

Commissioned by the Santa Fe Women's Ensemble
Linda Raney, Artistic Director
December, 2009

Listen

Charlotte Lange

Kinley Lange

♩ = 60 With intensity

Soprano

Alto

p

stay a - wake, _____

Lis ten, _____

* Close to "n" immediately.
Glissandi effect should be a "semi-rhythmic" moving in and out of unison.

6

S

stay a - wake, stay a - wake, listen, *mp*

stay a - wake, _____ 3 listen, lis - ten, _____ stay a - wake.

A

Listen, _____ 3 listen, stay a - wake.

*Whispered

11

S

Though the si-lence soaks you, _____ (lis-ten),

A

Though the si-lence soaks you, _____ (lis-ten),

15

S

though the deaf of sleep in - vites you, we must help each oth-er,

A

though the deaf of sleep in - vites you, *mf*

though the deaf of sleep in-vites you, we must help each oth - er,

18

S

help each oth-er, lis - ten, — lis - ten, — help each oth-er,

A

help each oth - er, lis - ten, — lis - ten, — help each oth - er,

22

S

mp help each oth-er lis-ten, *p* help each oth-er lis-ten, — lis-ten. — To-

A

mp help each oth-er *p* help each oth-er lis-ten, — lis-ten. — To-

26

S
night is full of fruit that may ne - ver fall a - gain.

A
night is full of fruit — that may ne - ver fall a - gain.

29

S
gain. — fall a - gain. —
may ne - ver fall — a - gain. —

A
may ne - ver fall a - gain. — a - gain. —

a tempo
piu mosso
mf

rit.

Stay a-wake, stay a-wake and

32

S
with your thoughts, with your lungs, — and with your

A
lis - ten — and lis - ten —
with your thoughts, with your lungs, and with your

36

S
eyes, — your ver - y skin, your ver - y skin. — To-night is tell - ing

A
eyes, your ver - y skin, your ver - y skin. — To-night is tell - ing

p

40

S
tell - ing se - crets if we stay a - wake — to
se - crets, secrets, tell - ing secrets to

A
tell - ing secrets,
secrets, se - crets, telling se - crets stay a - wake to

mp

mp

44

S
hear, so, be - come — an in - ner ear. —

A
hear, an in - ner —
be - come an in - ner ear. *p* lis - ten, —
hear, And — lis - ten, —

p

♩ = 60

*Close to "n"

49 *p* stay a - wake, —
 S stay a - wake, — that we might hear some hidden
 A that we might hear some hidden

55 *pp* mov-ing, mov-ing, mov-ing through these cur-rents,
 S sound, some hid-den sound mov - ing,
 A sound, — some hid-den sound

60 *accel.* mov - ing, mov-ing through these cur-rents, *cresc.* mov - ing,
 S mov-ing through these cur-rents, mov - ing, mov-ing through these cur-rents,
 A *mp* mov - ing, *cresc.* mov - ing, through these cur - rents,

63 *mf* mov-ing through these cur-rents, mov-ing, *rit.* mov-ing through these cur-rents,
 S mov-ing, mov-ing through these cur-rents, mov-ing,
 A mov-ing through these cur-rents, mov-ing through these
mf *rit.* mov-ing through these cur-rents, mov-ing through these

66 *molto rit* *ff* *a tempo* *mf* *mp*
 S mov-ing through these cur-rents once in all our giv-en years, in
 A mov-ing through these cur-rents, *ff* *mf* *mp*
 mov-ing through these cur-rents once in all our giv-en years, in
molto rit

69 find-ing what will re-sonate
 S all our giv-en years, find-ing what will re-sonate and
 A all our giv-en years,

73 *rit.*

S
let it - self be found (n) (d) stay a - wake.

A
Lis ten.

*Deliberately move through dyphthong toward the "n".

**close to "n"