

Choose

J.Rojek
lyr. C. Sandburg

♩ = 40

The first system of the musical score is in common time (C) and 4/4 meter. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand. The tempo is marked as ♩ = 40 and the dynamic is *mp*.

♩ = 96

The second system of the musical score is in 4/4 meter. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand. The tempo is marked as ♩ = 96 and the dynamic is *mp*.

The third system of the musical score is in 4/4 meter. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand. The tempo is marked as ♩ = 96 and the dynamic is *mp*.

♩ = 96

2 *mp* *mf*

5

for we meet_ by one_ or the_ o - ther or the o - ther

♩ = 96

mp *mf*

7

1. *f* *mf* *gliss.*

choo - - oo - se choo - oo - - se

1.

f

2.

f

choo - - - - se choo - - - - se

2.

f

ff
choo - - - se choose

ff
8^{vb}-----|

slowly fade out
mp for we meet_ by one_ or the o-ther *p* for we meet_ by one_ or the o-ther

mp *p*

pp for we meet_ by one_ or the o-ther *pp* for we meet_ by one_ or the o-ther

pp

Crimson

J. Rojek
lyr. C. Sandburg

♩ = 65 *ad libitum*

pp

Crim - son is the slow smol - der of the cigar end I hold

9

♩ = 65

pp

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a common time signature. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, 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B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F36

7 *mf*

cof- fin a gone flame - I sit here in cum-bering shad - ows

10 *subito p* *slowly fade out*

and smoke and watch my thoughts come and go

12 *poco rall.*

poco rall.

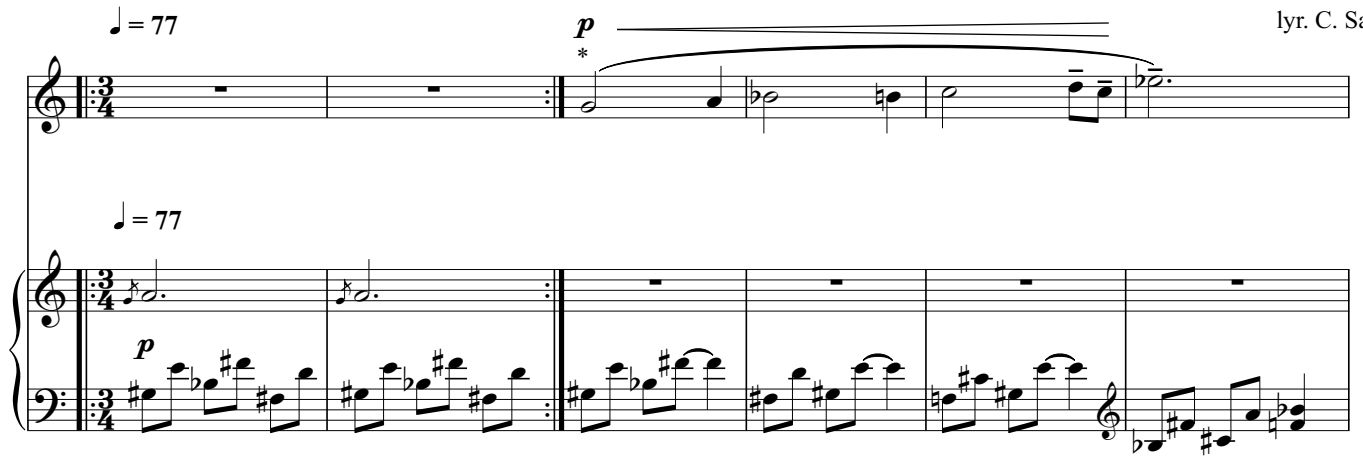
14 *pp*

come and go.)

Fog

lyr. C. Sandburg

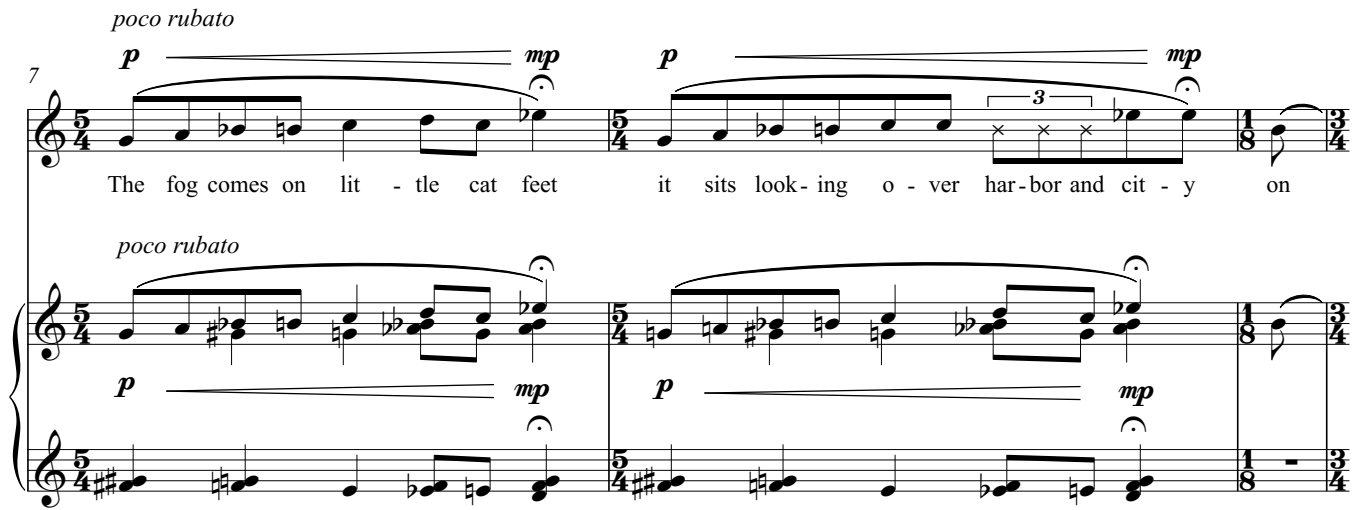
♩ = 77



p

poco rubato

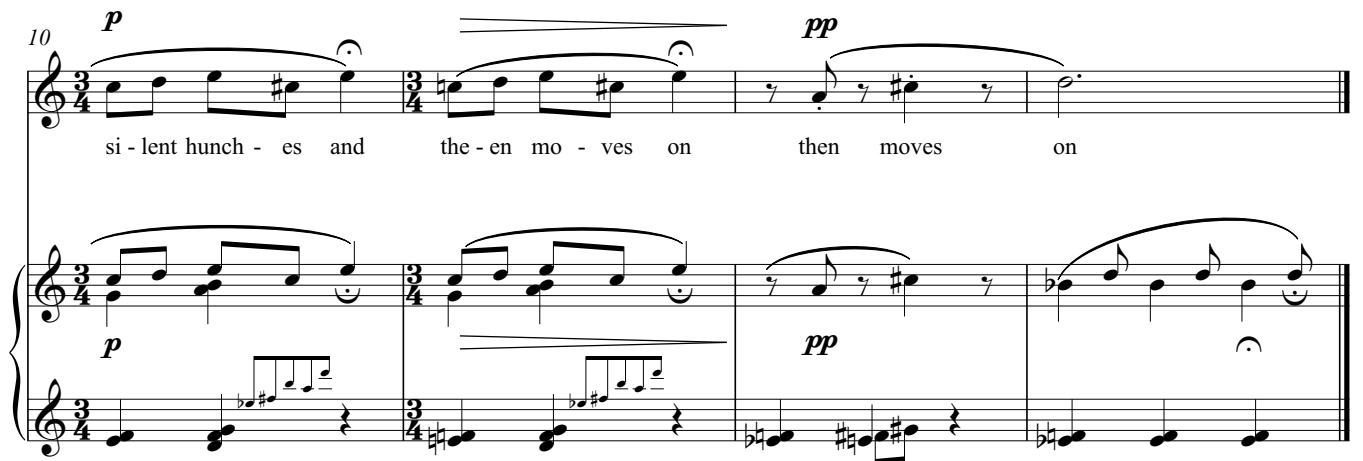
7 *p* *mp* *p* *mp*



The fog comes on lit - tle cat feet it sits look - ing o - ver har - bor and cit - y on

p *pp*

10



si - lent hunch - es and the - en mo - ves on then moves on

36.2"

I Sang

J. Rojek
lyr. C. Sandburg

♩ = 85

mf

I sang to you and the moon But on - ly the moon

♩ = 85

4

p *mp*

re - mem - bers. I sang O reck - less free - heart - ed free -

7

poco cresc.

throat - ed rhy - thms, E - ven the moon re - mem - bers them

mp *poco cresc.*

10

mf *piu mf*

and is kind to me is kind to me kind to me.

mf *piu mf*

Losses

♩ = 130

J. Rojek
lyr. C. Sandburg

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest in measures 17, 26, and 17. The middle staff is the right-hand piano accompaniment, featuring a continuous eighth-note melody with a slur and a crescendo hairpin. The bottom staff is the left-hand piano accompaniment, with a *pp* dynamic marking and a chordal accompaniment of sustained notes with a slur and a crescendo hairpin. Measure numbers 17, 26, and 17 are indicated at the beginning and end of each staff.

The second system of the musical score consists of three staves. The top staff is a vocal line with a whole rest in measures 17, 26, and 17. The middle staff is the right-hand piano accompaniment, featuring a continuous eighth-note melody with a slur and a crescendo hairpin. The bottom staff is the left-hand piano accompaniment, with a chordal accompaniment of sustained notes with a slur and a crescendo hairpin. Measure numbers 17, 26, and 17 are indicated at the beginning and end of each staff.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "I have love" under the notes. Above the first measure is the instruction "sing these pitches ad libitum". The dynamic marking *pp* is placed above the first measure, and *poco cresc.* is placed above the second measure. The middle staff is the right-hand piano accompaniment, featuring a continuous eighth-note melody with a slur and a crescendo hairpin. The bottom staff is the left-hand piano accompaniment, with a chordal accompaniment of sustained notes with a slur and a crescendo hairpin. Measure numbers 17, 26, and 17 are indicated at the beginning and end of each staff.

7 *p*
And a child,
pp

9 *mp*
A ban - - jo
pp

11
And shad - - ows.
pp

13
pp

15

Musical score for measures 15-26. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. Measure 15 is a whole rest in the treble staff. Measures 16-26 contain a melodic line in the treble staff and a bass line in the bass staff. The bass line features a series of chords with a melodic contour, marked with a *p* dynamic and a crescendo leading to a *mf* dynamic. The treble staff has a melodic line with accents and a crescendo leading to a *v* (fortissimo) dynamic.

17

Musical score for measures 17-26. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats and the time signature is 8/8. Measure 17 is a whole rest in the treble staff. Measures 18-26 contain a melodic line in the treble staff and a bass line in the bass staff. The bass line features a series of chords with a melodic contour, marked with a *p* dynamic and a crescendo leading to a *mf* dynamic. The treble staff has a melodic line with accents and a crescendo leading to a *v* (fortissimo) dynamic.

18

Musical score for measures 18-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats and the time signature is 8/8. Measure 18 is a whole rest in the treble staff. Measures 19-17 contain a melodic line in the treble staff and a bass line in the bass staff. The bass line features a series of chords with a melodic contour, marked with a *mp* dynamic and a crescendo leading to a *f* dynamic. The treble staff has a melodic line with accents and a crescendo leading to a *v* (fortissimo) dynamic.

19

Musical score for measures 19-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats and the time signature is 8/8. Measure 19 is a whole rest in the treble staff. Measures 20-17 contain a melodic line in the treble staff and a bass line in the bass staff. The bass line features a series of chords with a melodic contour, marked with a *pp* dynamic and a crescendo leading to a *v* (fortissimo) dynamic. The treble staff has a melodic line with accents and a crescendo leading to a *v* (fortissimo) dynamic.

21

Musical score for measures 21-27. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line has rests for measures 21-22, 26, and 27. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line with chords and octaves in the left hand. Measure numbers 17, 26, and 17 are indicated at the end of each staff line.

23

Musical score for measures 23-29. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line has rests for measures 23-24, 28, and 29. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line with chords and octaves in the left hand. Measure numbers 17, 26, and 17 are indicated at the end of each staff line.

25

Musical score for measures 25-31. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line has the lyrics "(lo - sses of" under measures 25-26. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line with chords and octaves in the left hand. Measure numbers 17, 26, and 17 are indicated at the end of each staff line. Performance markings include *pp* and *poco cresc.*

27

Musical score for measures 27-33. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line has the lyrics "God, All will" under measures 27-29. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line with chords and octaves in the left hand. Measure numbers 17, 26, and 17 are indicated at the end of each staff line. A performance marking of *p* is present.

29

mp

go And one

Musical score for measures 29-30. The vocal line features three whole notes: 'go' (measure 29), 'And' (measure 30), and 'one' (measure 30). The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with sustained chords. Measure numbers 17, 26, and 17 are indicated at the end of each system.

31

poco cresc.

day We will

Musical score for measures 31-32. The vocal line features three whole notes: 'day' (measure 31), 'We' (measure 32), and 'will' (measure 32). The piano accompaniment continues with the eighth-note pattern in the right hand and sustained chords in the left hand. Measure numbers 17, 26, and 17 are indicated at the end of each system.

33

mf

hold On - - ly

Musical score for measures 33-34. The vocal line features three whole notes: 'hold' (measure 33), 'On' (measure 34), and 'ly' (measure 34). The piano accompaniment continues with the eighth-note pattern in the right hand and sustained chords in the left hand. Measure numbers 17, 26, and 17 are indicated at the end of each system.

35 *ff*

the shad - - ows.)

17 26 17

37

17 26 17

39

17 26 22

41

22 9 22

Pool

J. Rojek
lyr. C. Sandburg

$\text{♩} = 96$

p
o - out o - of_

$\text{♩} = 96$
leggiere
pp
9
11

4
mp 9 *mf* 3 *mp* *p*
o - out of the fi - re ca - me a men sunk - - en

7
p *mf*
to less less - than cin - - ders

10 *p* *mp*

a - - - tea cup of ash - - es

13 *mf*

or so - - - and I

16 *poco rall.* *f* *ff*

the go - ld in the house wri - thed in_ to_ a stiff pool.

Subway

J. Rojek
lyr. C. Sandburg

ad libitum

ff *p* *f*

8va
8vb

4 $\text{♩} = 100$ *p*

Dwon be-tween the walls of shad - ow

$\text{♩} = 100$ *p*

7 *sub. p*

where the iron laws in - sist, The hun-gervoic-es mock. The worn way far - ing men

11 *mf* *p*

With the hunched and hum- ble shoul- ders, — Throw their laugh- ter in - to toil

mf *mp*

6

14

in - to toil.

f *sub. p*

17

ff *rit.* *sfz*

Troths

♩ = 130

J. Rojek
lyr. C. Sandburg

♩ = 130

ff *ff sfz*

6 6

This system contains the first two measures of the piece. It features a piano introduction in 3/4 time, transitioning through 7/8 and 3/4 time signatures. The piano part includes sixteenth-note runs in the left hand and chords in the right hand. The vocal line is a whole rest.

4 *rall.* *mp* *in tempo*

Yel-low dust on a bum-ble bee's wing,

rall. *mp*

This system covers measures 3 and 4. The vocal line begins with the lyrics "Yel-low dust on a bum-ble bee's wing,". The piano accompaniment is in 5/4 time and includes a *8va* marking for the right hand. Dynamics include *rall.* and *mp*.

7 *mp* *p* *mysteriously* *mf*

Grey lights in a wom - an's ask ing eyes, Red ru-ins in the chang-ing sun-set

pp *p* *mp*

This system covers measures 5, 6, and 7. The vocal line continues with the lyrics "Grey lights in a wom - an's ask ing eyes, Red ru-ins in the chang-ing sun-set". The piano accompaniment features complex chordal textures and includes dynamics such as *mp*, *p*, *mysteriously*, *mf*, and *pp*.

10 *p* *rall.* *mf*

em-bers: I take you and pile high the mem-o - ries Death will break her claws on some I keep.

mf *rall.* *sfz*

White Shoulders

J. Rojek
lyr. C. Sandburg

$\text{♩} = 90$
pretso leggiero

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing three measures of whole rests. The middle and bottom staves are a piano accompaniment with a grand staff (treble and bass clefs). The tempo is marked $\text{♩} = 90$ and the style is *pretso leggiero*. The piano part begins with a *pp* dynamic. The right hand plays a sequence of chords: Bb^{\flat} major, E^{\flat} major, Bb^{\flat} major, E^{\flat} major, Bb^{\flat} major, E^{\flat} major, Bb^{\flat} major, E^{\flat} major, Bb^{\flat} major, E^{\flat} major, Bb^{\flat} major, E^{\flat} major. The left hand plays a steady eighth-note accompaniment: Bb^{\flat} , E^{\flat} , Bb^{\flat} , E^{\flat} , Bb^{\flat} , E^{\flat} , Bb^{\flat} , E^{\flat} , Bb^{\flat} , E^{\flat} , Bb^{\flat} , E^{\flat} , Bb^{\flat} , E^{\flat} , Bb^{\flat} , E^{\flat} .

4

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing three measures of whole rests. The middle and bottom staves are a piano accompaniment with a grand staff. The piano part continues with the same chord sequence and eighth-note accompaniment as the first system.

sing the melody ad libitum on one pitch

7

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, starting with a *pp* dynamic and a whole note on a single pitch. The lyrics "Your white shoulders I remember" are written below the staff. The middle and bottom staves are a piano accompaniment with a grand staff. The piano part continues with the same chord sequence and eighth-note accompaniment as the previous systems.

10

And shrug of laughter.

13

Low laughter shaken slow

16

p From your white shoul - ders. *mf*

rall.

Whitelight

J. Rojek
lyr. C. Sandburg

♩ = 72

ad libitum

First system of the musical score. The vocal line is in treble clef with a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic and an *ad libitum* marking. The lyrics are: "Your white light flash - es the frost to - night Moon of the". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a piano (*p*) dynamic and consists of chords and arpeggiated figures.

♩ = 72

4

Second system of the musical score, starting at measure 4. The vocal line includes a five-measure rest (marked with a '5' above a bracket) and then continues with the lyrics: "pur - ple and si - lent west. Re mem - ber me re -". Dynamics include *sfz* (sforzando) and *mp* (mezzo-piano). The piano accompaniment continues with chords and arpeggiated patterns, featuring a *mp* dynamic.

7

Third system of the musical score, starting at measure 7. The vocal line includes a five-measure rest (marked with a '5' above a bracket) and then continues with the lyrics: "mem ber me one of your lo - - -". Dynamics include *mf* (mezzo-forte), *sub. p* (sub-piano), and *gliss.* (glissando). The piano accompaniment continues with chords and arpeggiated patterns, featuring a *mf* dynamic.

10

ov - ers

one of

rush slightly towards the middle of the measure and then slow down

14

your lov - - ers of dreams.

rush slightly towards the middle of the measure and then slow down