



FABER *ff* MUSIC

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*How could the soul not take flight* was commissioned by and for  
 the National Youth Choir of Great Britain with funds from  
 the Arts Council of England and News International

The first performance was given by the National Youth Choir of Great Britain  
 conducted by Michael Brewer in Suva, Fiji on 23 July 1996

Duration: c.15 minutes

Three to ten singers may have bells which they pick up at the  
 end, and one singer may have a tam-tam or deep gong in F.  
 The bells should mostly be in F too. These sounds may be omitted.

SP means 'speak' (nearer a shout at times)  
 WH means 'whisper'  
 la, da, ka long vowel, as in lark, dark, karma  
 m humming  
 + tongue click  
 r French r (or 'gargle')  
 rr English r (rolled)  
 → gradually change vowel

The glissandi are continuous, and the given 'semibreves' are  
 only an orientation guide. They should not be settled on, or  
 especially perceived by the audience. The exceptions are pages  
 16–17 and 29–30 where the 'semibreves' may be more dwelt on.

Accidentals apply for the duration of the whole bar.

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How could the soul not take flight  
When from the glorious presence  
A soft call flows sweet as honey, comes right up to her  
And whispers, 'Rise up now, come away'.  
How could the fish not jump  
Immediately from dry land into water  
When the sound of water from the ocean  
Of fresh waves springs to his ear?  
How could the hawk not fly away  
Forgetful of all hunting to the wrist of the king  
As soon as he hears the drum  
The king's baton hits again and again,  
Drumming out the signal of return?  
How could the Sufi not start to dance,  
Turning on himself, like the atom, in the sun of eternity,  
So he can leap free of this dying world?  
Fly away, fly away bird to your native home,  
You have leapt free of the cage  
Your wings are flung back in the wind of God.  
Leave behind the stagnant and marshy waters,  
Hurry, hurry, hurry, bird, to the source of life!

JALAL AL-DIN RUMI

translated by Andrew Harvey

from *The Way of Passion* by Andrew Harvey

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To Andrew Harvey

**HOW COULD THE SOUL NOT TAKE FLIGHT**Jalal al-Din Rumi  
translated by Andrew Harvey

Jonathan Harvey

**Choir 1**

S. *ppp* *WH* *ts ss t rr +* keep repeating in any order

A. *ppp* *WH* *ss t st ts rr* keep repeating in any order

T. *ppp* *WH* *ts ss t st* keep repeating in any order

B. *ppp* *WH* *ss ts t* keep repeating in any order

**Choir 2**

S. *p* *WH* *t ts ss rr + k* keep repeating in any order

A. *p* *WH* *t ts rr + k ss l* keep repeating in any order

T. *p* *WH* *t ts rr + k ss l* keep repeating in any order

B. *p* *WH* *t ts rr + k ss l* keep repeating in any order

**Instrumental**

S. *pp* *p* *c. 8"*

A. *pp* *p*

T. *pp* *WH* *mf* not synchronous, twice

B. *pp* *p* How could, could the s-s-s-soul ✓ not-t-t-t t-t-take flight-t-t?

**Choir 1**

S. keep repeating in any order

A. keep repeating in any order

T. *p* *WH* *t ts rr + k ss l* keep repeating in any order

B. *p* *WH* *gliss. . . . . whistle* keep repeating in any order

**Choir 2**

S. *wh* *t ss*

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♩ = 92

S. *ts ss t rr +*

A. *ss t st ts rr*

T. *t ss l wh* *gliss.*

B. *How* *ppp* *p* *3*

S. *WH* *SP* *t ts ss rr + k*

A. *WH* *SP* *SP* *t ts rr + k ss l* *p* *How*

T. *WH* *SP* *SP* *t ts rr + k ss l* *whistle*

B. *wh* *t ss* *whistle* *p* *How*

S. *SP* *mf* *could* *not*

A. *SP* *mf* *soul* *WH* *ss wh t*

T. *mp* *could*

B. *(b)*

S. *SP* *mf* *How* *mf* *WH* *the* *SP* *t ss wh k*

A. *(h)* *slow gliss.*

T. *SP* *mf* *not* *take*

B. *(h)*

[illegible]

pre - sence glo - ri-ous pre - When from the glo - ri-ous

pre - the glo - pre-sence the glo - ry

glo - - - - - ri - ous pre - sence

from the glo -

ri-ous pre - sence

wh ss t

wh ss rr t

pre - sence from the glo - ri-ous pre-sence when from the glo - ri-ous pre -

pre - When from glo - ri-ous pre-sence glo - ri-ous pre-sence

soft call

ri - ous pre - sence

flows

pp A soft call

p A soft call

call

A soft

6

First system (measures 1-4):  
Soprano (S.): *mp* call (measure 1), (measure 2), (measure 3), *mp* comes (measure 4).  
Alto (A.): *p* flows (measure 1), (measure 2), (measure 3), (measure 4).  
Tenor (T.): *SP mp* call (measure 1), (measure 2), (measure 3), *mp* comes (measure 4).  
Bass (B.): (measure 1), (measure 2), (measure 3), *mf* comes (measure 4).  
Second system (measures 5-8):  
Soprano (S.): (measure 5), (measure 6), (measure 7), (measure 8).  
Alto (A.): (measure 5), (measure 6), (measure 7), (measure 8).  
Tenor (T.): (measure 5), (measure 6), (measure 7), (measure 8).  
Bass (B.): (measure 5), (measure 6), (measure 7), (measure 8).

Second system (measures 9-12):  
Soprano (S.): right up to her and whis - - pers, *p* "Rise up  
Alto (A.): -ney, *pp* "Rise  
Tenor (T.): *mp* comes right up to her *pp* and whis - - pers,  
Bass (B.): (measure 9), (measure 10), (measure 11), (measure 12).  
Third system (measures 13-16):  
Soprano (S.): *mp* comes right up to her and whis -  
Alto (A.): -ney, *p* "Rise up  
Tenor (T.): her and whis - pers  
Bass (B.): (measure 13), (measure 14), (measure 15), (measure 16).  
A box labeled "WH" with notes "ss", "t", and "rr" is positioned below the Bass staff in measure 15.

Score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, measures 1-8.

Measures 1-4: Soprano and Alto sing "now, come a - way." with *p* dynamics. Tenor and Bass sing "ss rr l k t" and "ss t ts" respectively, with *pp* dynamics. Tenor and Bass have a "How?" line.

Measures 5-8: Soprano and Alto sing "pers,\_" and "now" respectively, with *p* and *pp* dynamics. Tenor and Bass sing "Rise up now, come a - way." with *mp* and *p* dynamics. Tenor and Bass have a "How" line.

Score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, measures 9-16.

Measures 9-12: Soprano and Alto sing "r" and "r" respectively, with *pp* dynamics. Tenor and Bass sing "could the fish" with *mf* dynamics. Tenor and Bass have a "How" line.

Measures 13-16: Soprano and Alto sing "How could the fish?" with *pp* dynamics. Tenor and Bass sing "How could the fish" with *pp* dynamics. Tenor and Bass have a "How" line.

8

First system of music (measures 1-4). The Soprano (S.) and Alto (A.) parts begin with a half note G4 (S.) and F#4 (A.), followed by a half rest. The Tenor (T.) and Bass (B.) parts begin with a half note G3 (T.) and F#2 (B.), followed by a half rest. The Soprano and Alto parts have a crescendo from *mf* to *pp* over the first two measures, then a decrescendo back to *mf* in the fourth measure. The Bass part has a crescendo from *f* to *pp* over the first two measures, then a decrescendo back to *f* in the fourth measure. The lyrics are: "Im - me - not jump".

Second system of music (measures 5-8). The Soprano (S.) and Alto (A.) parts begin with a half note G4 (S.) and F#4 (A.), followed by a half rest. The Tenor (T.) and Bass (B.) parts begin with a half note G3 (T.) and F#2 (B.), followed by a half rest. The Soprano and Alto parts have a crescendo from *pp* to *mf* over the first two measures, then a decrescendo back to *pp* in the fourth measure. The Bass part has a crescendo from *f* to *pp* over the first two measures, then a decrescendo back to *f* in the fourth measure. The lyrics are: "di - ate - ly Im - me - diate - ly from not jump?".

S. *pp* <> [WH] independently When the sound of water  
 A. *pp* <> wa-ter r r r r  
 T. *p* wa - ter wa - ter wa - ter r wa - ter wa -  
 B. *pp* <> [WH] independently When the sound of water from the ocean r r r r r When the sound  
 S. *p* r r r r r wa - ter wa - ter  
 A. *p* wa - ter wa - ter m gliss.  
 T. *pp* r r r r r wa - ter r r r or  
 B. *pp* <> [WH] independently When the sound of water wa - ter r

S. [WH] independently gliss.  
 A. (d) sim. m er m m m  
 T. gliss. m er m m or  
 B. [WH] *f* of water from the ocean When the sound of wa - ter from the o - cean of  
 S. *pp* or or or m er  
 A. [WH] independently *f* The sound of water m er m  
 T. gliss. or or m m er m  
 B. gliss. rr m or m When the sound of wa - ter from the o -

10

*independently*  
*sim.*

**Very rhythmic !**

S. m → er → m

A. → er → m

T. *SP* *mf* How could the fish not

B. *SP* *mf* How could the fish not

fresh waves

*independently*  
*sim.*

S. → m m → er

A. *independently*  
*sim.* m → er → m

T. *SP* *mf* How could the fish

B. *SP* *mf* How could the fish

- - cean



keep repeating

S. keep repeating

A. *independently*  
m → er → m

T. fish not jump im-me-di-ate-ly from dry land in - to wa-ter *WH* *f* When the

B. fish not jump im-me-di-ate-ly from dry land in - to wa-ter *WH* *f* When the

keep repeating

S. m

A. keep repeating

T. fish not jump could the fish not im-me-di-ate-ly *WH* *f* *SP* When the sound, when the sound

B. fish not jump could the fish not im-me-di-ate-ly *WH* *f* *SP* When the sound, when the sound



S.   
A. keep repeating   
T. sound of wa - ter im-me - di - ate - ly When the sound of wa - ter   
B. sound of wa - ter im-me - di - ate - ly When the sound of wa - ter   
S.   
A.   
T. [WH] how could the fish not jump from dry land in - to wa - ter When the sound of   
B. [WH] how could the fish not jump from dry land in - to wa - ter When the sound of   
S.   
A.   
T. [SP] springs to his ear from the o - cean of fresh waves springs to his ear? [WH]   
B. [SP] springs to his ear from the o - cean of fresh waves springs to his ear? [WH] gliss.   
S.   
A.   
T. [SP] wa-ter from the o-cean of fresh waves springs to his ear? [WH] p t ss + sh   
B. [SP] wa-ter from the o-cean of fresh waves springs to his ear? [WH] gliss.

First system of musical notation (measures 1-4) for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The Soprano part includes lyrics: fly a-way, for - - - get-ful a-way for-get-ful. The Alto part includes lyrics: the hawk not. The Bass part includes lyrics: fly a-way a - . The Tenor part is silent.

Second system of musical notation (measures 5-8) for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The Soprano part includes lyrics: a-way for-get-ful for-get-ful of all. The Alto part includes lyrics: fly a-way. The Bass part includes lyrics: - way for-get-ful for-get-ful of all hunt-ing. The Tenor part is silent.

14

S. *ff* *SP* hunt-ing to the wrist\_ to the wrist to the wrist  
A. *f*  
T.  
B. *ff* to the wrist to the wrist to the wrist wrist of the King  
S. hunt-ing to the wrist to the wrist to the wrist  
A.  
T.  
B. *ff* *SP* to the wrist\_ to the wrist\_ to the wrist wrist of the King

S. *p* *pp* (8) wrist of the King of the King as soon as he hears  
A. *pp*  
T.  
B. *p* of the King of the King as soon as  
S. *p* *SP* wrist of the King of the King as soon as he hears  
A.  
T.  
B. *p* of the King of the King as soon as

[illegible]

16

First system of musical notation (Soprano, Alto, Tenor, Bass staves) with lyrics and performance instructions.

Soprano (S.): hits a - gain and a - gain, *fff*

Alto (A.): *fff* a - gain

Tenor (T.):

Bass (B.): a - gain and a - gain

Second system of musical notation (Soprano, Alto, Tenor, Bass staves) with lyrics and performance instructions.

Soprano (S.): hits a - gain and a - gain, *fff*

Alto (A.): *f*

Tenor (T.):

Bass (B.): a - gain and a - gain

Third system of musical notation (Soprano, Alto, Tenor, Bass staves) with lyrics and performance instructions.

Soprano (S.): *ff* Drum - ming out drum - ming out

Alto (A.): *f* independently (in one breath) and a - gain, m er m

Tenor (T.): *f* (finish gliss.) → fading out

Bass (B.): *fff* (SP) free, fast and energetic and a - gain, and again and again *ff* out the sig - nal *ff* out the sig -

Fourth system of musical notation (Soprano, Alto, Tenor, Bass staves) with lyrics and performance instructions.

Soprano (S.): and a - gain, finish off previous gliss, then start this independently (in one breath) *ff* hi Drum - ming out drum - ming out

Alto (A.): m er m

Tenor (T.): *f* finish off previous gliss, then start this independently (in one breath) m er m

Bass (B.): and a - gain, *ff* out the sig - nal out the sig -

17

SP

*f*

*pp* *slowish*

S. of re - - - turn? t ss rr sh st

A. m er m

(fading out) - - - - -

T.

B. (b) *ff* re - *f* - turn?

S. *ff* of re - - - turn?

A. keep repeating *pp*

T. m

B. - nal re - - turn?

*slow*

$\text{♩} = 92$

bar line as soon as last Bass finishes

S. t ss rr sh

A. (don't repeat) (finishing) - - - - -

T.

B. *mf* How?

S.

A. (*pp*) finish gliss. - - - - -

T. (don't repeat) (finishing) - - - - -

B. *ppp* enter one by one: use one breath only

m

18

strong but gentle

fade out

S. *t ss rr sh*

A. *mp* Su - - fi

T. *p* could the *mp* Su - - fi

B. *mp* How could the *mp* Su - - fi

S. [WH] except 'k' clear and crisp *whistle* *t ss k t ss k ss t ss ss t ss ss t k t k ss t k t t k*

A. *mp* Su - - fi

T. *p* How could the *mp* Su - - fi

B. *p* How could the *mp* Su - - fi

S. *t t ss ss t k k k t*

A. not dance, not start to

T. not dance, not start to

B. not dance, not start to

S. *t ss k t ss k ss t t k ss t ss t ss k ss k ss t ss k t k*

A. not dance, not start to

T. not dance, not start to

B. not dance, not start to

S. *mf* t sh ss k wh *pp* So

A. *mf* sun of e - ter - ni - ty, *pp* So

T. *mf* sun of e - ter - ni - ty, *pp* So

B. *mf* sun of e - ter - ni - ty, *pp* So

(or 5 Soli) *p* *pp* *mf* ss t k ss t k ss t t k ss t k

A. *mf* sun of e - ter - ni - ty, *pp* *cresc. molto* So

T. *mf* sun of e - ter - ni - ty, *pp* *cresc. molto* So

B. *mf* sun of e - ter - ni - ty, *pp* *cresc. molto* So

S. *f* he can leap *p* free of this *fp* *pp*

A. *f* he can leap *p* free of this *fp* *pp*

T. *f* he can leap *p* free of this *fp* *pp*

B. *f* he can leap *p* free of this *fp* *pp*

S. ss k t ss k t ss t k t ss k t ss k wh whistle ss t

A. *f* he can leap *p* free *f*

T. *f* he can leap *p* free *f*

B. *f* he can leap *p* free *f*



First system (measures 1-4):

- Soprano (S.): *f* t sh ss t sh ss t sh ss t sh ss t sh ss t sh
- Alto (A.): sh t sh ss t of this dy - - ing
- Tenor (T.): of this dy - - ing
- Bass (B.): of this dy - - ing

Second system (measures 5-8):

- Soprano (S.): dy - - ing dy - - ing dy - - ing
- Alto (A.): *mf* of this dy - - ing dy - - ing dy - - ing
- Tenor (T.): *mf* of this dy - - ing dy - - ing dy - - ing
- Bass (B.): *mf* of this dy - - ing dy - - ing dy - - ing

Third system (measures 9-12):

- Soprano (S.): *allargando* ss - ing world? *ff* *fff*
- Alto (A.): dy - ing world? *ff* *fff*
- Tenor (T.): dy - ing world? *ff* *fff*
- Bass (B.): dy - ing world? *ff* *fff*

Fourth system (measures 13-16):

- Soprano (S.): world world? *ff* *slow gliss.*
- Alto (A.): world world? *ff* *slow gliss.*
- Tenor (T.): world world? *ff* *slow gliss.*
- Bass (B.): world world? *f poss.* Fly

22

$\text{♩} = 92$  (Lively)

*f* Solo

S. Fly a - way, bird

A. *f clear* t ss k t ss t ss k t ss t ss t ss t ss t Fly

T. *f* Fly Fly a - way

B. *f* Fly

S. Fly Fly a - way, Fly a - way

A. t ss k t ss t ss t ss t ss t ss t

T. *f* Fly Fly

B. *f*

(Solo)

S. Fly a - way to your na - tive home,

A. Fly a - way, to your na - tive home,

T. Fly

B. Fly a - way

(Soli)

S. Fly a - way (unis.) *mf* to your

A. Fly a - way to your

T. a - way

B. *mf* a - way, to

musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, featuring lyrics and musical notation. The score includes dynamic markings (*p*, *mf*) and a "pause bar" instruction.

**Soprano (S.):** *p* wh t

**Alto (A.):** *mf* Fly a-way, *p* wh rr ss

**Tenor (T.):** *mf* Fly a-way, *p* t ss

**Bass (B.):** *p* t k t k t ss k t k t k t ss t wh t whistle ss

**Soprano (S.):** *p* na-tive home\_ wh whistle t ss

**Alto (A.):** *p* t k t k t ss t k t ss k t wh rr

**Tenor (T.):** *mf* 3 to your-na-tive home, *p* wh rr ss

**Bass (B.):** *p* your na-tive home, ss rr t wh

### Pressing forward

**[WH] emphatic, together with altos**

**Soprano (S.):** Fly away fly away, bird, to your native home, You have leapt free of the cage Your wings are flung back in the wind of God.

**[WH] emphatic, together with sopranos**

**Alto (A.):** Fly away fly away, bird, to your native home, You have leapt free of the cage Your wings are flung back in the wind of God.

**Tenor (T.):**

**Bass (B.):** Solo *f* You have leapt free of the cage.

**[WH] emphatic, together with altos**

**Soprano (S.):** You have leapt free of the cage Your wings are flung back in the wind of God You have leapt free of the cage.

**[WH] emphatic, together with sopranos**

**Alto (A.):** You have leapt free of the cage Your wings are flung back in the wind of God You have leapt free of the cage.

**Tenor (T.):**

**Bass (B.):**

24

S. *(WH)* *f*  
Fly a-way, fly a-way bird to your na - tive home you—

A. *(WH)* *f*  
Fly a - way bird to your na - tive home

T. *SP* *mp*  
You have leapt free of the cage your

B. *tutti* *SP* *mp*  
You have leapt free of the cage your

S. *(WH)*  
You have leapt free of the cage ✓ Your wings are flung back ✓ in the

A. *(WH)*  
You have leapt free of the cage ✓ Your wings are flung back ✓ in the

T. *SP* *mp*  
Fly a-way, bird— to your na - tive home,

B. *SP* *mp*  
Fly a-way, bird— to your na - tive home,

(• = sustained note)

T I Solo *f* *espress.*  
You have leapt

T II Solo *f* *espress.* *quick*  
You you have

S. — have leapt free of the cage your wings are flung back in the

A. you have leapt free of the cage your

T. *cresc.* wings are flung back in the wind of God. *f*

B. *cresc.* wings are flung back in the wind of God. *f*

S. wind of God. ✓ You have leapt free of the cage

A. wind of God. ✓ You have leapt free of the cage

T. *mf* you have leapt free of the cage *f*

B. *mf* you have leapt free of the cage *f*

T I Solo free of the cage

T II Solo leapt free of

26

musical score for SATB choir and soloists, measures 26-30. The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Tenor I Solo (T I Solo), Tenor II Solo (T II Solo), and Bass I Solo (B I Solo). The lyrics are: "wind of God. Fly leave be - hind the stag-nant and wings are flung back in the wind of God. Fly leave be - hind the stag-nant and Fly leave be - hind the Fly a - way Fly a - way Fly leave be - hind the the cage Fly, leave be - hind". The score includes dynamic markings (*f*, *p*, *mf*, *f poss.*), articulation (*SP*), and phrasing slurs. The key signature has one sharp (F#) and the time signature is 6/8. A large watermark is visible in the bottom right corner.

S. wind of God. Fly leave be - hind the stag-nant and

A. wings are flung back in the wind of God. Fly leave be - hind the stag-nant and

T. Fly leave be - hind the stag-nant and

B. Fly leave be - hind the stag-nant and

S. Fly leave be - hind the

A. Fly a - way

T. Fly a - way

B. Fly leave be - hind the

T I Solo

T II Solo the cage

B I Solo Fly, leave be - hind

S. *f* *gliss.* mar - shy wa - - - ters *ff* leave be - hind  
 A. *f* *gliss.* mar - shy wa - - - ters *ff* Fly a - way  
 T. *f* *gliss.* mar - shy wa - - - ters *ff* Fly a - way  
 B. *f* *gliss.* mar - shy wa - - - ters *ff* Leave  
 S. stag - nant and mar - shy wa - - ters *ff* Your wings are flung back in the  
 A. *ff* leave be -  
 T. *ff* leave be -  
 B. stag - nant and mar - shy wa - - ters *ff* Your wings are flung back in the  
 B I Solo stag - nant mar - shy wa - - - - - ters

S. the stag - nant wa - ters, *ff* Hur - ry, hur - ry, hur - ry,  
 A. *ff* Hur - ry, hur - ry, hur - ry,  
 T. *ff* Hur - ry, hur - ry, hur - ry,  
 B. be - hind *ff* Hur - ry, hur - ry, hur - ry,  
 S. wind of God *ff* Hur - ry, hur - ry, hur - ry,  
 A. - hind the stag - nant and mar - shy wa - ters, *ff* Hur - ry, hur - ry, hur - ry,  
 T. - hind the stag - nant and mar - shy wa - ters, *ff* Hur - ry, hur - ry, hur - ry,  
 B. wind of God *ff* Hur - ry, hur - ry, hur - ry,

28

S. Hur - ry, hur-ry, hur - ry, bird, to the

A. ry, hur - ry, hur - ry,

T. Hur - ry, bird, to the

B. - ry, bird, hur-ry,

S. bird, to the source

A. hur - ry, bird, hur - ry bird, to the

T. bird, Hur - ry, bird,

B. - ry, Hur - ry, bird,

S. source of life! keep repeating independently

A. bird, to the source of life! keep repeating independently

T. source of life! keep repeating independently

B. hur - ry bird to the source of life! keep repeating independently

S. of life! keep repeating independently

A. source of life (same speed)

T. to the source of life! keep repeating independently

B. to the source of life! keep repeating independently

\* When repeating do not re-articulate the 'l' of 'life'.



*getting slightly slower and softer*

S.  
A.  
T.  
B.

S.  
A. *keep repeating independently*  
T.  
B.

Finish off one by one, then independently sing this:

S. *p* *f* *keep repeating*  
m → ah → ee → m

A. *p* *f* *keep repeating*  
m → ah → ee → m

T. *p* *f* *keep repeating*  
m → ah → ee → m

B. *p* *f* *keep repeating*  
m → ah → ee → m

(♩ = 92)

S. *p* *f*  
r r r

A. *p* *f*  
r r r

T. *p* *f*  
r rr

B. *p* *f*  
r rr

t ss p  
ss k t

30

S. *p* m → ah → ee → m  
 A. *p* m → ah → ee → m  
 T. *ff* r rr r  
 B. *p* m → ah → ee → m  
 S. *p* r rr r  
 A. *ff* *SP* Fly a - way Your wings are flung back in the wind of God. *f* r rr  
 T. *ff* Fly a - way the stag-nant and mar-shy wa-ters  
 B. *f* Leave be - - - hind the stag-nant and mar-shy wa-ters

S. *p* *f* r rr r Fly *mp*  
 A. *mp* *ff* Fly  
 T. *whistle* wh t rr Fly *mp*  
 B. Fly *mp*  
 S. *ff* *SP* Fly Your wings are flung Fly *mp*  
 A. *p* *ff* Fly  
 T. *p* *ff* *mp*  
 B. *ff* Fly *mp*

31

acc. -

S. *ff* *SP* *mf* *SP* *ff*  
You have Fly - nant and mar -

A. *mp* *f* *SP* *ff* *mf*  
r rr leave be - Fly

T. *mp* *f* *SP* *ff* *mp* *ff*  
leapt free of Fly r rr

B. *mp* *f* *mp* *ff* *mp* *ff* *mp*  
r rr r rr r rr r rr

S. *ff* *SP* *mf* *SP* *ff*  
leave be - Fly - nant and mar -

A. *ff* *mp* *mp* *ff* *mf* *SP* *ff*  
r rr r rr Fly - nant and mar -

T. *ff* *mp* *mp* *ff* *mf* *SP* *ff*  
r rr r rr Fly - nant and mar -

B. *ff* *SP* *mp* *ff* *mp* *ff*  
Fly - hind the stag - r rr r rr

(acc.) -  $\text{♩} = 126$

S. *ff* *SP* *fp* *gliss.*  
k t p k p k t ss ss t Fly a-way, bir - rr

A. *SP* *ff* *ff* *SP* *fp cresc.*  
p k t ss ss t Fly a-way, bird, *fp cresc.*

T. *mp* *ff* *ff* *SP* *fp cresc.*  
r rr Fly a-way, bird, *fp cresc.*

B. *ff* *mp* *ff* *SP* *fp cresc.*  
r rr Fly a-way, bird, *fp cresc.*

S. *ff* *SP* *fp cresc.*  
Fly a-way, bird, *fp cresc.*

A. *ff* *ff* *SP* *fp cresc.*  
- shy hur-ry Fly a-way, bird, *fp cresc.*

T. *ff* *ff* *SP* *fp* *gliss.*  
- shy hur-ry Fly a-way, bir - rr

B. *mp* *ff* *mf* *ff* *SP* *fp cresc.*  
r rr r rr Fly a-way, bird, *fp cresc.*

32

ff **Broad** - - - -

S. to your na - tive home,

A. rr to your na - tive home,

T. ff fast t k to your na - tive home,

B. ff fast t k to your na - tive home,

S. ff fast t k to your na - tive home,

A. ff to your na - tive home,

T. rr to your na - tive home,

B. rr to your na - tive home,

**A tempo**

S. wh t Hur - ry, hur-ry, bird, **ff** **SP**

A. t wh Hur - ry, hur-ry, bird, **ff** **SP**

T. rr Hur - ry, hur-ry, hur-ry bird, **ff** **SP**

B. Hur - ry, hur-ry, bird, **ff** **SP**

S. wh Hur - ry, hur-ry, wh rr **ff** **SP**

A. **SP** 3 You have leapt free of Hur - ry, hur-ry, wh rr **ff** **SP**

T. **SP** 3 You have leapt free of Hur - rr (rr) **ff** **SP**

B. Hur - ry, hur-ry, in the wind **ff** **SP**

## Solemn

Score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Percussion (Perc.). The music is in G major and 4/4 time. The lyrics are: "to the source of life! Fly life fly". The tempo is marked "Solemn". The percussion part includes a Tam tam or Gong in F, marked *mf*.

Lyrics: to the source of life! Fly life fly

Perc. Tam tam or Gong in F *mf*

Score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Percussion (Perc.). The music is in G major and 4/4 time. The lyrics are: "Hu - - - rr - rry bird to the source of". The tempo is marked "Solemn". The percussion part includes a Tam tam or Gong, marked *f*.

Lyrics: Hu - - - rr - rry bird to the source of

Perc. Tam tam / Gong *f*

34

ff

S. to the source.

A. to to the da source.

T. to the sour - dor Fly a-way

B. to to the da sour - dor

S. to the source to your na-tive home

A. to the source rr

T. to the source rr

B. to to da dor

Perc. Tam tam / Gong *f*

SP *ff*

*fp*

S. la rr ka rr

A. la rr ka rr

T. la rr ka rr

B. la rr ka

S. da ka la

A. da ka la

T. da ka la

B. da ka la

Perc. Bells *f* Tam tam / Gong *ff*

*mf* *ff* *f*

ff rit. pp ff rit. sf

S. k t b rr - rror k t b dor

A. rr t rr - rror k t dor

T. k t rr - rror d b t dor

B. rr - rror wh t dor

ff ff ff ff

S. da la k t b or

A. da la ss wh or

T. da la rr t k or

B. da la wh ss or

Bells ff f

Perc. Tam tam / Gong

ff sf ff sf ff

S. rr - rra da t k da

A. rr - rra da da

T. rr - rra rr - ra

B. rr - rra da

ff sf ff sf ff

S. da da da

A. da da rr - rra

T. da da da

B. da da da

Bells ff f

Perc. Tam tam / Gong damp!

Lewes 10 June 96