

Chloe Knibbs

**Clara**

*for Choir and Harp*

## I

**Composing gives me great pleasure**

Composing gives me great pleasure... *Das Komponieren macht mir grosse Freude*

For my dear husband, a weak attempt once more on the part of his Clara of old

...the joy of creation...

I am a woman after all, and they are not born to compose

...one wins hours of self-forgetfulness...

A woman must not desire to compose *Eine Frau sollte kein verlangen haben zu Komponiere*

... when one lives in a world of sound.

Clara Schumann's diaries and letters (1838-1853)

## II

**I played with a power**

I played with a power

A freedom from any sense of effort

Which amazes me myself

The practice of my art is a great part of me myself

It is the air in which I breathe...

... haunted at night by the fear that I could not find a single note...

On the other hand

I would rather starve

Than play in public with only half my powers

The whole audience stood up, clapped, and shouted, and there was a flourish of trumpets...

*Das ganze Publikum stand auf, klatschte und schrie, es gab Trompeten*

A tremendous storm of applause...

*ein gewaltiger Sturm von Applaus...*

Mama was overwhelmed with flowers... flying towards her

*auf sie zu fliegen*

Clara Schumann's diaries and letters, and her daughter Eugenie Schumann's letter  
(1839 - 1896)

Source:

Clara Schumann: An Artist's Life Based on Material Found in Diaries and Letters by Berthold Litzmann 4th ed., tr. Grace E. Hadow Breitkopf & Hartel (Leipzig: 1913).

## III

## Faithful Diary

Dawn breaks, my soul  
is called to soar  
rousing a voice within  
"take up your pen, compose"

I seize this little time  
before doubt-laden clouds  
darken the sun, cast all  
my efforts into shade.

Only these hands I trust  
set free of woman's work  
they draw such music from the keys  
as lifts an audience to their feet.

To you, my faithful pages,  
I commit this struggle, witness  
the dissonance and harmony  
of Clara as she is and ever must be.

Di de Woolfson, May 2019

there is nothing to say about my life....

*es gibt nichts über mein Leben zu sagen*

except what is to be found in the life of every virtuoso

*außer was im Leben eines jeden Virtuoso  
zu finden ist*

Clara's letter to Johannes Brahms (March 1859)

Source: An Artist's Life Based on Material Found in Diaries and Letters by Berthold Litzmann 4th ed., tr. Grace E. Hadow Breitkopf & Hartel (Leipzig: 1913).

*Clara* is a three-movement choral work, exploring the life of Clara Schumann with a particular focus on her professional output as a pianist and composer. The work has been written as part of Making Music's Adopt-A-Composer Scheme 2018-19 and the process of writing has been a collaborative process between Ex Urbe and the composer. In addition, the text itself draws from Clara's diaries and letters and also features a new poem "Faithful diary" from poet and Ex Urbe member Di de Woolfson.

In light of Clara's 200th birth anniversary this year, the work is a celebration of her achievements and explores Clara's internal conflict in regards to expressing her creative voice as a composer, indicative of 19th century misogynistic attitudes, and the strength and solace she found in her career as a virtuosic pianist.

*June 2019*

**Duration - 20 mins approx.**

**I**

SATB Full Choir/Double Chorus  
Harp

**II**

SATB Full Choir/Double Chorus  
Harp

**III**

Soprano and Alto Duet  
SATB Full Chorus  
Harp

# Clara

This work was developed for Ex Urbe as part of the Adopt A Composer scheme, funded by the PRS Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC Radio 3

Clara Schumann

Chloe Knibbs

## I Composing gives me great pleasure

**Chorus I**  $\text{♩} = 60$

Soprano

Alto

Tenor

Bass

**Chorus II**

Soprano *p*

Alto *p*

Tenor *p*

Bass *p*

$\text{♩} = 60$

Harp *f* *pp* *f* bisbigl.

\* (m) - open hum

Chorus I

8

S *p*  
(m)

A

T

B *p*  
(m)

Chorus II

S

A (m) (m)

T (m)

B

Harp

*pp p*

A

Chorus I

16

S *mp* Ah

A *mp* Ah

T *mp* Ah

B *mp* Ah

Chorus II

S *p* *mp*  
Com - po-sing gives me great plea-sure\_ Com

A *p* *mp*  
Com - po-sing gives me great plea-sure\_ Com

T *p* *mp*  
Com - po-sing gives me great plea-sure\_ Com

B *p* *mp*  
Com - po-sing gives me great plea-sure\_ Com

A

Harp



22

Chorus I

S

*f*  
Ah

A

*f*  
Ah

T

*f*  
Ah

B

*f*  
Ah

Chorus II

S

*mf* *f*  
po-sing gives me great plea-sure Com - po-sing gives me great plea-sure

A

*mf* *f*  
po-sing gives me great plea-sure Com - po-sing gives me great plea-sure

T

*mf* *f*  
po-sing gives me great plea-sure Com - po-sing gives me great plea-sure

B

*mf* *f*  
po-sing gives me great plea-sure Com - po-sing gives me great plea-sure

Harp

*f*

**B**

Chorus I

27

S *p*  
For my dear hus-band a weak at-tempt

A *p*  
For my dear hus-band a weak at-tempt

T *p*  
For my dear hus-band a weak at-tempt

B *p*  
For my dear hus-band a weak at-tempt

Chorus II

S

A

T *pp*  
Com

B *pp*  
Com

**B**

Harp

*p marcato*



Chorus I

32

S *p*  
For my dear hus-band a weak at-tempt

A *p*  
For my dear hus-band a weak at-tempt

T *p*  
For my dear hus-band a weak at-tempt

B *p*  
For my dear hus-band a weak at-tempt

Chorus II

S *mf*  
The

A *mf*  
The

T *p*  
po - sing gives me great plea-sure

B *p*  
po - sing gives me great plea-sure\_\_



Harp

*pp* *p marcato* *f*

*8va* *8va-*

Chorus I

S *p* For my dear hus-band a

A *p* For my dear hus-band a

T *p* For my dear hus-band a

B *p* For my dear hus-band a

Chorus II

S joy of cre - a - tion

A joy of cre - a - tion

T *mf* The joy of cre - a - tion

B *mf* The joy of cre - a - tion

Harp

(8) *p marcato*

Chorus I

41

S  
weak at - tempt once more

A  
weak at - tempt once more

T  
weak at - tempt once more

B  
weak at - tempt once more

Chorus II

S  
The joy of cre -

A  
The

T

B

Harp

Chorus I

44

S  
A  
T  
B

Chorus II

S  
A  
T  
B

a - tion                      The joy                      of cre -

joy                      of cre - a -                      tion                      The joy                      of cre -

The joy                      of cre - a -                      tion

The joy                      of cre -

Harp

D

Chorus I

47

*pp*

S on the part of his Cla - ra of old

A on the part of his Cla - ra of old

T on the part of his Cla - ra of old

B on the part of his Cla - ra of old

Chorus II

*pp*

S a - tion I am a wo-man af - ter

A a - tion I am a wo-man af - ter

T I am a wo-man af - ter

B a - tion I am a wo-man af - ter

D

Harp

*pp marcato*

Chorus I

S *f* And they are not born

A *f* And they are not born

T *f* And they are not born

B *f* And they are not born

Chorus II

S *mp* all *pp* I am a wo-man af - ter *mp* all

A *mp* all *pp* I am a wo-man af - ter *mp* all

T *mp* all *pp* I am a wo-man af - ter *mp* all

B *mp* all *pp* I am a wo-man af - ter *mp* all

*mp* *pp* *mp*



54

Chorus I

S  
to com - pose

A  
to com pose

T  
to com - pose

B  
to com pose

Chorus II

S  
*pp* I am a wo-man af - ter all *mp* I am a wo-man af - ter

A  
*pp* I am a wo-man af - ter all *mp* I am a wo-man af - ter

T  
*pp* I am a wo-man af - ter all *mp* I am a wo-man af - ter

B  
*pp* I am a wo-man af - ter all *mp* I am a wo-man af - ter

Harp  
*pp* *mp* *pp*

57

Chorus I

S And they are not born to com - pose

A And they are not born to com pose

T And they are not born to com - pose

B And they are not born to com pose

Chorus II

S *mp*  
all

A *mp*  
all

T *mp*  
all

B *mp*  
all

Harp *mp*

Chorus I

59

S  
A  
T  
B

Chorus II

S  
A  
T  
B

*mf* *p*  
I am a wo-man af-ter all

*mf* *p*  
I am a wo-man af-ter all

*mf* *p*  
I am a wo-man af-ter all

*mf* *p*  
I am a wo-man af-ter all

Harp

*p expressive*

**E**

63

**Chorus I**

S

A

T

B

**Chorus II**

S

A

T

B

*pp*

one wins hours of self for-

*pp*

one wins hours of self for-

*pp*

one wins hours of self for-

*pp*

one wins hours of self for-

**E**

**Harp**

Chorus I

68

S *mp* *mf*  
one wins hours of self for-

A *mp* *mf*  
one wins hours of self for-

T *mp* *mf*  
one wins hours of self for-

B *mp* *mf*  
one wins hours of self for-

Chorus II

S  
get ful ness

A  
get - ful ness

T  
get - ful ness

B  
get - ful ness

Harp

*mp*

22  
Chorus I

72

S  
get - ful ness

A  
get - ful ness

T  
get-ful-ness

B  
get - ful ness

Chorus II

S  
*f*  
one wins hours of self for - get - ful ness

A  
*f*  
one wins hours of self for - get - ful ness

T  
*f*  
one wins hours of self for - get-ful-ness

B  
*f*  
one wins hours of self for - get - ful ness

Harp

*f*

Full Chorus

77 **F** *mf*

S when one lives in a world of

A when one lives in a world of

T when one lives in a world of

B when one lives in a world of

Harp

**F** *mf* *f*

Full Chorus

82 *f*

S sound

A sound

T sound when one lives in a

B sound when one lives in a

Harp

*pp*

at pitch played

Full Chorus

G

88

S

A *pp*  
world of sound

T  
world of sound,

B  
world of sound

G

Harp

*mp*  
l.v.

Harp

93

Harp

97

*p*



**H**

102

Alto Solo

*p*  
Das Kom-po-nier-en macht mir gro-ße Freu-de

Bass Solo

*p*  
Com - po-sing gives me great plea-sure

**H**

Harp

*p*



107

Soprano Solo

*p*  
A wo-man must not de - sire to com-pose

Tenor Solo

*p*  
Ei-ne Frau sol-lte kein ver-lang-en zu Kom-po-nie-re

Harp



111

**I**

Harp

*mf*

# Improvisation: 1 minute approx.

## Free Time

### Soprano Solo (cont.)

sing fragment freely, out of sync with other voices, alternating between *p* and *f*

115

Soprano Solo



A wo-man must not de - sire to com-pose

### Alto Solo (cont.)

sing fragment freely, out of sync with other voices, alternating between a slow and calm version to a fast and frustrated version

*mf*

Alto Solo



Das Kom-po - nier - en macht mir gro - ße Freu de

### Tenor Solo (cont.)

sing fragment freely, out of sync with other voices, alternating between *p* and *f*

Tenor Solo



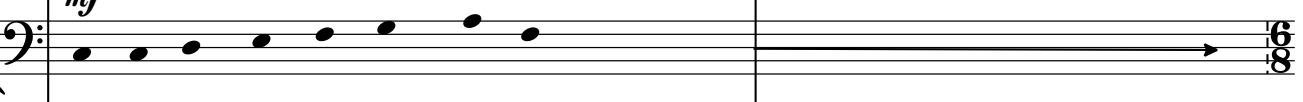
Ei - ne Frau sol - lte kein ver-lang-en zu Kom-po - nie - re

### Bass Solo (cont.)

sing fragment freely, out of sync with other voices, alternating between a slow, calm version to a fast, frustrated version

*mf*

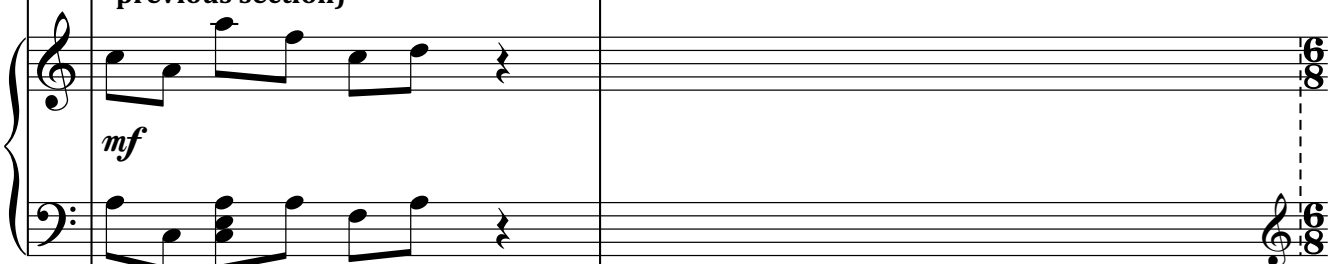
Bass Solo



Com-po - sing gives me great plea-sure

Repeat continuously at a constant tempo (same as previous section)

Harp



*mf*

Cued by Conductor

J

116

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

Continue with fragment, remaining out of sync

Finish

J In Time

Harp

*f*

120

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

Finish

Harp

*mf*

*p*

Full Chorus

**K**

125

S

A

T

B

**K**

Harp

*p*



Full Chorus

129

*p*

S

when one lives in a

A

*p*

when one lives in a

T

*p*

when one lives in a

B

*p*

when one lives in a

Harp

Full Chorus

132

S *f*  
world of sound

A *f*  
world of sound

T *f*  
world of sound

B *f*  
world of sound

Harp *f*

Full Chorus

135

S *p*  
when one lives in a

A *p*  
when one lives in a

T *p*  
when one lives in a

B *p*  
when one lives in a

Harp *pp*

Full Chorus

139

S *pp*  
world of sound,

A *pp*  
world of sound

T *p*  
world of sound

B *p*  
world of sound

Harp

at playing pitch

at playing pitch

Full Chorus

143

S *p*  
in a world of sound.

A (m)

T (m)

B (m)

Harp

Clara Schumann

## II I played with a power

Chloe Knibbs

♩ = 148

Harp

*ff*

l.v.

1

8<sup>va</sup>



Harp

4



Harp

7



Harp

10

32  
Full  
Chorus

12 **A**

S *f*  
I played with a po-wer, a free-dom from a-ny sense of

A *f*  
I played with a po-wer, a free-dom from a-ny sense of

T *f*  
I played with a po-wer, a free-dom from a-ny sense of

B *f*  
I played with a po-wer, a free-dom from a-ny sense of

*pdlt.*  
*f*

15

S *ff*  
ef-fort which a - ma - zes me\_\_ my - self

A *ff*  
ef-fort which a - ma - zes me\_\_ my - self

T *ff*  
ef-fort which a - ma - zes me\_\_ my - self

B *ff*  
ef-fort which a - ma - zes me\_\_ my - self

*norm.*  
*ff*

Harp



19 B *f* 33

S *I*

A *f* I played with a pow - er

T *f* I played with a pow - er

B *f*

Harp B *f* *I*

23 *ff*

S played with a pow - er I played with a pow - er, with a *ff*

A I played with a pow - er with a *ff*

T I played with a pow - er with a *ff*

B played with a pow - er I played with a pow - er,

Harp

27

S  
A  
T  
B

pow-er  
pow-er  
pow-er  
pow-er

*ff*

Harp

*ff*

**C**

32

S  
A  
T  
B

*ff* *mf*

I played with a pow - er, a free dom, a free-

*ff*

I played with a pow - er, a free dom,

*ff*

I played with a pow - er, a free dom,

*ff*

I played with a pow - er, a free dom,

**C**

*f*

Harp

pdlt.

37

S dom a free - - dom a

A *p* *mp* *mf*  
from a-ny sense of ef fort from a-ny sense of ef fort

T *p* *mp* *mf*  
from a-ny sense of ef-fort from a-ny sense of ef fort

B *p* *mp* *mf*  
from a-ny sense of ef fort from a-ny sense of ef fort

Harp *p* *mp* *mf*

42

S free dom a free - dom which a-

A *f* *mf*  
from a-ny sense of ef-fort which a-

T *f*  
from a-ny sense of ef-fort

B *f*  
from a-ny sense of ef-fort

Harp *f*

46 *p* *mp* *p*

S ma- zes me which a - ma- zes me

A *p* *mp* *p*

A ma- zes me which a - ma- zes me

T

B

Harp *pp* *8va*

49 *p* *pp* **E**

S which a - ma - zes me

A *p* *pp*

A which a - ma - zes me

T

B

Harp *mp* **E**

52

Harp

56

Harp

*mf* *ff* *mf* *ff* *mf*

60

**F**

S

A

T

B

Harp

*f* *f* *f* *f*

The prac - tice of my art is a

The prac - tice of my art is a

The prac - tice of my art is a

The prac - tice of my art is a

63

S *p* spoken (sotto voce)  
great part\_\_\_\_\_ of me my - self haun-ted at night

A *p* spoken (sotto voce)  
great part\_\_\_\_\_ of me my - self haun-ted at night

T *p* spoken (sotto voce)  
great part\_\_\_\_\_ of me my - self by the

B *p* spoken (sotto voce)  
great part\_\_\_\_\_ of me my - self by the

Harp *p*

---

66

S *f*  
that I could The prac - tice of my

A *f*  
that I could The prac - tice of my

T *f*  
fear not find a sin - gle note is

B *f*  
fear not find a sin - gle note is

Harp *f*

69

S art is a great part of me my - self haun-<sup>*p*</sup>ted at night (*spoken sotto voce*)

A art is a great part of me my - self haun-<sup>*p*</sup>ted at (*spoken sotto voce*)

T a great part of me my - self haun-<sup>*p*</sup>ted at (*spoken sotto voce*)

B a great part of me my - self haun-<sup>*p*</sup>ted at night (*spoken sotto voce*)

Harp *p*

S by the fear that I could not that I could not <sup>*f*</sup>On the o - ther hand

A night by the fear that I could not find a sin - gle note

T night by the fear that I could not find a sin - gle note

B by the fear that I could not that I could not <sup>*f*</sup>On the o - ther hand

Harp *f*

© 1994

75

S *ff* I would ra - ther starve \_\_\_\_\_ *f* than play in pub - lic

A *ff* I would ra - ther starve \_\_\_\_\_ *f* than play in pub - lic

T *ff* I would ra - ther starve \_\_\_\_\_ *f* than play in pub - lic

B *ff* I would ra - ther starve \_\_\_\_\_ *f* than play in pub - lic

**G**

Harp *ff* *f* *ff* *mf*

78

S *p* with on - ly half my pow - ers

A *p* with on - ly half my pow - ers

T *p* with on - ly half my pow - ers

B *p* with on - ly half my pow - ers

Harp *p*



81

S half my pow - ers

A *pp* The prac - tice of my

T *pp* The prac - tice of my

B *pp* The prac - tice of my

Harp *pp*

84

S It is the air \_\_\_\_\_ in which I

A art is a great part \_\_\_\_\_ of me my-self

T art is a great part \_\_\_\_\_ of me my-self

B art is a great part \_\_\_\_\_ of me my-self

Harp

42<sub>87</sub>

S  
breathe, It is the air

A  
is a great part of

T  
is a great part of

B  
is a great part of

Harp

89

S  
in which I breathe It is the air

A  
me my-self

T  
me my-self

B  
me my-self

Harp

H

92

S in which I breathe

A

T

B

H

Harp

*ff*



Harp

**Chorus I**

**I**

100

*f*

S Das gan-ze pub-li kum stand auf,

A Das gan-ze pub-li kum stand auf,

T Das gan-ze pub-li kum stand auf,

B Das gan-ze pub-li kum stand auf,

**Chorus II**

S The whole au - di ence

A The whole au - di ence

T The whole au - di-ence

B The whole au - di ence

**Harp**

**I**

## Chorus I

104

S Das gan-ze pub - li kum stand auf, — klas-chte und

A Das gan-ze pub - li kum stand auf, — klas-chte und

T Das gan-ze pub - li kum stand auf, — klas-chte und

B Das gan-ze pub - li kum stand auf, — klas-chte und

## Chorus II

S stood up, clapped

A stood up, clapped

T stood up, clapped

B stood up, clapped

## Chorus I

108

S  
schrie es gab Trom - pe - ten es gab Trom

A  
schrie es gab Trom - pe - ten es gab Trom

T  
schrie es gab Trom - pe - ten es gab Trom

B  
schrie es gab Trom - pe - ten es gab Trom

## Chorus II

S  
and shou ted and there was a flou - rish

A  
and shou ted and there was a flou - rish

T  
and shou ted and there was a flou - rish

B  
and shou ted and there was a flou - rish

## Harp

## Chorus I 112

S  
pe - ten ein ge wal\_ ti-ger Sturm von Ap plaus,

A  
pe - ten ein ge wal\_ ti-ger Sturm von Ap plaus,

T  
pe - ten ein ge wal\_ ti-ger Sturm von Ap plaus,

B  
pe - ten ein ge wal\_ ti-ger Sturm von Ap plaus,

## Chorus II

S  
of trum - pets a

A  
of trum - pets a

T  
of trum - pets a

B  
of trum - pets a

*ff*  
thunder effect

**J****Chorus I**

116

S  
ein ge wal\_ ti-ger Sturm von Ap - plaus, Ma - ma was

A  
ein ge wal\_ ti-ger Sturm von Ap - plaus, Ma - ma was

T  
ein ge wal\_ ti-ger Sturm von Ap - plaus, Ma - ma was

B  
ein ge wal\_ ti-ger Sturm von Ap - plaus, Ma - ma was

**Chorus II**

S  
tre - men-dous storm of applause Ma - ma was

A  
tre men-dous storm of applause Ma - ma was

T  
tre - men-dous storm of applause Ma - ma was

B  
tre - men dous storm of a plause Ma - ma was

**J****Harp**



## Chorus I

120

S *f*  
ov - er whelmed with flow - ers, fly - ing to - wards her

A *f*  
ov - er whelmed with flow - ers, fly - ing to - wards her

T *f*  
ov - er whelmed with flow - ers, fly - ing to - wards her

B *f*  
ov - er whelmed with flow - ers, fly - ing to - wards her

## Chorus II

S *f*  
ov - er whelmed with flow - ers, auf sie zu flie-

A *f*  
ov - er whelmed with flow - ers, auf sie zu flie-

T *f*  
ov - er whelmed with flow - ers, auf sie zu flie-

B *f*  
ov - er whelmed with flow - ers, auf sie zu flie-

Harp *f* *gliss*

## Chorus I

126

S fly - ing to - wards her I played with a pow er,

A fly - ing to - wards her I played with a pow er,

T fly - ing to - wards her fly - ing to - wards her fly - ing to - wards

B fly - ing to - wards her fly - ing to - wards her fly - ing to - wards

## Chorus II

S gen, auf sie zu flie - gen, auf sie zu flie - gen,

A gen, auf sie zu flie - gen, auf sie zu flie - gen,

T gen, auf sie zu flie - gen, auf sie zu flie - gen,

B gen, auf sie zu flie - gen, auf sie zu flie - gen,

Harp *gliss.*



Chorus I 131

S I played with a pow er, I

A I played with a pow er, I

T her pow - er I

B her pow - er I

Chorus II

S auf sie zu flie - gen, pow er, I

A auf sie zu flie - gen, pow er, I

T auf sie zu flie - gen, pow - er I

B auf sie zu flie - gen, pow - er I



Harp

Chorus I

S  
played with a power, I played with a

A  
played with a power, I played with a

T  
played with a power, I played with a

B  
played with a power, I played with a

Chorus II

S  
played with a power, I played with a

A  
played with a power, I played with a

T  
played with a power, I played with a

B  
played with a power, I played with a

Harp

**Chorus I**

138

S  
pow er.

A  
pow er.

T  
pow er.

B  
pow er.

**Chorus II**

S  
pow er.

A  
pow er.

T  
pow er.

B  
pow er.

**Harp**

Harp

141



Harp

144



Harp

147

Segue

*p*

$\frac{2}{4}$

### III Faithful Diary

Di de Woolfson  
Clara Schumann  
Eugenie Schumann

Chloe Knibbs

**Soprano Solo**

**Alto Solo**

**Harp**

*p*

*p*

*p*

There is no - thing to say a - bout my life

There is no - thing to say a - bout my life

*p*



**Soprano Solo**

**Alto Solo**

**Harp**

*f*

*f*

ex - cept what is to be found in the life of ev - ery vir - tu - o - so

ex - cept what is to be found in the life of ev - ery vir - tu - o - so

A

13

Soprano Solo

Musical staff for Soprano Solo, treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes, and ending with a quarter note.

in the life of ev-ery vir - tu o - so

Alto Solo

Musical staff for Alto Solo, treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes, and ending with a quarter note.

in the life of ev-ery vir - tu o - so

Full Chorus

Soprano

Musical staff for Full Chorus Soprano, treble clef, key signature of one sharp (F#). The staff contains a sustained note with a dynamic marking of *f* (forte) and a fermata.

Dawn breaks,—

Alto

Musical staff for Full Chorus Alto, treble clef, key signature of one sharp (F#). The staff contains a sustained note with a dynamic marking of *f* (forte) and a fermata.

Dawn breaks,—

Tenor

Musical staff for Full Chorus Tenor, treble clef, key signature of one sharp (F#). The staff contains a sustained note with a dynamic marking of *f* (forte) and a fermata.

Dawn breaks,—

Bass

Musical staff for Full Chorus Bass, bass clef, key signature of one sharp (F#). The staff contains a sustained note with a dynamic marking of *f* (forte) and a fermata.

Dawn breaks,—

A

Harp

Musical staff for Harp, grand staff (treble and bass clefs), key signature of one sharp (F#). The staff contains arpeggiated chords and a melodic line with a dynamic marking of *f* (forte) and a fermata.



20

Soprano Solo

Alto Solo

Soprano

— my soul is called to soar \_\_\_\_\_ to soar \_\_\_\_\_

Alto

— my soul is called to soar \_\_\_\_\_ to soar \_\_\_\_\_

Tenor

— my soul is called to soar \_\_\_\_\_ to soar \_\_\_\_\_

Bass

— my soul is called to soar \_\_\_\_\_ to soar \_\_\_\_\_

Harp

**B**

26

S

A

T

B

*p*

*mp*

*p*

*mp*

*p*

*mp*

**B**

pres de la table

*p*

*mp*

Harp

S

A

T

B

*mp*

*f*

*f*

*f*

*f*

rou-sing a voice with - in rou-sing a voice with - in

"take up your pen,

"take up your pen,

"take up your pen,

"take up your pen,

norm.

Harp

*f*

34

S *mf*  
com - pose" "take up your pen, com - pose"

A *mf*  
com - pose" "take up your pen, com - pose"

T *mf*  
com - pose" "take up your pen, com - pose"

B *mf*  
com - pose" "take up your pen, com - pose"

Harp *mp*

38

S *p*  
"take up your pen,

A *p*  
"take up your pen,

T

B

Harp *p*

42 **C** *p*

S. Solo  
A. Solo

Es gibt nichts u-ber mein Le-ben zu sa-gen Aus ser

Es gibt nichts u-ber mein Le-ben zu sa gen Aus ser

S  
A  
T  
B

com-pose"

com-pose"

Harp

**C** *p*

49 *f*

S. Solo  
A. Solo

was Im le - ben ei - nes vir - tu - o - sen

was Im le - ben ei - nes vir - tu - o - sen

Harp

*f*

54

Soprano Solo

Im le - ben ei - nes vir - tu - o - sen

Alto Solo

Im le - ben ei - nes

Harp

59

Soprano Solo

vir - tu - o - sen zu fin - den ist, zu fin - den ist

Alto Solo

vir - tu - o - sen zu fin - den ist, zu fin - den ist

Soprano

Alto

Tenor

Bass

Harp

**D**

*p* *pp* *pp* *pp* *pp* *pp*

65

S seize this lit-tle time be fore doubt - - la - den

A seize this lit-tle time be fore doubt - - la - den

T seize this lit-tle time be fore doubt - - la - den

B seize this lit-tle time be fore doubt - - la - den

Harp

norm.

69

S clouds cast all my ef - forts

A clouds dar - ken the sun,

T clouds dar - ken the sun,

B clouds dar - ken the sun,

Harp *p*

Harp

74

S in - to shade cast all my ef-forts

A dar - ken the sun, cast all my ef-forts

T dar - ken the sun,

B dar - ken the sun,

Harp



80

S in - to shade cast all my ef-forts in - to

A in - to shade cast all my ef-forts in - to

T

B

Harp

86

**E** *f*

**Soprano Solo**  
There is no - thing to say a - bout my life

**Alto Solo**  
There is no - thing to say a - bout my life

**Soprano**  
shade.

**Alto**  
shade.

**Tenor**

**Bass**

**Harp** *f*

**E**



92

Soprano Solo

ex - cept what is to be found in the life of ev - ery vir - tu -

Alto Solo

ex - cept what is to be found in the life of ev - ery vir - tu -

Harp



97

Soprano Solo

*p*

o - so ex - cept what is to be found in the life of ev - ery vir - tu -

Alto Solo

*p*

o - so ex - cept what is to be found in the life of ev - ery vir - tu -

Harp

*pp*

**F**

103

Soprano Solo

o - so

Alto Solo

o - so

Soprano

On - ly these hands I trust set

Alto

On - ly these hands I trust set

Tenor

On - ly these hands I trust set

Bass

On - ly these hands I trust set

Harp

**F**

5

109

S *f* free of wo - man's work *p*

A free of wo - man's work *p*

T free of wo - man's work, set free of

B free of wo - man's work *p*

Harp

G

113

S wo - man's work they draw such mu - sic *f*

A wo - man's work they draw such mu - sic *f*

T wo - man's work they draw such mu - sic *f*

B wo - man's work they draw such mu - sic *f*

Harp

118

S from the keys \_\_\_\_\_ as \_\_\_\_\_

A from the keys \_\_\_\_\_ as \_\_\_\_\_

T from the keys \_\_\_\_\_ as lifts an au-dience

B from the keys \_\_\_\_\_ as lifts an au-dience

Harp

123

S lifts an au-dience, as lifts an au - di-ence to its

A lifts an au-dience as lifts an au - di-ence to its

T as lifts an au - di-ence to its

B as lifts an au - di-ence to its

Harp

**H**

Soprano Solo

127 *f*  
There\_ is no thing to say a -

Alto Solo

*f*  
There\_ is no thing to say a -

S

feet\_\_\_\_\_

A

feet\_\_\_\_\_

T

8  
feet\_\_\_\_\_

B

feet\_\_\_\_\_

Harp

**H**  
*f*

132

**Soprano Solo**  
bout my life Im le - ben

**Alto Solo**  
bout my life ex - cept what is to be found

**Harp**

136

**S. Solo**  
ei - nes vir - tu - o - sen

**A. Solo**  
in the life of ev - ery vir - tu - o - so

**Harp**

139

**S. Solo**  
ex -

**A. Solo**

**Harp**

142

S. Solo  
cept what is to be found in the life of ev - ery vir - tu -

A. Solo  
Im le - ben ei - nes vir - tu -

Harp



146

S. Solo  
o - so Im le - ben ei - nes

A. Solo  
o - sen Im le - ben ei - nes

Harp

*p*

*pp*

8<sup>va</sup>

151

S. Solo

A. Solo

Harp

vir - tu - o - sen Im - le - ben ei - nes

vir - tu - o - sen Im - le - ben ei - nes

*p*

156

S. Solo

A. Solo

Harp

vir - tu - o - - - sen.

vir - tu - o - - - sen.

159

Harp

I



162

Harp

165

Harp

168

S

A

T

B

Harp

**J**

To you, my faith-ful pa - ges, I com-mit this strug- gle,

To you, my faith-ful pa - ges, I com-mit this strug- gle,

To you, my faith-ful pa - ges, I com-mit this strug- gle,

To you, my faith-ful pa - ges, I com-mit this strug- gle,

175

*mp* *p*

S wit - ness, wit - ness the diss - o-nance and har-mo-ny

A *p*  
wit - ness the diss - o-nance and har-mo-ny

T *p*  
wit - ness the diss - o-nance and har-mo-ny

B *p*  
wit - ness the diss - o-nance and har-mo-ny



182

**K**

S the diss-o-nance the har-mo-ny the diss-o-nance and har-mo - ny\_\_

A the diss-o-nance the har-mo-ny the diss-o-nance and har-mo - ny\_\_

T the diss-o-nance the har-mo-ny the diss-o-nance and har-mo - ny\_\_

B the diss-o-nance the har-mo-ny the diss-o-nance and har-mo - ny\_\_

190

S  
of Cla - ra as she is and ev - er must be

A  
of Cla - ra as she is and ev - er must be

T

B



**L**

195

S  
of

A

T  
of Cla - ra as she is and ev - er must be

B  
of Cla - ra as she is and ev - er must be

200

S  
Cla - ra as she is and ev - er must be\_\_\_\_\_

A  
of Cla - ra as she is and ev - er must be\_\_\_\_\_

T  
of Cla - ra as she is

B  
\_\_\_\_\_ of

206

S  
of

A  
of

T  
and ev - er must be\_\_\_\_\_

B  
Cla - ra as she is and ev - er must be\_\_\_\_\_

210

S  
Cla - ra as she is and ev - er must be. *pp*

A  
Cla - ra as she is and ev - er must be. *pp*

T  
and ev - er must be. *pp*

B  
and ev - er must be. *pp*

Detailed description: This is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 4/4 time. It begins at measure 210. The Soprano and Alto parts have identical lyrics: "Cla - ra as she is and ev - er must be." The Tenor and Bass parts have the lyrics "and ev - er must be." The Soprano and Alto parts feature a melodic line with eighth and quarter notes, followed by a half note and a whole note. The Tenor and Bass parts have a similar melodic line, with the Tenor part starting with a rest in the first two measures. The score includes dynamic markings of *pp* (pianissimo) and a hairpin crescendo leading to it. There are also slurs over the final notes of each part.