The

T glow - ing, glow - ing, glow - ing, glow - ing, is glow -

B glow - ing, glow - ing, glow - ing, glow - ing, glow - ing, glow - ing, *f*

147

S

A

T

B

2 + 3

147 2 + 3

unis.

153

S yard. — The ta-ble set in the yard. — The ta-ble set in the ta-ble set in the yard. We'll

A ta-ble set in the yard. — The ta-ble set in the yard. We will

T ing, We will

B

mf *mf* *mf* *mf* *mf*

3 + 2

153

S We will

A glow - ing, glow - ing, glow - ing, We will

T glow - ing, glow - ing, glow - ing, We will

B We will

mf *mp* *mf* *mp* *mf*

3 + 2

153

We will

3 + 2

159

S *f*
drink _____ all this wine to - night be - cause It's luck - y to hear the

A
drink _____ all this wine to - night be - cause it's Spring.

T
8 drink _____ all this wine to - night be - cause it's Spring.

B
drink _____ all this wine to - night be - cause it's Spring.

159

S
drink _____ (=) all this wine to - night be - cause it's Spring.

A
drink _____ (=) all this wine to - night be - cause it's Spring.

T
8 drink _____ all this wine to - night be - cause it's Spring.

B
drink _____ all this wine to - night be - cause it's Spring.

159

159

165

S flutes for danc-ing *mf* It's *f* luck - y to hear the flutes for danc-ing

A to - night be - cause *mf* It's *f* luck - y to hear the flutes for danc-ing

T to - night be - cause *mf* it's Spring. *mp* It's

B to - night be - cause *mf* it's Spring. *mp* to -

165

S to - night be - cause *mf* it's Spring. *mp* to -

A to - night be - cause *mf* it's Spring. *mp* to -

T to - night be - cause *mf* it's Spring. *mp* to -

B to - night be - cause *mf* it's Spring. *mp* to -

165

8

170

S It's luck - y to hear the flutes for danc-ing It's luck - y to hear the

A It's luck - y to hear the flutes for danc-ing for danc - ing for

T luck - y to hear the flutes for danc-ing It's luck - y to hear the flutes for danc-ing

B night be - cause It's luck - y to hear the flutes for danc-ing

170

S night be - cause it's Spring. to - night it's Spring. to -

A night be - cause it's Spring. to - night it's Spring. to -

T night be - cause it's Spring. to - night it's Spring. to -

B night be - cause it's Spring. to - night it's Spring. to -

170

175

S flutes for danc-ing it's Spring. to - night

A danc - ing for danc - ing for danc - ing for danc - ing for danc - ing for

T the flutes for danc-ing the flutes for danc-ing It's

B It's luck - y to hear the flutes for danc-ing It is. It's

175

S night it's Spring. to - night It's

A night it's (=) Spring. to - night it's Spring. to - night It's

T night it's Spring. to - night it's Spring. to - night It

B cause it's Spring. to - night it's Spring. to - night It

175

180

S
It's luck - y to hear the flutes for danc-ing

A
danc - ing It's luck - y to hear the flutes for danc-ing danc - ing

T
luck - y to hear the flutes for danc-ing It is. It's luck - y to hear the

B
luck - y to hear the flutes for danc-ing It is. It's luck - y to hear the

180

S
luck - y to hear the flutes for danc-ing It is. It's luck - y to hear the

A
luck - y to hear the flutes for danc-ing It is. It's luck - y to hear the

T
is. It is. It's luck - y to hear the flutes for danc-ing It

B
(=)
is. It is. It's luck - y to hear the flutes for danc-ing It

180

185

S
It's luck - y to hear the flutes for danc - ing

A
It's luck - y to hear the flutes for danc - ing danc - ing

T
flutes for danc - ing It is. It's luck - y to hear the

B
flutes for danc - ing It is. It's luck - y to hear the

185

S
flutes for danc - ing It is. It's luck - y to hear the

A
flutes for danc - ing It is. It's luck - y to hear the

T
is. It's luck - y to hear the flutes for danc - ing It

B
is. It's luck - y to hear the flutes for danc - ing It

185

The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes some grace notes. The bass staff provides a harmonic foundation with chords and single notes, primarily using a steady eighth-note or sixteenth-note pulse.

189 *ff*

S It's luck-y to hear the flutes for dancing for dancing it's Spring It is.

A It's luck-y to hear the flutes for dancing flutes for dancing it's Spring It is.

T flutes for dancing for dancing for dancing for dancing it's Spring It is.

B flutes for dancing for dancing for dancing It is. It is.

189 *ff*

S flutes for dancing It is. It is. It is. It is. It is.

A flutes for dancing It is. It is. It is. It is. It is.

T is. It is. It is. It is. It is. It is. It is. It is. It is.

B is. It is. It is. It is. It is. It is. It is. It is. It is.

189



for the Millennium Consort Singers, Martin Neary, conductor
and the Pomona College Choir, Donna Di Grazia, conductor

Water Ruminations

text by Rumi
translated by
Coleman Barks

VI. Singing

music by
Tom Flaherty

Brisk ♩ = 112 *mf*

Soprano

Alto

Tenor

Bass

CHAMBER CHOIR

CHOIR

Organ

When the soul first put on the bo-dy's shirt,

When the soul _____ When the soul _____

Brisk ♩ = 112 *p*

4

S *p* When the soul *mf* the bo - dy's shirt,

A *p* When the soul *mf* the bo - dy's shirt,

T *p* When the soul the bo - dy's shirt,

B When the soul

4

S *mf* When the soul first put on the bo - dy's shirt, the

A *mf* When the soul first put on the bo - dy's shirt, the

T *mf* When the soul first put on the bo - dy's shirt, the

B *p* When the soul first put on the bo - dy's shirt, the

4

When the soul When the soul

7

S the bo-dy's shirt, the bo-dy's shirt, the o - cean the o -

A the bo-dy's shirt, the bo-dy's shirt, the o - cean the

T the bo-dy's shirt, the bo-dy's shirt, the o - cean the o - cean the o -

B — the o - cean the o -

7

S bo-dy's shirt, the bo-dy's shirt, the bo-dy's shirt,

A bo-dy's shirt, the bo-dy's shirt, the bo-dy's shirt,

T bo-dy's shirt, the bo-dy's shirt, the bo-dy's shirt,

B —

7

—

11

S
cean the o - cean the o - cean

A
o - cean the o - cean the o - cean the o - cean

T
cean the o - cean the o - cean the o - cean

B
cean the o - cean o - cean the o - cean

11

S

A

T

B

11

16 *f*

S the o - cean the o - cean the o -

A the o - cean the o - cean the

T lift - ed the o - cean the o - cean the o - cean

B cean the o - cean the o - cean the *mp*

16 *pp*

S the o - cean lift - ed up all its

A the o - cean lift - ed up all its

T the o - cean lift - ed up all its

B the o - cean lift - ed up all its

16 *pp*

20

S
cean the o - cean *mp* the *mp*

A
o - cean the cean *mp* the *mp*

T
the o - cean the o - cean *mp* the o - cean *mp* o -

B
cean *mp* cean the o - cean o - cean the o - cean the

20

S
gifts. the o - cean lift - ed its gifts. the

A
gifts. the o - cean lift - ed its gifts. the

T
gifts. the o - cean lift - ed its gifts. the

B
gifts. the o - cean lift - ed its gifts. its gifts. the

20

25

S
o - cean the o - cean the o - cean the o -

A
o cean the o - cean the o - cean

T
cean the o - cean the o - cean the o -

B
o - cean the o - cean the o - cean the o -

25

S
o - cean lift - ed up, the o - cean lift - ed up all its gifts.

A
o - cean lift - ed up, the o - cean lift - ed up all its gifts.

T
o - cean lift - ed up, the o - cean lift - ed up all its gifts.

B
o - cean lift - ed up, the o - cean lift - ed up all its gifts.

25

30

S
cean o - cean o - cean o - cean

A
o - cean o - cean o - cean o - cean

T
cean the o - cean o - cean o -

B
o - cean o - cean

30

S
all its gifts. all its gifts. all its gifts.

A
all its gifts. all its gifts. all its gifts.

T
all its gifts. lift - ed its gifts. lift - ed up all its gifts.

B
all its gifts. all its gifts. all its gifts.

30

35

S

A

T

B

8

cean

When love first tast - ed the

When love first tast - ed the

When love first tast - ed the

p

35

S

A

T

B

8

all its gifts. all its gifts. all its gifts.

all its gifts. all its gifts. all its gifts.

lift - ed its gifts. all its gifts.

all its gifts. all its gifts. all its gifts.

f *pp*

35

f *pp*

41 *p* *mp*

S
When love first tast-ed lips of be - ing hu - man, When

A
lips of be - ing hu - man, —

T
lips of be - ing hu - man, —
lips of be - ing hu - man, —
When love first tast - ed tast - ed the

B
When love first tast - ed the lips of be - ing When *mp*

41

S

A

T

B

41

47

S love first tast - ed tast - ed the lips — tast - ed the

A *mp* tast - ed the lips When love first tast - ed tast - ed the lips

T *mp* lips (=) When love first tast - ed the lips

B love (=) first tast - ed the lips *mf* tast - ed the lips of be - ing

47

47

53

S lips love_ love_ it start-ed sing - ing. it start-ed

A love_ love_ it start-ed sing-ing. it start-ed sing-ing.

T love_ it start-ed sing-ing. sing - ing. sing-ing. sing - ing.

B love_ love_

53

S love_ love_

A love_ love_

T love_

B love_ love_

53

57

S
sing - ing. — sing-ing. sing - ing. it start - ed sing - ing.

A
it start-ed sing - ing. — it start - ed sing - ing.

T
8 sing-ing. sing - sing - ing. it start - ed sing - ing. sing - ing.

B
f it start - ed sing - ing. sing - ing. it start - ed

57

S
pp sing - ing.

A
pp sing - ing.

T
8 *pp* sing - ing.

B
pp sing - ing.

57

60

S
sing - ing. sing - ing. sing -

A
it start-ed sing - ing. sing - ing. sing-ing.

T
it start-ed sing - ing. —

B
sing - ing.

60

S
sing - ing. sing - ing. sing - ing. — sing - ing. sing - ing.

A
sing - ing. sing - ing. sing - ing. — sing - ing.

T
sing - ing. sing - ing. sing - ing. — sing - ing.

B
sing - ing. sing - ing. sing - ing. sing - ing. — sing

60

The musical score is divided into three systems, each starting at measure 65. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are: "ing. sing - ing. sing - ing. sing - ing. sing - ing. sing - ing." The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

System 1:
Soprano: ing. sing - ing. sing - ing.
Alto: -
Tenor: sing - ing. sing - ing.
Bass: sing - ing. sing - ing. sing - ing. sing - ing.
Piano: *mf*

System 2:
Soprano: sing - ing. sing - ing. sing - ing.
Alto: -
Tenor: sing - ing.
Bass: - ing. sing - ing. sing - ing. sing - ing. sing - ing.
Piano: *mf*

System 3:
Piano: *mf*

71 *f* sing - ing. sing - ing. sing - ing.

A *f* sing - ing. sing - ing. sing - ing. sing - ing. sing - ing.

T *f* sing - ing. sing - ing.

B *f* sing - ing. sing - ing. sing - ing. sing - ing. sing - ing.

71 *f* sing - ing. sing - ing. sing - ing. sing - ing. sing - ing.

A *f* sing - ing. sing - ing. sing - ing. sing - ing.

T *f* sing - ing. sing - ing. sing - ing. sing - ing.

B *f* sing - ing. sing - ing. sing - ing. sing - ing.

71 *f*

76

S sing - - - ing. it start - ed *ff* sing - ing.

A sing - ing. sing - ing. *ff* sing - ing.

T sing - ing. sing - ing. *ff* sing - ing.

B sing - ing. sing - ing. *ff* sing - ing.

76

S sing - ing. sing - ing. *ff* sing - ing.

A sing - ing. sing - ing. *ff* sing - ing.

T sing - ing. sing - ing. *ff* sing - ing.

B sing - ing. sing - ing. *ff* sing - ing.

76

ff