

eyes.ears.hearts

for SSAATTEB choir

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Rehearsal Note

The soprano 2 and tenor 1 parts do not necessarily have to be sung by half of the soprano/tenors, but can be sung by a smaller semi-chorus, if numbers and personnel permit.

To save rehearsal time the sopranos and altos should rehearse their parts together, and the tenors and basses should rehearse their parts together, before attempting to combine them.

The markings of '*allargando*...' last until the end of the ellipsis.

If there is doubt over accidentals, refer to the piano reduction which contains various enharmonic equivalents and customary accidentals not found in the vocal parts.

Tied eighths should be sung for their full note value, with final consonants being placed on the rest. Breaths should be taken during rests unless otherwise marked with a \surd .

From bar 125 to the end of the piece, singers (other than the semi-chorus) are encouraged to elongate the 's' consonants in the word "un-sur-passable". Performers can take liberties here by sliding between notes, and allowing the syllables to expand freely and chaotically. The conductor can use their discretion to extend the improvised humming until the overall effect of total disorientation has been achieved.

Texts

*“When I go from hence, let this be my parting word,
that what I have seen is unsurpassable.”*

From *Gitanjali* (1910) by Rabindranath Tagore (1861-1941)

*“I saw the gate called Beautiful:
And looked, but scarce could look within;
I saw the golden streets begin,
And outskirts of the glassy pool.
Oh harps, oh crowns of plenteous store,
Oh green palm-branches many-leaved,
Eye hath not seen, nor ear hath heard,
Nor heart conceived. “*

From *Paradise* (1865) by Christina Rossetti (1830-1894)

N.B. Both texts are currently in the public domain.

eyes.ears.hearts

Texts by Rabindranath Tagore (1861-1941)
& Christina Rossetti (1830-1894)

Quick ♩ = 128

Soprano 1
mp legato
when I go when I go when I go when I

Alto 1
mp legato
when I go when I go when I go when I

Alto 2
mp legato
when I go when I go when I go when I

Tenor 2
mf legato
when I go I go I when

Bass 1
mf legato
when I go I go when when

Bass 2
mf legato
when I go I go when I when

Reduction
(rehearsal only)

7

S.2

S.1
go when when I go when I go when I go *f*

A.1
go when I when I go when I go when I go *f*

A.2
go when go when I go when I go when I go *f*

T.1

T.2
I go when I go I go I go I go I *f*

B.1
I go when I go I go I go I go when I *f*

B.2
I go when I go I go I go I go when I *f*

The image shows a page of a musical score for a choir. It features eight vocal parts: Soprano 2 (S.2), Soprano 1 (S.1), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), Tenor 2 (T.2), Bass 1 (B.1), and Bass 2 (B.2). The lyrics are: 'go when when I go when I go when I go' for the first four parts, and 'I go when I go I go I go I go I go when I' for the last four parts. The score includes dynamic markings such as 'f' (forte) and a large diagonal watermark that reads 'PREVIEW COPY'.

14

S.2

S.1
 when I go when I go from

A.1
 when I go when I go from

A.2
 when I go when I I I go from

T.1

T.2
 go when I go when I go hence go

B.1
 when I go when I go hence go

B.2
 go when I go when I go hence go

Preview Copy

19

S.2

S.1 *mp* *poco rit.*
 hence when I go hence let this be my par - ting

A.1 *mp* *poco rit.*
 hence when I go from hence let this be my par - ting

A.2 *mp* *poco rit.*
 hence when I go from hence let this be my par - ting

T.1

T.2 *mf* *poco rit.*
 when I go when I go from hence go from hence,

B.1 *mf*
 when I go when I go from hence go from hence,

B.2 *mf*
 when I go when I go from hence go from hence,

A

A tempo ♩ = 128

24 *p semplice*

S.2 I saw the gate

S.1 *p*
word, when I go from hence, go go go go

A.1 *p*
word, when I go from hence, go go go go

A.2 *p*
word, when I go from hence, go go go go

A tempo ♩ = 128

T.1 *p semplice*
I saw the gate

T.2

B.1

B.2

[Piano accompaniment staves]

30 *mf*

S.2 called Beau - - - ti - ful;

S.1 go go go go go my par ting word my par - ting word

A.1 go go go go my par ting word my par - ting word when

A.2 go go my par ting word my par - ting word when

T.1 called Beau - - - ti - ful;

T.2 let this be my pa - ting word, when I

B.1 let this be my par - ting word when I

B.2 let this be my par - ting

B

37 *mp+*

S.2 I looked, but scarce could look with - in;

S.1 *p energico* when I go hence let this be let this be my par-

A.1 *p energico* go when I go hence let this let this be my par-

A.2 *p energico* I go when go hence let this be this be my par-

T.1 *mp+* I look but scarce could look with - in;

T.2 *p energico* go when I when I go hence let this be my

B.1 *p energico* go when I when I go hence let this be my

B.2 *p energico* word when I when I go hence let this be my

43

allarg.

S.2 *mf* *allarg.* *p*
 I saw the gold - en streets be - gin,

S.1 *mf* *allarg.* *p*
 - ting word when I go from hence

A.1 *mf* *allarg.* *p*
 - ting word when I go

A.2 *mf* *allarg.* *p*
 - ting word when I go from hence

T.1 *mf* *allarg.* *p*
 I saw gold - en streets be - gin,

T.2 *mf* *allarg.* *p*
 par - ting word go when I go from hence I

B.1 *mf* *allarg.* *p*
 par - ting word go when I go from hence when I

B.2 *mf* *allarg.* *p*
 par - ting word go when I go from hence when I

Accompanying piano part with chords and bass line.

49

S.2
and out - skirts of the glas - sy pool.

S.1
when I go when I go from hence let this be

A.1
when I go when I go from hence let this be

A.2
when I go when I go from hence let this be

T.1
and out - skirts of the glas - sy pool.

T.2
go when I go when I go let

B.1
go when I when I go

B.2
go I go when I go let

p *mf* *p* *mf* *p* *mf* *p* *mf*

56

S.2

S.1 *mf* *cresc. molto*

my parting word when I go when I go when I go when I go when I

A.1 *cresc. molto*

my parting word when I go when I go when I go when I go when I

A.2 *cresc. molto*

my parting word when I go when I go when I go when I go when I

T.1

T.2 *cresc. molto*

this be my parting word my parting word my parting

B.1 *cresc. molto*

this be my parting word my parting word my parting

B.2 *cresc. molto*

this be my parting word my parting word my parting

D

poco rit.

A Tempo ♩ = 128

ff

63

S.2

Oh _____ harps, _____ oh _____ crowns _____

S.1

go when I go when I go from hence _____ let _____ this be my _____

A.1

go when I go when I go from hence _____ let _____ this be my _____

A.2

go when I go when I go from hence _____ let _____ this be my _____

poco rit.

A Tempo

ff

T.1

Oh _____ harps, _____ oh _____ crowns _____

T.2

word when I go when I go _____ hence let s be my

B.1

word when I go when I go _____ hence let this be my

B.2

word when I go when I go _____ hence let this be my

70

S.2 *mp*
 of plen-teous stars, Oh green palm bran-ches

S.1 *mp*
 parting word my parting word that what I have seen

A.1 *mp*
 parting word my parting word that what I have seen that

A.2 *mp*
 parting word my parting word that what I have seen

T.1 *mp*
 of plen-teous stars, Oh green palm bran-ches

T.2 *m*
 parting word let my parting word be that what I have seen

B.1 *mp*
 parting word let my parting word be that what I have seen

B.2 *mp*
 parting word let my parting word be what I have seen

77 *p*

S.2 ma - - - ny - leaved,

S.1 have seen what I have seen

A.1 what I have seen what I have seen

A.2 what I have seen what I have seen seen

T.1 ma - - - ny - leaved,

T.2 seen that what I have seen I have seen I have

B.1

B.2 what I have seen

The image shows a page of musical notation for a choir or vocal ensemble. It consists of eight vocal staves (S.2, S.1, A.1, A.2, T.1, T.2, B.1, B.2) and a piano accompaniment at the bottom. The music is in a 7/8 time signature and features a dynamic marking of *p* (piano). The lyrics are: "ma - - - ny - leaved, have seen what I have seen, what I have seen what I have seen, what I have seen what I have seen seen, ma - - - ny - leaved, seen that what I have seen I have seen I have, what I have seen". A large, diagonal watermark reading "Preview Copy" is overlaid on the page.

E

83

S.2

S.1

that what I have seen, that what I have seen, what

f

A.1

that what I have seen, what I have seen, what

f

A.2

that what I have seen, that what I have I have seen what

f

T.1

T.2

that what I have seen, let my parting word be that what

p *mf*

B.1

that what I have seen, let my parting word be that what

p *mf*

B.2

that what I have seen, let my parting word be that what

p *mf*

90

S.2

S.1

I have seen that what I have seen

A.1

I have seen what I have seen

A.2

I have seen that what I have seen

T.1

T.2

I have seen when I go from hence

B.1

I have seen when I go from hence

B.2

I have seen when I go from hence

F

96 *mp*

S.2 *mp*
 Eye hath not seen, nor ear hath

S.1 *p*
 when I go from hence let this be my par-ting word that what I

A.1 *p*
 when I go from hence let this be my par-ting word

A.2
 when I go from hence let this be my my word

T.1 *mp*
 Eye hath not seen, nor ear hath

T.2
 let this be my par-ting word when I go hence what I have

B.1
 let this be my par-ting word when I go hence what I have

B.2
 let this be my par-ting word when I go hence what I have

Instrumental accompaniment for the vocal parts, including piano and bass staves with chords and melodic lines.

103

S.2
heard, _____

S.1
f brillante
_____ have seen is un - sur - pas - sable un -

A.1
f brillante
what I have seen is un - sur - pas - sable un -

A.2
f brillante
what I have seen is un - sur - pas - sable un -

T.1
heard, _____

T.2
f warm
seen is _____ un - sur - pas - sa-ble un -

B.1
f warm
seen is _____ un - sur - pas - sa-ble un -

B.2
f warm
seen is _____ un - sur - pas - sa-ble un -

110

S.2

S.1
(un) - - - - -
allarg. ...

A.1
(un) - - - - -
allarg. ...

A.2
(un) - - - - -
allarg. ...

T.1

T.2
(un) - - - - - un - sur
allarg. ...

B.1
(un) - - - - - un sur-
allarg. ...

B.2
(un) - - - - - un sur-
allarg. ...

Piano accompaniment

rit.

Slower ♩ = 108

mf

118

S.2

nor

S.1

mf

A.1

mf

A.2

mf

rit.

Slower ♩ = 108

mf

T.1

nor

T.2

p

B.1

mp

B.2

mp

molto rall.

125

S.2

heart con - ceived.

S.1

mp lazy (poco gliss)

un - sur - pas - sa - ble un - sur - pas - sa - ble

A.1

mp lazy (poco gliss)

un - sur - pas - sa - ble, un - sur - pas - sa - ble un -

A.2

mp lazy (poco gliss)

un - sur - pas - sa - ble un - sur - pas - sa -

molto rall.

T.1

heart con - ceived.

T.2

pas - sa - ble un - sur - pas - sa - ble un -

B.1

mp lazy (poco gliss)

pas - sa - ble un - sur - pas - sa - ble un - sur - pas - sa - ble un -

B.2

mp lazy (poco gliss)

pas - sa - ble un - sur - pas - sa - ble un -

132

S.2

S.1 *p* (blurry & indeterminate) *gliss.*
un sur - pas - sa - ble mmm

A.1 (blurry & indeterminate) *gliss.* *gliss.*
- sur - pas - sa - ble mmm

A.2 *p* (blurry & indeterminate) *gliss.*
ble un-sur - pas - sa - ble mmm

T.1

T.2 (blurry & indeterminate) *p* *gliss.* *gliss.* *gliss.* *gliss.*
- sur - pas-sa- ble — un sur - pas-sa-ble mmm

B.1 *p* (blurry & indeterminate) *gliss.* *gliss.*
- sur - pas - sa - ble mmm

B.2 *p* (blurry & indeterminate) *gliss.*
- sur - pas - sa - ble mmm

Very slow ad. lib. ♩ = c.52