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Passage Into Spirit

Prologue

Randol Alan Bass

Piano

pp

Slowly, with mystery (♩ = 63) (3 + 2)

6 (2 + 3)

5

9 (2 + 3) 11 *mf*

poco rall. Slightly brighter (♩ = 69)

14

18 Same tempo, but gentler

(3 + 2) S *mp non legato*

legato

A Come, — said the Muse, *mp non legato* Sing me a song, *legato*

T Come, — said the Muse, *mp non legato* Sing me a song, *legato*

B Come, — said the Muse, *mp non legato* Sing me a song, *legato*

18 Same tempo, but gentler

18 *div. cresc.* *mf cant.*

3 sing me a song no po - et has yet chant - ed. sing me a song — no

3 *cresc.* *mf cant.* 3

3 sing me a song no po - et has yet chant - ed. Come, sing me a song no

cresc. *mf cant.*

8 3 sing me a song no po - et has yet chant - ed. no —

div. cresc.

3 sing me a song no po - et has yet chant - ed.

3 *cresc.* *mp*

Passage Into Spirit - Prologue
poco string.

po - et has _ yet chant - ed, Sing, sing me _ the u - ni -
po - et has _ yet chant - ed, Sing, sing me _ the u - ni -
po - et has _ yet chant - ed, Sing, sing me _ the u - ni -
no po - et has chant - ed, Sing, sing me _ the u - ni -

f
f
f
f
poco string.

23

A little quicker (♩ = 80)

28

ver - sal. In this broad earth of ours,
div. *mf*
ver - sal. In this broad earth of ours,
mf
ver - sal. In this broad earth of ours,
mf
ver - sal. In this broad earth of ours,
mf

ff
ff
ff
ff
mf
mf
mf
mf

A little quicker (♩ = 80)

ff
mf

26

II.

Moderately moving and well marked (♩ = 84)

Piano

pp
(perc.)
ff
p *sf*

6 Flowingly, with mystery (♩ = 69)

Baritone Solo

mf

Hark, — some wild trum-pet-er, — some strange mu-

(Chime)

mp

si-cian, Hov-'ring un-seen in air, — vi-brates ca-pri-cious

A tempo, stringendo

tunes to - night.

f

offstage trpt. solo

f

mf cresc.

16 Dramatically

f quasi recit.

I hear thee trum-pet-er, — list-ning a-ler-t I catch thy notes, —

fp

mf

Moderately moving (♩ = 69)

Now pour - ing, whirl - ing — like a

(offstage Trpt. recit.)

mf

fp

mp (3 + 2)

tem - pest round me, _____ Now low, sub - dued, now in the dist - ance lost. —

mf *p*

19

Agitated, but heavy [24]

(♩ = 69) (3 + 2) *f*

Blow a - gain, trum - pet - er, —

offstage trpt. *p* *f* *fp* *f*

22

con - jure wars a - lar - ums. _____

fp *mf cresc.*

25

[28] **Quick and aggressive** (♩ = 138)

sf (perc.) *f*

27

gain with fair cre - a - tion. ----- "n" *stagger breathing* *n.*

gain with fair cre - a - tion. ----- "n" *stagger breathing* *n.*

gain with fair cre - a - tion. ----- "n" *stagger breathing* *n.*

gain with fair cre - a - tion. ----- "n" *stagger breathing* *n.*

p *offstage trpt.* 3

97

III.

Very majestically

Piano *ff* *f molto*

[6] With motion; dancelike (♩ = 84)

mf (perc.) *mp* etc.

5

Musical score for measures 10-14. The score is written for piano with a treble and bass clef. Measure 10 starts with a piano (*p*) dynamic. The music features flowing eighth-note patterns in the right hand and sustained chords in the left hand. A '(perc. out)' instruction is present in measure 14.

10

Musical score for measures 15-20. The score continues with piano accompaniment. Measure 15 has a forte (*f*) dynamic. The tempo/mood changes to 'poco rit.' (poco ritardando) starting in measure 18. The dynamic becomes mezzo-forte (*mf*) in measure 19. The music concludes with a fermata in measure 20.

15

Baritone Solo

21 Very moderately; poco recit. (♩ = 60)

mf

Musical score for measures 19-20. This system includes a baritone solo line in the bass clef and piano accompaniment in the treble and bass clefs. The baritone solo begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked piano (*p*). The lyrics 'Strains mu-si-cal flow-ing through the a-ges, -' are written below the baritone line.

19

Musical score for measures 21-22. This system continues the baritone solo and piano accompaniment. The baritone solo has a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked piano (*p*). The lyrics '— now reach-ing hith-er, I take you reck-less — and com-pos-ite chords, — add' are written below the baritone line. Measure 22 ends with a fermata.

22

(cresc.)
 — give him or her I love this quench - less faith, In thy en - sem - ble, — Be - lieve —
 (cresc.)
 faith, In thy en - sem - ble, Be - lieve in plan of Thee —
 (cresc.)
 him or her — I love this quench - less faith, In thy en - sem -
 (cresc.)
 In — thy en - sem - ble, Be - lieve — in plan of Thee en - clos'd in

f dim.
 — in plan of Thee en-clos'd in Time and Space, — in
f dim.
 en-clos'd — in — Time — and Space, —
f dim.
 ble, Be-lieve in plan of Thee en - clos'd in Time and Space, —
f dim.
 Time — and Space, — in

Epilogue

Ad libitum (ca. 5" per entrance) [2] Slowly and serenely ($\text{♩} = 44$)

Tuned Crystals*

Musical score for five voices (1-5) in 5/4 time. Each voice part begins with a rest of approximately 5 seconds. The notes are: 1: G4, A4, B4, C5; 2: F4, G4, A4, B4; 3: E4, F4, G4, A4; 4: D4, E4, F4, G4; 5: C4, D4, E4, F4. Dynamics are marked *mp*. The piece concludes with a fermata and a *n.* (ritardando) marking.

Ad libitum (ca. 5" per entrance) [2] Slowly and serenely ($\text{♩} = 44$)

Piano accompaniment for the 'Tuned Crystals' section. The right hand plays a descending chromatic line: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand plays a sustained low note (C2) with a *ped.* (pedal) marking. Dynamics are marked *p una corda*. The piece concludes with a fermata and a *gva* (ritardando) marking.

* At least one chorister should perform each pitch on a "tuned" wine glass. Since producing sound on crystals with digital friction can be an unstable process, 2 or more performers per pitch is preferable. If crystals are unavailable for whatever reason, selected female voices may sing the indicated pitches on "oo" instead. RAB

Soprano

Passage Into Spirit - Epilogue

(3 + 3)

pp semplice

Alto

Is it a dream? _____ nay, but the lack of it the

(3 + 3)

dream, _____

pp semplice

Health, — peace, — sal - va - tion — un - i -

And fail - ing it life's lore _ and wealth a dream, _

ver - sal — And fail - ing it life's lore _ and wealth a dream, _