

to my father

Transcendental Sonnets:

# The Son

Jones Very  
1838

♩ = 69

Commissioned by the Indianapolis Symphonic Choir

Kyle Gann

2001-2

two-piano version 2007-8

Soprano

Alto

Tenor

Bass

Piano

delicate

*pp*

Ped.

*p*

*mp*

4

S. *p* Fa ther

A.

T. *p* Fa - ther

B.

Ped. Ped.

Pno. 1

Pno. 2

*Transcendental Sonnets: The Son*

7 div. 3

S. *Fa ther* *I*

A. *p* *Father* *Fa ther*

T. *Fa ther* *I wait Thy word*

B. *p* *Fa ther* *Fa ther*

Pno. 1 *pp*

*Ped.* *Ped.* \* *Ped.*

Pno. 2

Detailed description of the musical score: The score is for a vocal quartet and piano. It begins at measure 7. The Soprano part has a melodic line with lyrics 'Fa ther' and 'I'. The Alto part has lyrics 'Father' and 'Fa ther'. The Tenor part has lyrics 'Fa ther' and 'I wait Thy word'. The Bass part has lyrics 'Fa ther' and 'Fa ther'. The piano accompaniment consists of two parts. Piano 1 features a complex, rhythmic texture with many sixteenth notes and chords, marked 'pp'. Piano 2 provides a harmonic foundation with sustained chords and moving lines. Performance markings include 'p' (piano) for the vocal parts and 'pp' (pianissimo) for Piano 1. Pedal markings 'Ped.' are placed under the piano accompaniment, with an asterisk '\*' indicating a change in the second piano part.

*Transcendental Sonnets: The Son*

11

S. wait Thy word *unis.* The sun doth stand be-neath the *mp*

A. I wait Thy word The sun doth stand be-neath the

T. The sun doth stand be-neath the

B. I wait Thy word The sun doth stand the

Pno. 1 *p*

*Ped.* \*

Pno. 2

*Transcendental Sonnets: The Son*

15

S. *mp*  
 ming - ling line of night and day A list'ning ser - vant wait - ing Thy com - mand To roll re-

A. *mp*  
 ming - ling line of night and day A list'ning ser - vant wait - ing Thy com - mand

T. *mp*  
 8 ming - ling line of night and day A list'ning ser - vant wait - ing Thy com - mand

B. *mp*  
 ming - ling line of night and day

Pno. 1 *mp*  
*mp*

Pno. 2 *mp*

The musical score is for a vocal quartet and piano accompaniment. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two piano parts. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score begins at measure 15. The vocal parts have lyrics: 'ming - ling line of night and day A list'ning ser - vant wait - ing Thy com - mand To roll re-'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The dynamic marking is mezzo-piano (mp) throughout.

## Transcendental Sonnets:

## Enoch

Jones Very  
1838Kyle Gann  
2001-2

*f*  $\text{♩} = 88$

Soprano  
I looked to find a man who walked with

Alto  
*f*  
I looked to find a man who walked with

Tenor  
*f*  
I looked to find a man who walked with

Bass  
*f*  
I looked to find a man who walked with

Piano  
*f*

Piano  
*f*

6

S.  
God, Like the trans - la - ted pat - - ri - arch of

A.  
God, Like the trans - la - ted pat - - ri arch of

T.  
God, Like the trans - la - ted pat - - ri - arch of

B.  
God, Like the trans - la - ted pat - - ri - arch of

Pno. 1

Pno. 2

The musical score is for a piece titled "Transcendental Sonnets: Enoch". It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with two piano parts (Pno. 1 and Pno. 2). The lyrics for all parts are: "God, Like the trans-lated pat-ri-arch of". The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts are written in treble clef (Soprano and Alto) and bass clef (Tenor and Bass). The piano parts are written in grand staff notation. The first piano part (Pno. 1) has a treble clef and a bass clef with a sharp sign (F#) in the key signature. The second piano part (Pno. 2) has a treble clef with a sharp sign (F#) in the key signature and a bass clef. The score is marked with a "6" at the beginning, indicating the measure number. The lyrics are placed below the vocal staves. The piano parts include some complex rhythmic patterns, particularly in the right hand of Pno. 1, which features several measures with a "5" above the notes, suggesting a quintuplet or a similar rhythmic figure.

*Transcendental Sonnets: Enoch*

11

S. old; Though glad - dened mil - lions on his foot - stool trod, Yet none\_\_\_ with

A. old; Though glad - dened mil - lions on his foot - stool trod, Yet none\_\_\_ with

T. old; Though glad - dened mil - lions on his foot - stool trod, Yet none with

B. old; Though glad - dened mil - lions on his foot - stool trod, Yet none\_\_\_ with

Pno. 1

Pno. 2

*Transcendental Sonnets: Enoch*



17

S.  
him did such sweet con - verse hold; I heard the

A.  
him did such sweet con - verse hold.

T.  
him did such sweet con - verse hold. I heard the

B.  
him did such sweet con - verse hold.

Pno. 1

Pno. 2

The musical score is for a piece titled "Transcendental Sonnets: Enoch". It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with two piano parts (Pno. 1 and Pno. 2). The music is in B-flat major and 4/4 time. The vocal parts have lyrics: "him did such sweet con - verse hold; I heard the". The piano parts feature arpeggiated chords and melodic lines with fermatas and dynamic markings like "p" and "5".

*Transcendental Sonnets: Enoch*

# Love

Jones Very   ♩ = 92  
1838

Kyle Gann  
*mp* 2001-2

The musical score is set in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 92. The score features five vocal staves and two piano staves. The Soprano part includes the lyrics: "I asked of Time to tell me where was Love." The piano accompaniment consists of two parts: the upper part is marked *mp* and features a melodic line with a fermata over the final note, while the lower part is marked *pp* and features a continuous sixteenth-note arpeggiated pattern.

5

S.S. asked of time to tell me where was Love;

S.

A. *mp*

T. *mp* I asked of Time to tell me where was Love;

B. *mp* I asked of Time to tell me where was Love;

Pno. *mp* I asked of Time to tell me where was Love; *pp*

Pno.

The musical score is for a vocal ensemble and piano. It features five vocal parts: Soprano Solo (S.S.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with two piano (Pno.) parts. The music is in the key of A major (three sharps) and 4/4 time. The lyrics are: "asked of time to tell me where was Love;". The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand. The score includes dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo). A fermata is placed over the final note of the vocal lines. The piano part has a decorative flourish in the right hand towards the end of the piece.

10

S.S. *mp* He poin - ted to her foot - steps on the snow,

S. *p* He poin - ted to her foot - steps on the snow,

A. *mp* He poin - ted to her foot - steps

T. *mp* He poin - ted to her foot - steps

B. He poin - ted to her foot - steps

Pno. *p* *mp*

Pno.

*Transcendental Sonnets: Love*

15

*mp* *Rit.* .....

S.S. Where first the An-gel ligh-ted from a-bove,

*p*

S. Where first the An - gel, the An-

*p*

A. Where first the An - gel, the An-

*p*

T. on the snow Where first the An-

*p*

B. on the snow Where first the An-

on the snow

*pp* *mf* *pp* *Rit.* .....

*p* *Rit.* ... *p* .....

21

S.S. *And bid me note the way and on-ward go* *Molto ritard.*

S. *gel light - ted from a bove* *Note the way and on-ward go*

A. *gel ligh - ted from a - bove* *Note the way and on ward go*

T. *gel An - gel ligh - ted from a - bove* *Note the way and on - ward go*

B. *Where first the An - gel ligh - ted from a - bove,* *Note the way and on - ward go* *Molto ritard.*

Pno. *p* *Molto ritard.*

Pno. *p* *mp*

*Transcendental Sonnets: Love*

**A**

A tempo

♩ = 92

27

S.  
A.  
T.  
B.

Through po - pu-lous streets  
Through po - pu-lous  
Through po - pu-lous streets of ci ties  
Through po - pu-lous streets of ci ties spre - ding wide,

Pno.  
Pno.

*pp*

*Transcendental Sonnets: Love*

A tempo

♩ = 92

Transcendental Sonnets:

# Faith

Jones Very  
1838-9   ♩ = 144

Kyle Gann  
2001-2

Piano

*mp*

Piano

*mp*

Pno. 1

*mp* *f*

Pno. 2

*f*



10

S. *mp*  
There is no faith, There is no

A. *mp*  
There is no faith, There is no

T. *mp*  
There is no faith, There is no

B. *mp*  
There is no faith, There is no

Pno. 1 *mp*

Pno. 2 *mp*

The musical score is arranged in a system with five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line begins with a rest for the first three measures, followed by the lyrics 'There is no faith, There is no' in the fourth measure. The vocal parts are written in treble clef (S., A., T.) and bass clef (B.). The piano accompaniment consists of two staves, Pno. 1 and Pno. 2. Pno. 1 is in treble clef and Pno. 2 is in bass clef. Both piano parts feature complex chordal textures with many accidentals (sharps and flats) and some melodic lines. The dynamic marking *mp* (mezzo-piano) is indicated above the vocal staves and below the piano staves. The number '10' is written at the top left of the first vocal staff.

15 A

S. *f*  
 faith, There is no faith, There is no faith, The moun-tain stands with - in still un - re - buked

A. *f*  
 faith, There is no faith, There is no faith, The moun-tain stands with - in still un - re - buked

T. *f*  
 faith, There is no faith, There is no faith, The moun-tain stands with - in still un - re - buked

B. *f*  
 faith, There is no faith, There is no faith, The moun-tain stands with - in still un - re - buked

Pno. 1 *f* *ff*

Pno. 2 *ff*

*Transcendental Sonnets: Faith*

21

S. its sum - mit rea - ches hea - ven; And eve - ry ac - tion adds its load of sin

A. And eve - ry ac - tion adds its load of sin,

T. its sum - mit rea - ches hea - ven; And eve - ry ac - tion adds its load of sin

B. hea - ven; And eve - ry ac - tion adds its load of sin

Pno. 1

Pno. 2

27

S.  
For ev - ery ac - tion wants the lit - tle lea - ven There is no faith, There is no

A.  
For eve - ry ac - tion wants the lit - tle lea - ven; There is no faith, There is no

T.  
For ev - ery ac - tion wants the lit - tle lea - ven There is no faith, There is no

B.  
For eve - ry ac - tion wants the lit - tle lea - ven; There is no faith, There is no

Pno. 1

Pno. 2

*Transcendental Sonnets: Faith*

**B**

32

S. *p*  
 faith, There is no faith, The moun-tain stands with - in still un - re - buked its sum - mit

A. *p*  
 faith, There is no faith, The moun-tain stands with - in still un - re - buked its sum - mit

T. *p*  
 faith, There is no faith, The moun-tain stands with - in still un - re - buked;

B. *p*  
 faith, There is no faith, The moun-tain stands with - in still un - re - buked;

Pno. 1 *p*  
*lightly*

Pno. 2 *lightly* *p*

Transcendental Sonnets:

The Word

Jones Very  
1838-9

With quiet, sustained ecstasy

Kyle Gann  
2001-2

$\text{♩} = 40$

The musical score is arranged in a vertical format. At the top, it specifies the piece as 'The Word' by Jones Very (1838-9), with a performance instruction 'With quiet, sustained ecstasy' and a tempo marking of quarter note = 40. The score is for Soprano solo, Soprano, Alto, Tenor, Bass, Piano 1, and Piano 2. The vocal parts enter in the second measure with the lyrics 'There is no voice but that which speaks in Thee'. The piano accompaniment begins in the first measure with a dynamic marking of *mp*. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

7

S. For this the world cre - a - ted and cre - ates For

A. but that which speaks in Thee For this the world cre - a - ted

T. is no voice but that which speaks in Thee; For this, the world cre -

B. in Thee; For this the world cre - a - - ted and cre ates

Pno.

Pno.

12

S. *this the world This was \_\_\_\_\_ be - fore - it bade the light to be \_\_\_\_\_ It is;*

A. *\_\_\_\_\_ and cre - ates This was \_\_\_\_\_ be fore \_\_\_\_\_ it bade \_\_\_\_\_ the light to be*

T. *a - ted \_\_\_\_\_ and cre - ates This was, be - fore \_\_\_\_\_ it bade the light \_\_\_\_\_ to be; \_\_\_\_\_*

B. *\_\_\_\_\_ This was \_\_\_\_\_ be - fore it bade \_\_\_\_\_ the light to be; It is,*

Pno.

Pno.

The musical score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The Soprano part begins with a triplet of eighth notes. The Alto and Tenor parts also feature triplets. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment of eighth notes. The lyrics are written below the vocal staves, with some words underlined to indicate phrasing.



18

S. 
  
and is to come; It is to come— It knows no dates By it spring

A. 
  
It is and is to come— It knows no dates By it spring forth the

T. 
  
— It is, and is to come It knows no dates By it

B. 
  
and is to come; It knows— no dates; By it, spring forth—

Pno. 

Pno. 

24 *p*

S.S. There is no voice but that which speaks in Thee

S. forth the time-born sons of earth the sons of earth That as the

A. time-born sons of earth the time-born sons of earth That as the

T. spring forth the time-born sons of earth the time-born sons of earth That as the

B. the time-born sons of earth, the time-born sons of earth That

Pno.

Pno.

*Transcendental Sonnets: The Word*

30

S.S. For this the world cre-a - ted and cre -

S. grass be - fore the mow\_\_\_\_\_ er falls In it are born the sons of heaven - ly

A. grass be - fore the mo - wer falls the mo - wer falls In it\_\_\_\_\_ are born the sons of

T. grass be - fore the mo - wer falls the mo - wer falls In it are born\_\_\_\_\_ the

B. as the grass be - fore\_\_\_\_\_ the mo - wer falls\_\_\_\_\_ In it are born the sons of

Pno.

Pno.