

# Maji

Maji \mä-jee\ , the Swahili word for water, is derived from the Arabic root "ma," which also means "the sparkle or luster of a diamond."

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$\text{♩} = 63$

2. picc.

2 Flutes (2.Piccolo)

2 Oboes (2.Eng.Horn)

2 B♭ Clarinets

2 Bassoons

4 Horns

2 B♭ Trumpets

2 Trombones

Tuba

Timpani

Sus. Cymbals (Percussion I)

Glockenspiel (Percussion II)

Xylophone (Percussion III)

Piano

Violin I

Violin II

Viola

Violoncello

Contrebass

The score is written for a full orchestra. It begins with a tempo of quarter note = 63. The key signature is C major. The time signature is 3/4. The score includes parts for 2 Flutes (with Piccolo), 2 Oboes (with English Horn), 2 B♭ Clarinets, 2 Bassoons, 4 Horns, 2 B♭ Trumpets, 2 Trombones, Tuba, Timpani, Suspended Cymbals (Percussion I), Glockenspiel (Percussion II), Xylophone (Percussion III), Piano, Violin I, Violin II, Viola, Violoncello, and Contrebass. Dynamics include *f*, *mf*, *p*, and *mp*. Performance instructions include *pizz.* (pizzicato), *sul pont. div.* (sul ponticello/divisi), *Red. sempre*, and *a2*. The score features several dynamic markings and articulation marks throughout.

5

Picc *mp*

Fl *mp* *mp*

Ob *f*

Cl *mp* *mp*

Bn *mp*

Sus Cym *mf*

Glck *mp*

Xyl *mp*

Pno *f* *mp*

Vln I *mp*

Vln II *f-mp*

Vla *f-mp*

Vc *f* *mp*

⑧

This musical score page (page 3) covers measures 7, 8, and 9. The time signature is 3/4. The instruments and their parts are:

- Picc:** Single sixteenth notes in measure 7, followed by a whole note rest in measure 8, and a single eighth note in measure 9.
- Fl:** Single sixteenth notes in measure 7, followed by a quarter note and a sixteenth-note triplet in measure 8, and a quarter note in measure 9.
- Cl:** Quarter notes in measure 7, followed by a quarter note in measure 8, and a quarter-note triplet in measure 9. Dynamics *mp* are indicated in measures 7 and 8.
- Bn:** A first ending bracket in measure 7, followed by quarter notes in measure 8, and a quarter-note triplet in measure 9.
- Sus Cym:** A sustained cymbal sound, indicated by a trapezoidal shape, with dynamics *pp* in measure 9.
- Glck:** Single eighth notes in measure 7, followed by quarter notes in measure 8, and quarter notes in measure 9.
- Xyl:** Single eighth notes in measure 7, followed by quarter notes in measure 8, and a quarter-note triplet in measure 9.
- Pno:** A whole-note chord in measure 7, followed by a whole-note chord in measure 8, and a whole-note chord with an 8va octave sign and a 9-measure tremolo in measure 9.
- Vln I:** Single eighth notes in measure 7, followed by quarter notes in measure 8, and quarter notes in measure 9.
- Vln II:** Sustained chords in measure 7, followed by sustained chords in measure 8, and chords in measure 9. Dynamics *pp* are indicated in measures 7 and 8.
- Vla:** Sustained chords in measure 7, followed by sustained chords in measure 8, and chords in measure 9. Dynamics *pp* are indicated in measures 7 and 8.
- Vc:** A first ending bracket in measure 7, followed by quarter notes in measure 8, and quarter notes in measure 9.

10

Picc *mf* *mp*

Fl *f* *mp*

Ob *mf* <sup>1.</sup> *mf*<sup>3</sup>

Cl *mf* *mp*

Bn *mf* *mp*

Sus Cym *mp*

Glck *mf*

Xyl *mf* *mp*

Pno *f* *mp*

Vln I *mf mp*

Vln II *mf-mp*

Vla *mf-mp*

Vc *mf* *mp*

Cb *mf*

12

Picc

Fl

Ob

Cl

Bn

Xyl

Pno

Vln I

Vln II

Vla

Vc

*mp*

Detailed description of the musical score: The score is for page 5, measures 12-14. It features a variety of instruments. The Piccolo and Flute parts play a melodic line in measure 12, with the Flute having a triplet in measure 13. The Oboe and Clarinet parts have triplets in measures 12 and 13. The Bassoon part has a triplet in measure 14. The Xylophone part has a melodic line in measure 14. The Piano part has a complex accompaniment in measure 14, including a triplet. The Violin I part has a melodic line in measure 12. The Violin II and Viola parts have sustained notes in measures 12 and 13. The Violoncello part has a melodic line in measure 12. The dynamic marking *mp* is present in measure 14.

14

Picc *mp*

Fl *mp*

Ob *f* *mp*

Cl *1.*

Bn *3 3 3 3 3 3*

Tpt *1. con sord.* *p* *3 3 3*

Xyl

Pno *1 5 3 1 3 3 3 3 3 3 3 3 3 3 3*  
*ped. (keep pedal depressed)*

Vln I

Vln II *mf*

Vla *mf*

Vc

Cb *mp*

Measures 14, 15, and 16 are shown. The score includes dynamics such as *mp*, *f*, *p*, and *mf*. It features various musical notations including triplets, slurs, and articulation marks. The time signature changes from 2/2 to 3/4 between measures 15 and 16.

**A**

18

Picc *(mp)*

Fl 1. *p* 3 3 3 3 3 3 3 3

Cl *(mp)*

Bn *(mp)*

Hn 1.2. *p* 3.4. *p*

Tpt 1. *(p)*

Glck *mp*

Pno *(mp)*

Vln I (pizz.) *(mp)* 3 3

Vln II *p* pizz. *p* 3

Vla *p* 3 3 3 3

Vc (pizz.) *(mp)* arco *p* 3 3 3 3

Cb (pizz.) *(mp)*

Musical score for page 8, measures 22-25. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Bn), Horns (Hn), Trumpet (Tpt), Timpani (Timp), Glockenspiel (Glck), Xylophone (Xyl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb).

Measure 22: Flute (Fl) has a first ending (1.) with a triplet of eighth notes. Clarinet (Cl) and Bassoon (Bn) have long notes. Horns (Hn) have a 3.4. marking. Trumpet (Tpt) is silent. Timpani (Timp) is silent. Glockenspiel (Glck) has a rhythmic pattern. Xylophone (Xyl) is silent.

Measure 23: Flute (Fl) continues with triplets. Clarinet (Cl) and Bassoon (Bn) continue with long notes. Horns (Hn) continue with a 3.4. marking. Trumpet (Tpt) is silent. Timpani (Timp) is silent. Glockenspiel (Glck) continues with a rhythmic pattern. Xylophone (Xyl) is silent.

Measure 24: Flute (Fl) continues with triplets. Clarinet (Cl) and Bassoon (Bn) continue with long notes. Horns (Hn) continue with a 3.4. marking. Trumpet (Tpt) has a marking "con sord." and "sf p". Timpani (Timp) is silent. Glockenspiel (Glck) continues with a rhythmic pattern. Xylophone (Xyl) has a marking "mp" and triplets.

Measure 25: Flute (Fl) continues with triplets. Clarinet (Cl) and Bassoon (Bn) continue with long notes. Horns (Hn) continue with a 3.4. marking. Trumpet (Tpt) has a marking "con sord." and "sf p". Timpani (Timp) has a marking "pp" and a rhythmic pattern. Glockenspiel (Glck) continues with a rhythmic pattern. Xylophone (Xyl) continues with triplets. Violin I (Vln I) and Violin II (Vln II) have triplets. Viola (Vla) and Violoncello (Vc) have triplets. Contrabass (Cb) is silent.



26

Fl

Ob

Cl

Bn

Hn

Timp

Sus Cym

Xyl

Pno

Vln I

Vln II

Vla

Vc

Cb

The score is for measures 26, 27, and 28. Measure 26 is in 3/4 time. Measure 27 is in 4/4 time. Measure 28 is in 2/2 time. The key signature has one sharp (F#). The instruments and their parts are:

- Flute (Fl):** Rests in measures 26 and 27; enters in measure 28 with a melodic line starting on G4, marked *mp*.
- Oboe (Ob):** Plays a melodic line with triplets in measures 26 and 27, marked *mp*; rests in measure 28.
- Clarinet (Cl):** Rests in measures 26 and 27; enters in measure 28 with a melodic line, marked *mp*.
- Bassoon (Bn):** Rests throughout all three measures.
- Horns (Hn):** Rests in measures 26 and 27; in measure 28, they play sustained notes on G4 and G3, marked *p*.
- Timpani (Timp):** Rests in measures 26 and 27; in measure 28, it plays a sustained note on G4, marked *p*.
- Suspended Cymbal (Sus Cym):** Rests in measures 26 and 27; in measure 28, it plays a melodic line starting on G4, marked *pp* in measure 27 and *mp* in measure 28.
- Xylophone (Xyl):** Plays a rhythmic pattern of eighth notes with triplets in measures 26 and 27, marked *mp*; rests in measure 28.
- Piano (Pno):** Rests in measures 26 and 27; in measure 28, it plays a melodic line starting on G4, marked *mp*.
- Violin I (Vln I):** Plays a melodic line with triplets in measures 26 and 27, marked *mp*; rests in measure 28.
- Violin II (Vln II):** Plays a sustained note on G4 in measures 26 and 27, marked *mp*; in measure 28, it plays a melodic line with triplets, marked *mp*.
- Viola (Vla):** Plays a rhythmic pattern of eighth notes with triplets in measures 26 and 27, marked *mp*; rests in measure 28.
- Violoncello (Vc):** Plays a rhythmic pattern of eighth notes with triplets in measures 26 and 27, marked *mp*; rests in measure 28.
- Contra Bass (Cb):** Rests throughout all three measures.

30

Fl

Cl

Bn

Hn

Timp

Sus Cym

Pno

Vln I

Vln II

Vla

Vc

Cb

This page contains musical notation for measures 30, 31, and 32 of an orchestral piece. The score is written for various instruments: Flute (Fl), Clarinet (Cl), Bassoon (Bn), Horns (Hn), Timpani (Timp), Suspended Cymbal (Sus Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The key signature has one flat (B-flat), and the time signature changes from 3/4 to 4/4 at measure 31. The Flute and Clarinet parts feature complex triplet patterns. The Bassoon part has a dynamic marking of *mp* and includes an *a2* marking. The Horns part includes first and second endings. The Piano part has a dynamic marking of *Fmf*. The Violin and Viola parts play rhythmic patterns with triplets. The Violoncello and Contrabass parts provide harmonic support with triplets and sustained notes. The score concludes with repeat signs and first/second endings for all parts.

**B**

33

Fl *mf* a2

Ob *mp* 3

Cl *mf* a2

Bn *mf* a2

Hn *mp* 1.2. 3.

Tpt *mp* senza sord. 3 senza sord. *mp* 3

Timp *p*

Sus Cym *mp*

Pno *mf*

Vln I *mf-p* tr

Vln II *mf-p* tr

Vla *mf*

Vc *mf-p* 3 3 3 3 3 3

Cb *mf-p*

37

Ob

Bn

*mf*

3

3/4

2/2

Tpt

3

3

3

3

3/4

2/2

Timp

*pp*

3/4

2/2

Sus Cym

3/4

*p*

2/2

Mar

*mp*

3/4

2/2

Pno

\*

3/4

3/4

2/2

Vln I

*tr*

3/4

2/2

Vln II

*tr*

3/4

2/2

Vla

3

3

3

3

3

3

3/4

2/2

Vc

3

3

3

3

3

3

3/4

2/2

Cb

3/4

2/2

C

41 a2

Fl *mf*

Ob *mf*

Cl a2 *mf*

Bn *mf*

Tpt *mf*

Timp *p*

Sus Cym *mp*

Mar *mf*

Pno *mp*

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

Vln Solo *mp*

Vln I (arco) *mf* *p*

Vln II (arco) *mf* *p*

Vla (arco) *mf* *p*

Vc (arco) *mf* *p*

Cb (arco) *mf*

*a little playfully (not too much angst)*

45

Fl

Ob

Pno

Vln Solo

Vln I

Vln II

Vla

Vc

*p*

*p*

*Ped. \* Ped.*

*Ped.*

*Ped.*

48

Ob

Bn

Timp

Pno

Vln Solo

Vln I

Vln II

Vla

Vc

Cb

*p*

*mp*

*pp < mp*

*mf*

*Ped. \* Ped.*

*Ped.*

*Ped.*

Okay, now you may play with a little angst

*mf*

*p < mf*

*p < mf*

*p < mf*

*p < mf*

*p < mf*

51

Ob

Hn

Tpt

Tbn

Timp

Xyl

Pno

Vln Solo

Vln I

Vln II

Vla

Vc

Cb

1.2.

3.4.

2.

*mp*

*pp* < *mp*

*mp* < *mf*

*mp* < *f*

*p* < *mf*

*mp*

*f*

*mp* < *f*

*p* < *mf*

*p* < *mf*

*mp*

*f*

*mp* < *f*

*p* < *mf*

*p* < *mf*

Red. \*

3

div.

56

Picc *mf* *f*

Fl *mf* *f*

Ob *mf*

Bn *mf*

Hn 1.2. 3.4.

Tpt

Tbn *mp*

Tuba *mf*

Timp *p*

Xyl *mf*

Pno *f* *ff*

Vln I

Vln II *mf*

Vla *mf* div.

Vc *mf* div.

Cb *pizz.* *f*



D

59

Picc *f*

Fl *f*

Ob *f*

Cl *mp*

Bn *p* a2

Hn 1.2. *mf*

Hn 3.4. *mf*

Tpt *mf*

Tbn *mf*

Tuba *mf*

Timp *mp*

Xyl *f*

Pno *f* *mp*

Viol. *f* *mf*

Vln II *f* *p*

Vla *f* *p* nondiv.

Vc *p* pizz.

Cb *p*

64

Picc *mp* 6

Fl *mp* 6

Ob *mf* a2 3

Cl *mf*

Bn *mf* a2

Hn *mf* 1. 3 3 3 3

Timp *pp*

Pno *pp*

clear pedal when necessary to keep melody line clean

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc *mp* arco

Cb *mp* arco

Detailed description: This page of a musical score covers measures 64 to 67. The instruments are Piccolo (Picc), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Timpani (Timp), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Measures 64-67 feature a complex texture. Picc and Fl play a sixteenth-note melody starting in measure 65, marked *mp*. Ob and Cl play a similar melody, with Ob marked *mf* and Cl marked *mf*. Bn plays a sustained bass line, marked *mf*. Hn plays a triplet melody, marked *mf*. Timp plays a single note, marked *pp*. Pno plays a complex texture with triplets, marked *pp*. Vln I and Vln II play a melody, with Vln I marked *mp*. Vla plays a sustained bass line, marked *mp*. Vc and Cb play a sustained bass line, marked *mp*. The score includes various musical notations such as dynamics, articulation, and performance instructions.

69

Picc *mf*

Fl *mf*

Ob

Cl *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Bn *mf*

Hn 1. 3 *f*

Tbn *p* *mf*

Timp *p*

Mar *mf*

Pno

Vln I *mf*

Vln II *mf* 6 6

Vla *mf* 3 3 3 3

Vc div. *mf*

Cb *mf*

72

Ob

*mp* *p*

Cl

*mp* *p*

Bn

*mp* *p*

Hn

3.4. 1.2. *mp* *p*

Tbn

*pp* *pp*

Timp

Crot

*mp*

Pno

*mp*

Vln I

*p*

Vln II

*mp* *mp*

Vla

div. *p*

Vc

*p*

Cb

*p*

Detailed description: This page of a musical score covers measures 72, 73, and 74. The instrumentation includes Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Trombone (Tbn), Timpani (Timp), Crotales (Crot), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score is written in a key with one sharp (F#) and a 3/4 time signature. Measures 72 and 73 feature a complex texture with triplets in the woodwinds and strings, and sustained notes in the brass and strings. Measure 74 includes first and second endings (1.2.) for the Horns and Crotales. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano) and *p* (piano). The Viola part is marked 'div.' (divisi) in measure 74. The page number '20' is located at the top left.



78

1. *p* 3 3 3 3 3 3 3 3

Ob *p* 3 3 3 3 3 3

Bn 3 3 3 3 3 3

Hn 1. *mp* *p*

Tbn 1.

Tuba *pp*

Crot

Mar

Pno

Vln I

Vln II *p*

Vla

Vc 3 3 3 3 3 3

Cb

Detailed description: This page of a musical score covers measures 78 and 79. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Trombone (Tbn), and Tuba. The brass section includes Horn (Hn), Trombone (Tbn), and Tuba. The percussion section includes Crotales (Crot) and Maracas (Mar). The string section includes Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Measure 78 features a first ending (1.) with a piano (*p*) dynamic. The Flute, Oboe, Bassoon, and Horn parts play sixteenth-note triplets. The Clarinet and Tuba parts play quarter notes. The Trombone part plays a quarter note followed by a half note. The Maracas part plays a rhythmic pattern of eighth notes. The Piano part is silent. The Violin I part plays a rhythmic pattern of eighth notes. The Violin II part plays a half note followed by a quarter note. The Viola part plays a half note. The Violoncello part plays a half note followed by a quarter note. The Contrabass part plays a half note. Measure 79 continues the woodwind and brass parts with triplets and sustained notes. The Horn part has a dynamic change from *mp* to *p*. The Trombone part is silent. The Tuba part plays a half note. The Crotales part is silent. The Maracas part continues its rhythmic pattern. The Piano part is silent. The Violin I part continues its rhythmic pattern. The Violin II part plays a half note followed by a quarter note. The Viola part plays a half note. The Violoncello part plays a half note followed by a quarter note. The Contrabass part plays a half note.

80

The musical score for page 23, measures 80 and 81, is arranged as follows:

- Flute (Fl):** Measure 80 has a whole rest. Measure 81 features a sixteenth-note triplet pattern starting on G5, marked with a *p* dynamic.
- Oboe (Ob):** Measure 80 has a whole rest. Measure 81 features a sixteenth-note triplet pattern starting on G5, marked with a *p* dynamic.
- Clarinet (Cl):** Measure 80 has a whole rest. Measure 81 features a half-note chord of G5 and F#5, marked with a *p* dynamic.
- Bassoon (Bn):** Measure 80 has a whole rest. Measure 81 features a half-note chord of G5 and F#5, marked with a *p* dynamic.
- Horn (Hn):** Measure 80 has a whole rest. Measure 81 features a half-note chord of G5 and F#5, marked with a *p* dynamic.
- Tuba:** Measure 80 has a whole rest. Measure 81 features a half-note chord of G5 and F#5, marked with a *p* dynamic.
- Crotonal (Crot):** Measure 80 has a whole rest. Measure 81 features a half-note chord of G5 and F#5, marked with a *p* dynamic.
- Maracas (Mar):** Measure 80 has a rhythmic pattern of eighth notes (G5, F#5, G5, F#5). Measure 81 continues this pattern with a *p* dynamic.
- Piano (Pno):** Measure 80 features a sixteenth-note triplet pattern starting on G5, marked with a *p* dynamic. Measure 81 has a whole rest.
- Violin I (Vln I):** Measure 80 has a rhythmic pattern of eighth notes (G5, F#5, G5, F#5). Measure 81 continues this pattern with a *p* dynamic.
- Violin II (Vln II):** Measure 80 features a sixteenth-note triplet pattern starting on G5. Measure 81 features a half-note chord of G5 and F#5.
- Viola (Vla):** Measure 80 features a sixteenth-note triplet pattern starting on G5. Measure 81 features a half-note chord of G5 and F#5.
- Violoncello (Vc):** Measure 80 features a sixteenth-note triplet pattern starting on G5. Measure 81 features a half-note chord of G5 and F#5.
- Contrabass (Cb):** Measure 80 has a whole rest. Measure 81 features a half-note chord of G5 and F#5, marked with a *p* dynamic.





# E

84

Fl *p* 1. *mp* a2

Ob *mp* 1. 3

Cl *mp* a2

Bn *p* a2 *mp* *p*

Hn 1.2 *p* *mp* *p*

Tbn 2. *p* *mp* *p*

Tuba *p* *mp* *p*

Timp *pp* *p* *pp*

Glck *p*

Mar

Pno *mp* 3 3 3 3

Vln I *mp* arco 3 3 3 3

Vln II *p* *mp* *p*

Vla *p* *mp* *p*

Vc div. *p* *mp* *p*

Cb *p* *mp* *p*

If largest timpani is available, notes may be played one octave lower as indicated.

This page of a musical score includes the following parts and markings:

- Flute (Fl):** Starts at measure 90 with a dynamic of *mp*. Includes a trill marked 'a2'.
- Clarinet (Cl):** Starts at measure 90 with a dynamic of *mp*. Includes a trill marked 'a2'.
- Bassoon (Bn):** Starts at measure 90 with a dynamic of *mp*. Includes a trill marked 'a2' and triplet markings '3' and 'mf'.
- Horn (Hn):** Starts at measure 1.2 with a dynamic of *mp*. Includes a trill marked '3'.
- Trumpet (Tpt):** Starts at measure 3.4 with a dynamic of *p*.
- Trombone (Tbn):** Starts at measure 3.4 with a dynamic of *p*.
- Tuba:** Starts at measure 3.4 with a dynamic of *p*.
- Timpani (Timp):** Includes a dynamic of *p*.
- Suspension Cymbal (Sus Cym):** Includes dynamics of *p* and *mp*.
- Piano (Pno):** Includes a dynamic of *mp*.
- Violin I (Vln I):** Includes a dynamic of *mp* and triplet markings '3'.
- Violin II (Vln II):** Includes a dynamic of *mp*.
- Viola (Vla):** Includes a dynamic of *mp*.
- Violoncello (Vc):** Includes dynamics of *mp* and *p*.
- Contrabass (Cb):** Includes dynamics of *mp* and *p*.

96 a2

Fl

Cl

Bn

Hn 1.2. p mp 3.4.

Tpt mp

Tbn mp

Tuba

Timp 3 3

Sus Cym mp p mp p

Pno m.s. 11 mf

Vc

Cb

100

Fl *mf* a2

Ob *mf* a2

Cl *mf*

Bn *mf*

Tbn *mp* 2.

Tuba *mp*

Timp 3

Sus Cym *mp*

Pno *f*

Vln I *mf* div.

Vln II *mf* div.

Vla *mf* div.

Vc *mf*

Cb *mf*

Detailed description: This page of a musical score, numbered 28, contains measures 100 through 104. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trombone (Tbn), Tuba, Timpani (Timp), Suspended Cymbal (Sus Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The woodwinds (Fl, Ob, Cl, Bn) and strings (Vln I, Vln II, Vla, Vc, Cb) are marked *mf* (mezzo-forte). The brass instruments (Tbn, Tuba) are marked *mp* (mezzo-piano). The piano is marked *f* (forte). The timpani part features triplet patterns. The score includes various musical notations such as slurs, ties, and dynamic markings.

**F**

106

Fl *f* *a2* *3* *p*

Ob *f* *a2* *3* *p* (Ob. 2 → Eng. Hn.)

Cl *f* *3* *p*

Bn *f* *3* *p* *mf* *pp*

Hn *mf* *1.2.* *3* *p*

Tbn *mf* *p*

Tuba *mf* *p*

Timp *mp* *3* *p*

Glck *mf* *3* *3* *3* *3* *3* *3* *mp*

Mar *mf* *3* *3* *3* *3* *3* *3* *mp*

Pno *mf* *3* *3* *3* *3* *3* *3* *mp*

Vln I *f* *3* *mf*

Vln II *f* *3* *mf*

Vla *f* *3* *mf*

Vc *f* *mf*

Cb *f* *mf*

Opal Palmer Adisa, poet ◦ Margaret & George Alexander, parents ◦ Yehuda Amichai, poet ◦ Bjorn Arneson, generous web designer ◦ Scott Bates, poet ◦ Abbie Betinis, composer/colleague ◦ Dennis Blubaugh, music dealer ◦ Michael deVernon Boblett, poet ◦ Ray Bradbury, writer ◦ Norbert Capek, visionary ◦ e. e. cummings, poet ◦ Philip Dacey, poet ◦ Emily Dickinson, poet ◦ Evelyn Dudley, poet ◦ Rob Eller-Isaacs, minister/writer ◦ Sophia Lyon Fahs, writer ◦ Richard M. Fewkes, writer ◦ Pasha Gertler, poet ◦ Richard S. Gilbert, minister/writer ◦ Jack Gallagher, composer/teacher ◦ Paul Gerike, proofreader ◦ Steve Harper, technical advisor ◦ Steve Hawkins, generous web designer ◦ Edie Hill, composer/colleague ◦ Langston Hughes, poet ◦ Mark Humphrey, piano technician ◦ Karel Husa, composer/teacher ◦ Kalidasa, poet ◦ Garrison Keillor, storyteller ◦ Denise Levertov, poet ◦ George Ella Lyon, poet ◦ Jonathan Machen, artist ◦ Edna St. Vincent Millay, poet ◦ J. David Moore, composer/colleague ◦ Joan Wolf Prefontaine, poet ◦ Gerald Rich, poet ◦ Carl Sandburg, poet ◦ King Sigismund III, religious reformer ◦ Steven Stucky, composer/teacher ◦ Rabindranath Tagore, poet ◦ Howard Thurman, civil rights leader/writer ◦ John Greenleaf Whittier, poet ◦ Theodore Chickering Williams, poet ◦ Daniel Winter, pianist/teacher ◦ Nancy Wood, poet ◦ Yehudi Wyner, composer/teacher ◦ Paul Adams, technical advisor ◦ Opal Palmer Adisa, poet ◦ Margaret & George Alexander, parents ◦ Yehuda Amichai, poet ◦ Bjorn Arneson, generous web designer ◦ Scott Bates, poet ◦ Abbie Betinis, composer/colleague ◦ Dennis Blubaugh, music dealer ◦ Michael deVernon Boblett, poet ◦ Ray Bradbury, writer ◦ Norbert Capek, visionary ◦ e. e. cummings, poet ◦ Philip Dacey, poet ◦ Emily Dickinson, poet ◦ Evelyn Dudley, poet ◦ Rob Eller-Isaacs, minister/writer ◦ Sophia Lyon Fahs, writer ◦ Richard M. Fewkes, writer ◦ Pasha Gertler, poet ◦ Richard S. Gilbert, minister/writer ◦ Jack Gallagher, composer/teacher ◦ Paul Gerike, proofreader ◦ Steve Harper, technical advisor ◦ Steve Hawkins, generous web designer ◦ Edie Hill, composer/colleague ◦ Langston Hughes, poet ◦ Mark Humphrey, piano technician ◦ Karel Husa, composer/teacher ◦ Kalidasa, poet ◦ Garrison Keillor, storyteller ◦ Denise Levertov, poet ◦ George Ella Lyon, poet ◦ Jonathan Machen, artist ◦ Edna St. Vincent Millay, poet ◦ J. David Moore, composer/colleague ◦ Joan Wolf Prefontaine, poet ◦ Gerald Rich, poet ◦ Carl Sandburg, poet ◦ King Sigismund III, religious reformer ◦ Steven Stucky, composer/teacher ◦ Rabindranath Tagore, poet ◦ Howard Thurman, civil rights leader/writer ◦ John Greenleaf Whittier, poet ◦ Theodore Chickering Williams, poet ◦ Daniel Winter, pianist/teacher ◦ Nancy Wood, poet ◦ Yehudi Wyner, composer/teacher ◦ Paul Adams, technical advisor ◦ Opal Palmer Adisa, poet ◦ Margaret & George Alexander, parents ◦ Yehuda Amichai, poet ◦ Bjorn Arneson, generous web designer ◦ Scott Bates, poet ◦ Abbie Betinis, composer/colleague ◦ Dennis Blubaugh, music dealer ◦ Michael deVernon Boblett, poet ◦ Ray Bradbury, writer ◦ Norbert Capek, visionary ◦ e. e. cummings, poet ◦ Philip Dacey, poet ◦ Emily Dickinson, poet ◦ Evelyn Dudley, poet ◦ Rob Eller-Isaacs, minister/writer ◦ Sophia Lyon Fahs, writer ◦ Richard M. Fewkes, writer ◦ Pasha Gertler, poet ◦ Richard S. Gilbert, minister/writer ◦ Jack Gallagher, composer/teacher ◦ Paul Gerike, proofreader ◦ Steve Harper, technical advisor ◦ Steve Hawkins, generous web designer ◦ Edie Hill, composer/colleague ◦ Langston Hughes, poet ◦ Mark Humphrey, piano technician ◦ Karel Husa,

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