

MOMENTOUS

BCK

A

A "Precessional" for the Turn of the Century and other major turnings
For SSATB Double Chorus, Harp, Wind Ensemble and Percussion

Brenda C. Kayne

Andante ♩ = 88

Oboe
Clarinet I and II
Bassoon I and II
Drum set
Wood blocks
Glockenspiel
Harp

CHOIR I
S.A.
T.B.

Andante ♩ = 88
mp

Here we are now _____ Let this mo - ment be _____ *cresc.*

CHOIR II
S.A.
T.B.

11

Cl.

Bsn

Hp

S.A.

T.B.

S.A.

T.B.

mf

pp

p

mp

p

pp

p

pp

p

Let this mo - ment,

Let this mo - ment,

Let this mo - ment be.

Let this mo - ment,

Let this mo - ment,

Let this mo - ment,

Let this mo - ment,

18

Ob.

Cl.

cresc.

mp

mp

Glock.

mf

Hp

L.H.

S.A.

mp

mf

let this mo - ment be. Let this_ mo - ment, mo - ment_ be a -

T.B.

mp

mf

let this mo - ment be. Let this mo - ment, mo - ment_ be a -

S.A.

mp

mf

Let this_ mo - ment, mo - ment_ be

T.B.

mp

mf

Let this mo - ment, mo - ment_ be

B

piu mosso ♩ = 92

24

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

15

Glock.

Hp. *mf* *pp*

B

piu mosso ♩ = 92

S.A. *mp*

T.B. *mp*

new, a - new, a new end - ing.

S.A. *mf* *mp*

T.B. *mf* *mp*

a - new, a new end - ing.

a - new, a new end - ing.

31
Bsn *mp*

Glock. *mp*

Hp *mp*

CHOIR I.
S.A. *mp*

Look to the past_ as if to the fu - ture. Look to the past_ Time to re - cov - er, un - cov - er an ink - ling of

T.B. *mp*

Look to the past, look to the past, to the past. Time to un - cov - er an

Look, _____ look to the_ past. _____ Time to un - cov - er an

37

Ob.

Cl.

Bsn.

Glock.

Hp.

CHOIR I.

S.A.

T.B.

un - der - stand - ing. _____

ink - ling of un - der - stand - ing. _____

un - der - stand - ding. _____

Look to the past _____ as if to the fu - ture.

Look to the past, look to the _____

Look, _____ look to the _____

44

Cl.

Bsn.

Glock.

Hp

CHOIR I.

S.A.

T.B.

mp

mf

Look to the past— Time to per-ceive the ma- jes - tic do- min - ion of our cre - a - tion—
 past, to the past. View the ma - jes - tic do- min- ion of our cre - a - tion.—
 past.— View the ma - jes - tic do- min- ion of our cre - a - tion.—

C

espress. ♩ = 86

Ob. *mp*

Cl. *mp*

Bsn *legato mp* *sempre legato*

Dr. *ad lib. (gentle waltz) p*

Glock. *mp*

Hp *mp*

C

espress. ♩ = 86

CHOIR I. *mf Sopranos*

S.A. We know this mo - ment be - longs to us.

T.B. *Basses mf*

We know this mo - ment be -

CHOIR II. *mf Sopranos*

S.A. We know this mo - ment be - longs to us.

T.B. *Basses mf*

We know this mo - ment be -

We know this mo - ment be -

58 **poco rit.** **A tempo**

Ob. *p* *mp*

Cl. *p*

Bsn. *mp*

Dr.

S.A. **poco rit.** **A tempo** *mp Tutti*
 Sure - ly this mo - ment be - longs, be - longs_ to

T.B. *mp Tutti*
 longs to God. _____ Sure - ly this mo - ment be - longs, be - longs to

S.A. *mp Tutti*
 Sure - ly this mo - ment be - longs, be - longs_ to

T.B. *mp Tutti*
 longs to God. _____ Sure - ly this mo - ment be - longs, be - longs to

65 *poco rit.* $\text{♩} = 80$ *meno mosso* **D** *rall.* **Tempo primo** $\text{♩} = 88$

Ob. *mf* *mp* *pp*

Cl. *mf* *mp* *pp*

Bsn. *mf* *mp*

Dr.

Hp. *mp*

S.A. *poco rit.* $\text{♩} = 80$ *meno mosso* *rall.* **D** **Tempo primo** $\text{♩} = 88$

T.B. *all.* *all, to all.*

S.A. *all.* *mp* Here we are now—

T.B. *all.* *mp* Here we are now—

82

Cl. *pp* *mp*

Bsn *pp*

Hp *p* *mp*

S.A. be. Let this mo - ment, Let this_

T.B. be. Let this mo - ment, Let this

S.A. Let this mo - ment, let this mo - ment be. Let this_

T.B. Let this mo - ment, let this mo - ment be. Let this

Detailed description: This is a page of a musical score, page 12, starting at measure 82. The score is for a woodwind and string ensemble with vocalists. The instruments are Clarinet (Cl.), Bassoon (Bsn), Harp (Hp), Soprano Alto (S.A.), and Tenor Bass (T.B.). The woodwinds and harp play a melodic line with triplets and dynamic markings of *pp* (pianissimo) and *mp* (mezzo-piano). The vocalists enter in measure 82 with the lyrics "be. Let this mo - ment, Let this_". The vocal parts are written in a simple, homophonic style with dynamic markings of *p* (piano) and *mp*. The lyrics are: "be. Let this mo - ment, Let this_" for S.A. and "be. Let this mo - ment, Let this" for T.B. The S.A. part continues with "Let this mo - ment, let this mo - ment be. Let this_" and the T.B. part continues with "Let this mo - ment, let this mo - ment be. Let this".

89

Obl. *mf*

Cl. *mf*

Bsn *mp*

Glock. *mf*

Hp *mf* *mp*

S.A. *mf*

T.B. *mf*

mo - ment, mo - ment be _____ old be - gin - ning.

S.A. *mf*

T.B. *mf*

mo - ment, mo - ment be _____ be - gin an old be - gin - ning, old be - gin - ning.

E

piu mosso ♩ = 92

96

Ob. *mp*

Cl. *mp*

Bsn *mp*

W. Bl. *p* like a clock

Hp *pp*

E

piu mosso ♩ = 92

CHOIR II

S.A. *mp*

T.B. *mp*

Look to the fu - ture as if to the vi - brant past.

Look to the fu - ture, to the

Look, _____ look to the_

103

Ob.

Cl.

Bsn

W. Bl.

Glock.

Hp

CHOIR II.

S.A.

T.B.

Look to the fu - ture. Time to dis - cov - er, un - cov - er an ink - ling of un - der - stand - ing.

fu - ture as the past. Time to un - cov - er an ink - ling of un - der - stand - ing.

fu - ture. Time to un - cov - er an ink - ling of un - der - stand - ing.

mp

mp

mp

mf

mf

mf

3/4

110

Ob.

Cl.

Bsn.

W. Bl.

Glock.

Hp

CHOIR II.

S.A.

T.B.

p

mp

Look to the fu - ture as if to the vi - brant past. Look to the fu - ture. Time to per - ceive the ma - jes - tic do - min - ion of

Look to the fu - ture, to the fu - ture as the past. View the ma - jes - tic do -

Look, _____ look to the fu - ture. _____ View the ma - jes - tic do -

F ♩ = 86 *espress.*

116

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Dr. *ad lib. (gentle waltz.)*

W. Bl.

Glock. *mf*

Hp. *mf*

S.A. *mf Sopranos espress.*

T.B.

S.A. *mf Sopranos*

T.B.

min-ion of our cre-a-tion. We know this mo-ment be -

min-ion of our cre-a-tion. We know this mo-ment be -

123

Ob.

Cl.

Bsn

Dr.

W. Bl.

Glock.

Hp

S.A.

T.B.

S.A.

T.B.

poco rit.

mp *sempre legato*

Basses *mp*

longs to us.

We know this mo - ment be - longs to God.

Basses *mp*

longs to us.

We know this mo - ment be - longs to God.

130 **A tempo** $\text{♩} = 80$

Ob. *p* *mp* *poco rit.* *meno mosso* *mf* *mp* *3*

Cl. *p* *mf* *mp*

Bsn. *mp* *mf* *mp*

Dr. *mf* *mp*

A tempo $\text{♩} = 80$

S.A. *mp Tutti* *poco rit.* *meno mosso*

Sure - ly this mo - ment be - longs, be - longs to all.

T.B. *mp Tutti* be - longs to all, to all.

Sure - ly this mo - ment be - longs, be - longs to all.

S.A. *mp Tutti* be - longs to all, to all.

T.B. *mp Tutti* Sure - ly this mo - ment be - longs, be - longs to all.

G

piu mosso ♩ = 92

137

Ob.

Cl.

Bsn

Glock.

Hp

mp

mf

mp

mp

G

piu mosso ♩ = 92

S.A.

Look to the past,
Shim - mer - ing, - shim - mer - ring - fu - ture.

T.B.

Look to the fu - ture.

S.A.

and look to the fu - ture, fu - ture and past.

T.B.

and the vi - brant

mp

143

Cl.

Bsn

Glock.

Hp

S.A.

T.B.

S.A.

T.B.

mp Time to dis - cov - er, re - cov - er, un - cov - er un - der - stand - ing, *mf* un - der - stand - ing.

mp Time to re - cov - er an ink - ling of un - der - stand - ding, *mf* un - der - stand - ing.

mp Time to dis - cov - er, re - cov - er, un - cov - er un - der - stand - ing, *mf* un - der - stand - ing.

mp past. Time to re - cov - er an ink - ling of un - der - stand - ding, *mf* un - der - stand - ing.

H

150 *piu mosso* ♩ = 94

Ob.

Cl.

Bsn.

H

mf *piu mosso* ♩ = 94

S.A.

Time, time to per - ceive the ma - jes - tic do - min - ion of our cre - a - tion.

T.B.

mf

S.A.

Time to per - ceive, per - ceive the ma - jes - tic do - min - ion of our cre - a - tion.

T.B.

I

Allegro ♩ = 150

157

Ob. *mp* *rall.* *mf* *pp*

Cl. *mp* *mf* *mf*

Bsn *mp* *mf*

W. Bl.

Glock. 15

Hp *mf* *p* *p*

I

Allegro ♩ = 150

non legato

S.A. *rall.* *non legato* *p* Here we are now. Let this mo- ment
Here we
Here we are now. Let this mo- ment

T.B. *p* Here we

S.A. *non legato* *p* Here we are now. Let this mo- ment be.
Here we are.
Here we are now. Let this mo - ment be.

T.B. *p* Here we are.

171

Ob. *mf* *f* *mp* *p* *rall.*

Cl. *mp* *mf* *f* *mp* *p*

Bsn. *mp* *mf* *f* *mf* *p*

Hp. *mp*

S.A. *f* *dim.* *p* *rall.*

T.B. *f* *dim.* *p*

S.A. *f* *dim.* *p*

T.B. *f* *dim.* *p*

Here we are now. Let this moment be. Now let this moment be.

Here we are. Now let this moment be. Now let this moment be.

Here we are now. Let this moment be. Now let this moment be.

Here we are. Now let this moment be. Now let this moment be.

179 $\text{♩} = 76$

J **K**

Ob.

Cl.

Bsn.

Hp.

S.A.

T.B.

S.A.

T.B.

pp *p* *mp* *mf*

Sure - ly this mo - ment be - longs, be - longs_ to us, to us, to

Sure - ly this mo - ment be - longs, be - longs_ to us, to us, to

Sure - ly this mo - ment be - longs, be - longs_ to us, to us, to

Sure - ly this mo - ment be - longs, be - longs_ to us, to us, to

186

Ob. *mf* *cresc.* *cresc.* *f* rit.

Cl. *mf* *cresc.* *cresc.* *f*

Bsn. *mf* *cresc.* *cresc.* *f*

Glock. *f* *f* *f*

Hp *f* *f* *f*

S.A. God, to God, to all. rit.

T.B. God, to God, to us, to God, to

S.A. God, to God, to all.

T.B. us, to us, to God, to us, to God, to

192 **A tempo** ♩ = 76

Ob. **rall.** *p* *dim.* *ppp*

Cl. *pp*

Bsn. *pp*

Glock. *p*

Hp. *pp* *ppp*

S.A. **A tempo** ♩ = 76 **rall.**

T.B. *all.*

S.A. *all.*

T.B. *all.*