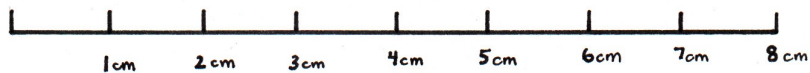


Piano-vocal



Cate M
2023



for TTBB chorus and piano

28 min

2024

Commissioned by Chor Leoni
Erick Lichte, Artistic Director

The Things We Leave Behind

Music and text by Melissa Dunphy

for TTBB chorus and piano
28 min

2024

Commissioned by Chor Leoni
Erick Lichte, Artistic Director

PART 1: FIGURES

I. The Testimony of the Spade

In saecula saeculorum.

In 1908, a workman digging in soft soil
struck stone with his blade,
and from the ground he pulled
a tiny stone woman, smaller than his palm.
Twenty thousand years separate us
from the carver of that stone,
but we can feel her hands
cupped around the figure.
We can feel her concentrating
as she shaped its details.
Maybe it was a prayer,
or a mirror of her own braided hair
and soft, rounded features.
We don't know her name,
we can't see her face,
but we know who she is.

*Behind us in our path we cast
The broken potsherds of the past,
And all are ground to dust at last,
And trodden into clay.*¹

II. The Doll

She couldn't see herself in the doll,
with its perfect hair
and wasp-like waist.
So she cut off its locks
and scribbled on it with a pen,
and pulled its head clean off—
much better!
Now its corpse is in a box
tucked away in the attic,
an artifact of her childhood,
frozen in polyvinyl chloride.

PART 2: BEQUESTS

I. The Last Will and Testament

In the name of God, Amen,
I, being sick and weak in body
but of sound disposing mind and memory,
and considering the certainty of death,
do make my last will and testament
in manner following, that is to say:
First I commend my soul to God,
my body I resign to the earth
to be buried at the discretion of my executors.
I give, devise and bequeath:
ITEM my great Bible,
ITEM my gold watch,
ITEM my silver shoe buckle and my silver buttons,
ITEM five tablespoons,
ITEM my house and lot of ground,
ITEM my coat and jacket,
ITEM my brass kettles and my bell metal pots.
But if she shall happen to marry again,
then it is my mind and will
that all right in my bequest hereby made to her
shall from thenceforth cease and terminate.
In witness whereof, I have hereunto
set my hand and seal.²

¹ Henry Wadsworth Longfellow, *The Song of the Potter*.

² Texts excerpted from the wills of Abraham Carpenter (1708), George Passage (1752), James Arbuckle (1761), Adam Stricker (1775), Daniel Williams (1794).

II. The Things He'd Leave Behind

The doctor's face was grey
when she broke the news to him.
For a moment, his hands shook
and his head whirled.
But instead of breaking down,
he called his lawyer and made a list
of all the things he'd leave behind.
Somehow, he found comfort in knowing
these things would be in good hands
after he was gone.

PART 3: DEPOSITS

I. The Ledger

The mud in Crawford Lake
is a record of our deeds,
a ledger with bands of light and dark
that mark our years:
algae and chalk,
then pollen from crops,
then ash and fallout and plastic particles
deposited in layers and layers,
faster and faster.
A scientist can point to a laminated stripe
and name the moment,
like an accusation.
Our deposits earn interest,
and the lake bed waits
for a day of accounting,
in saecula saeculorum.

II. The Engagement

She cried with joy
when the ring slipped onto her finger,
but little by little,
it felt heavier and heavier
and tighter and tighter,
until one day, after a screaming fight
on a rain-drenched street corner,
she wrenched it off,
and threw it in a sewer grate.
And as the gold and brilliant-cut diamond
plummeted into the silt,
she vowed she would never think of it again.

PART 4: VESSELS

I. Great and Noble Jars

His name was David Drake—
Dave the Potter.
Dave made great and noble jars
in Edgefield, South Carolina,
where reading and writing
were forbidden by law.
But Dave had skills,
and on his clay, in cursive,
he inscribed his name and thoughts,
defying rules, defying obscurity.

*I made this jar for cash,
though it's called lucre trash.*

*I made this jar all of cross,
if you don't repent, you will be lost.*

*A better thing I never saw
when I shot off the lion's jaw.*

*Give me silver, or either gold,
though they are dangers to our soul.*

*Horses, mules and hogs:
all our cows is in the bogs.*

*There they shall ever stay
till the buzzards take them away.*

*This noble jar will hold twenty,
fill it with silver, then you'll have plenty.*

*I wonder where is all my relation?
Friendship to all—and every nation.³*

II. World's Greatest Dad

A gift arrived in the mail the day she was born.
He can't remember who sent it—
maybe it was his brother-in-law
or one of his aunts:
a cheap China mug, proclaiming:
“World's Greatest Dad,”
and he swore it would be true.
He filled it with coffee on sleepless nights
as he rocked her in his arms.
He reached for it as he made her breakfast
and learned to braid hair
and answered her questions.
Over the years, it chipped and cracked,
and the handle fell off,
and one day, it was left in the garden
between overgrown rose bushes,
where it sank into the earth.
The mug was lost,
but the words lived forever,
in saecula saeculorum:
World's Greatest Dad.

³ Texts from the pots of David Drake, inscribed
1836-1857



Mormolyke
Press

The Things We Leave Behind

PART 1: FIGURES

I. The Testimony of the Spade

Melissa Dunphy

Rubato, misterioso ♩=c.80

Tenor 1
In sae - cu - la

Tenor 2
In sae - cu - la sae - cu - lo - rum.

Bass 1
In

Bass 2
Oo.

T1.
sae - cu - lo - rum.

T2.

B1.
sae - cu - la sae - cu - lo - rum.

B2.
In sae - cu - la sae - cu - lo -

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A

14

T1. *solo mf* In nine-teen oh_ eight, a work-man dig-ging in soft_ soil and *tutti mf*

T2. *solo mf* a work-man dig-ging in soft_ soil and *tutti mf*

B1. *pp* struck stone with his blade, *mf*

B2. *pp* -rum. struck stone with his blade, *mf*

19

T1. *sub. p* from the_ ground he_ pulled_ a ti - ny stone wom-an, small-er than his *mf*

T2. *sub. p* from the_ ground he_ pulled_ a ti - ny stone wom-an, small-er than his *mf*

B1. *p* he pulled,_ he pulled_ a ti - ny stone_ wom-an, small-er than his *mf*

B2. *p* he pulled,_ he pulled_ a ti - ny stone wom-an, small-er than his *mf*

B

24

T1. palm. Twen-ty thou-sand years

T2. palm. Twen-ty thou-sand years

B1. palm. Twen-ty thou-sand years

B2. palm. Twen - ty thou - sand

28

T1. sep-a-rate us from the car-ver of that stone,

T2. sep-a-rate us from the car-ver of that stone,

B1. sep-a-rate us from the car-ver of that stone,

B2. years. In sae-cu-la sae-cu-lo -



32

T1.

T2.
but we can feel her hands cupped a-round the

B1.
but we can feel her hands cupped a-round the

B2.
-rum.

36

T1.
We can feel her con - cen-tra - ting as she shaped its__

T2.
fi - gure. We can feel her con - cen-tra - ting as she shaped its

B1.
fi - gure. We can feel her con - cen-tra - ting as she shaped its

B2.
We can feel her con - cen-tra - ting as she shaped its

D

p

40

T1. de - tails. May-be it was a prayer, or a mir-ror of her own

T2. de - tails. May-be it was a prayer, or a mir-ror of her own

B1. de - tails.

B2. de - tails.

mp

p

46

T1. braid - ed hair and soft, round - ed fea - tures.

T2. braid - ed hair and soft, round - ed fea - tures.

B1. and soft, round - ed

B2. and soft, round - ed

p

p

50

E *mf molto espress.*

T1. We don't know her name, _____

T2. We don't know her name, _____

B1. fea - tures. _____ We don't know her

B2. fea - tures. _____ We don't know her name,

mf molto espress.

54

T1. we can't see her face, but we know who she is, we

T2. we can't see her face, but we know who she is,

B1. name, we can't see her face, we know who she

B2. we can't see her face, but we know who she is, we

58

T1. know who she is.

T2. we know who she is.

B1. is, who she is.

B2. know who she is, know who she is.

61

T1. *f* Be - hind us in our path we cast the

T2. *f* Be - hind us in our path we cast the

B1. *f* Be - hind us in our path we cast the

B2. *f* Be - hind us in our path we cast the

f **F**

64

T1. 8 bro - ken pot - sherds of the past, and all are ground to

T2. 8 bro - ken pot - sherds of the past, _____ and all are ground to

B1. bro - ken pot - sherds of the past, and all are ground_ to____

B2. bro - ken pot - sherds of the past, and all are ground_ to____

67

T1. 8 dust at last, and trod - den in - to clay. *rit.*

T2. 8 dust at last, and trod - den in - to clay. *rit.*

B1. dust at last, and trod - den in - to clay. *rit.*

B2. dust at last, and trod - den in - to clay. *rit.*

G

71 *Calm* ♩=c.69
pp

T1. Oo.

T2. Oo. In sae-cu - la sae-cu - lo -

B1. Oo. In sae-cu - la sae-cu - lo - rum.

B2. In sae-cu - la sae-cu - lo - rum.

p

Calm ♩=c.69

77 *rit.*
p *pp*

T1. In sae - cu - la sae - cu - lo - rum.

T2. - rum.

B1.

B2.

rit.
pp

PART 1: FIGURES

II. The Doll

Melissa Dunphy

Allegretto moderato ♩.c.44

p dolce

Tenor 1
She could - n't see her - self ___ in the doll, with its per - fect hair.

Tenor 2
with its per - fect hair.

Bass 1
with its per - fect hair.

Bass 2
and
mp dolce

mf

8

T1.
and scrib-bled on it with a pen,

T2.
so she cut off its locks and scrib-bled on it with a pen, and pulled its head clean

B1.
wasp-like waist. and pulled its head clean

B2.
wasp-like waist. and pulled its head clean

mp *mf*

12 *mf* **H** *mp*

T1. *mf* much bet-ter! *mp* tucked a - way_ in the at - tic, an

T2. *p* off. Now its corpse is in a box *mp* tucked a - way_ in the at - tic, an

B1. off.

B2. off.

15

T1. art - i - fact_ of her child - hood,

T2. art - i - fact_ of her child - hood,

B1. *p* Now its corpse is in a box

B2. *p* Now its corpse is in a box

18 *rit.*

T1. 

T2. 

B1. 
tucked a - way_ in the at - tic, an art - i - fact_ of her child - hood,

B2. 
tucked a - way_ in the at - tic, an art - i - fact_ of her child - hood,



21 *p*

T1. 
fro - zen in pol-y-vi - nyl chlo - - - ride.

T2. 
fro - zen in pol-y-vi - nyl chlo - - - ride.

B1. 
pol - y - vi - nyl chlo - ride.

B2. 
pol - y - vi - nyl chlo - ride.



pp



PART 2: BEQUESTS

I. The Last Will and Testament

Melissa Dunphy

Moderato $\text{♩} = c.60$

Tenor 1

Tenor 2 *mf authoritative*
In the name of God, a - men,

Bass 1 *mf authoritative*
In the name of God, a - men,

Bass 2

Piano *f pesante*
mf

4

T1. *f authoritative*
in the name of God, a - men,

T2. *mf* in the name of God, a - men, *f* in the name of God, a - men, in the

B1. *mf* in the name of God, a - men, *f* in the name of God, a - men, in the

B2. *mf authoritative* in the name of God, a - men, *f* in the name of God, a - men,

Piano *f*

8 **I**

T1. *mp* I be-ing sick and weak in bod - y

T2. *mp* name of God, a - men, I be-ing sick and weak in bod - y

B1. *mp* name of God, a - men, I be-ing sick and weak in bod - y, in bod - y

B2. *fp* in the name of God, a - men(n),

mp *mp*

12

T1. *mp* but of sound dis - po - sing mind and mem-o - ry,

T2. *mp* but of sound dis - po - sing mind and *mf* mem-o - ry,

B1. *mp* but of sound dis - po - sing mind and *mf* mem-o - ry,

B2. *mp* but of sound dis - po - sing mind and mem-o - ry,

mf *mp* *mf*

J

16

T1. *p* and con - sid-er-ing the cer - tain-ty of death, *mp*

T2. *p* and con - sid-er-ing the cer - tain-ty of death, *mp* *mf* con -

B1. *p* and con - sid-er-ing the cer - tain-ty of death, *mp* *mf* con - -

B2. *p* and con - sid-er-ing the cer - tain-ty of death, *mp* *mf* con - -

21

T1. *mf* the cer - tain-ty of death, *f*

T2. *f* -sid-er-ing the cer - tain-ty of death, of death,

B1. *f* -sid-er-ing the cer - tain-ty of death,

B2. *f* -sid-er-ing the cer - tain-ty of death,

25 **K**

T1. *mp*
do make my last will and tes - ta - ment,

T2. *mp*
the cer - tain - ty of death,

B1. *p*
do make my last

B2. *mp* *p*
do make my last will and tes - ta - ment, do make my last



The piano accompaniment for measures 25-30 features a melodic line in the right hand and a harmonic line in the left hand. The right hand has a long, sweeping melodic line that spans across the vocal lines. The left hand provides a steady harmonic accompaniment with chords and moving lines. Dynamics range from mezzo-piano (mp) to piano (p).

31

T1. *p* *mf*
and tes - ta - ment in man - ner fol - low - ing, that is to say:

T2. *p* *mf*
and tes - ta - ment in man - ner fol - low - ing, that is to say:

B1. *mf*
will and tes - ta - ment in man - ner fol - low - ing, that is to say:

B2. *mf*
will and tes - ta - ment in man - ner fol - low - ing, that is to say:



The piano accompaniment for measures 31-36 continues the melodic and harmonic themes from the previous section. The right hand features a more active melodic line, and the left hand provides a rich harmonic support. Dynamics range from piano (p) to mezzo-forte (mf).

L

37

T1. *p espress.*
First I com-mend my soul to

T2. *p espress.*
First I com-mend my soul to

B1. *p espress.*
First I com-mend my soul to

B2. *p espress.*
First I com-mend my soul to

p

42

T1. God, my bod - y I re - sign to the earth

T2. God, my bod - y I re - sign to the earth

B1. God, my bod - y I re - sign to the earth

B2. God, my bod - y I re - sign to the earth

mp

47

T1. *mf* to be bur - ied at the dis - cre - tion of my ex - ec - u - tors. *p* I

T2. *mf* to be bur - ied at the dis - cre - tion of my ex - ec - u - tors. *p* I

B1. *mf* to be bur - ied at the dis - cre - tion of my ex - ec - u - tors. *p* I

B2. *mf* to be bur - ied at the dis - cre - tion of my ex - ec - u - tors. *p* I

52

T1. *rit.* give, de - vise and be - queath:

T2. give, de - vise and be - queath:

B1. give, de - vise and be - queath:

B2. give, de - vise and be - queath: *rit.*

M

Allegretto ♩.=c.54

57

T1. *p* I - tem.

T2. *p* I - tem.

B1. *p* I - tem: my great _____

B2. *p* I - tem: my great _____

Allegretto ♩.=c.54

61

T1. I - tem. I - tem: my sil - ver shoe buck - le and my

T2. I - tem. I - tem: my sil - ver shoe buck - le and my

B1. Bi - ble. I - tem: my gold _____ watch. I - tem.

B2. Bi - ble, I - tem: my gold _____ watch. I - tem.

65

T1. *mp*
sil - ver but-tons. I - tem: five tab - le-spoons.

T2. *mp*
sil - ver but-tons. I - tem: five tab - le-spoons.

B1. *mp*
I - tem: five tab - le-spoons.

B2. *mp*
I - tem: five tab - le-spoons.

69 **N**

T1. *mf*
I - tem: my house__ and lot of ground. I - tem: my coat and my jack - et, I - tem: my

T2. *mf*
I - tem: my house__ and lot of ground. I - tem: my coat and my jack - et, I - tem: my

B1. *mf*
I - tem: my house__ and lot of ground. I - tem: my coat and my jack - et, I - tem: my

B2. *mf*
I - tem: my house and lot__ of ground, my coat and my jack - et, my

73

T1. *p*
brass ket-tle and my bell met - al pots, and five ta - ble-spoons. But

T2. *p*
brass ket-tle and my bell met - al pots, and five ta - ble-spoons. But

B1. *p*
brass ket-tle and my bell met - al pots, and five ta - ble-spoons. But

B2. *p*
brass ket-tle and my *mp* ta - ble-spoons. But

O

77

T1. *mf*
if she shall hap-pen to mar - ry a - gain, then it is my mind and will that all

T2. *mf*
if she shall hap-pen to mar - ry a - gain, then it is my mind and will that all

B1. *mf*
if she shall hap-pen to mar - ry a - gain, then it is my mind and will that all

B2. *mf*
if she shall hap-pen to mar - ry a - gain, then it is my mind and will that all

81

T1. *p* right in my be-quest here-by made to her shall from thence-forth *f* cease and ter-min-ate.

T2. *p* right in my be-quest here-by made to her shall from thence-forth *f* cease and ter-min-ate.

B1. *p* right in my be-quest here-by made to her shall from thence-forth *f* cease and ter-min-ate.

B2. *p* right in my be-quest here-by made to her shall from thence-forth *f* cease and ter-min-ate.

mf *p* *f*

P

poco rit. a tempo

T1. *mf* I- tem: my great Bi- ble.

T2. *mf* I- tem: my great Bi- ble.

B1. *mf* I- tem: my great Bi - ble,

B2. *mf* cease and ter - min-ate. I- tem: my great Bi - ble,

poco rit. a tempo

tr *mf* *p* *mf*

91

T1. I - tem: my gold watch. I - tem: my sil - ver shoe buck - le and my

T2. I - tem: my gold watch. I - tem: my sil - ver shoe buck - le and my

B1. I - tem: my gold watch. I - tem: my sil - ver shoe buck - le and my

B2. I - tem: my gold watch. I - tem: my sil - ver shoe buck - le and my

94

T1. sil - ver but - tons. and five ta - ble - spoons.

T2. sil - ver but - tons. and five ta - ble - spoons.

B1. sil - ver but - tons. and five ta - ble - spoons.

B2. sil - ver but - tons. and five ta - ble - spoons.

99 **Q** L'istesso tempo ♩=♩

T1.

T2.

B1.

B2.

p In

L'istesso tempo ♩=♩

p

103

T1.
In wit - ness there - of, I have here - un to

T2.
In wit - ness there - of, I have here - un - to

B1.
wit-ness there - of, I have here - un - to

B2.
In wit - ness there - of, I have here - un -

p

106

T1. *mf* set my hand

T2. *mf* set my hand

B1. *mf* set my hand

B2. *mp* - to set my hand, set my hand

110

T1. *f* and seal.

T2. *f* and seal.

B1. *f* and seal.

B2. *f* and seal.

quasi rubato

6 6 3 6

PART 2: BEQUESTS

II. The Things He'd Leave Behind

Melissa Dunphy

Adagio $\text{♩} = c.72$

Tenor 1 *pp* The doc-tor's face was grey when she broke the news.

Tenor 2 *pp* The doc-tor's face was grey when she broke the news, broke the

Bass 1 *pp* The doc-tor's face was grey when she broke the news, broke the

Bass 2 *pp* The doc-tor's face was grey when she broke the news.

p semplice

9

T1. *mp* to him. For a mo-ment, his hands shook, and his head whirled.

T2. *mp* news to him. For a mo-ment, his hands shook, and his head whirled.

B1. *mp* news to him. For a mo-ment, his hands shook, and his head whirled.

B2. *mp* to him. For a mo-ment, his hands shook, and his head whirled.

mp

6

14 *accel.*

T1. *8*

T2. *8*

B1.

B2.

f *mp* *accel.*

17 **R** *mp* *Andante* ♩=c.88

T1. *8* But in - stead of break - ing down, he called his

T2. *8* But in - stead of break - ing down, he called his

B1. *mp* But in - stead of break - ing down, he called his

B2. *mp* But in - stead of break - ing down, he called his

mp *Andante* ♩=c.88 *mp*

22

T1. law-yer

T2. law-yer *mp* and made a list of all the things

B1. law-yer *mp* and made a list of all the things he'd

B2. law-yer *mp* and made a list of all the

27

T1. **S** *mf* all the things he'd leave be - hind, all the things he'd leave be -

T2. *mf* he'd leave be - hind, all the things he'd leave be - hind,

B1. *mf* leave be - hind, all the

B2. *mf* things he'd leave be - hind, he'd leave be - hind, he'd

33

T1. *p* **T**
- hind. Some - how, he found

T2. *p*
all the things he'd leave be - hind. He found

B1. *p*
things he'd leave be - hind. Some - how, he found

B2. *p*
leave be - hind. Some - how, he found

38

T1. *mf*
com-fort in know-ing these things would be in good hands, some -

T2. *mf*
com - fort, these things would be in good hands, some -

B1. *mf*
com-fort in know-ing these things would be in good hands, some -

B2. *mf*
com-fort in know-ing these things would be in good hands,

44

T1. *mf*
- how, he found com-fort in know-ing these things

T2. *mf*
- how, he found com-fort in know-ing these things

B1. *mf*
- how he found com - - fort, these things

B2. *mf*
Some - how he found com - - fort, these things

mf molto espress.

7

49

T1. *f* rit.
___ would be in good hands

T2. *f*
___ would be in good hands

B1. *f*
___ would be in good hands

B2. *f*
___ would be in good hands

f rit.

3

U

Adagio ♩=c.72

53

T1. *p* af-ter he was gone, _____

T2. *p* af-ter he was

B1.

B2.

Adagio ♩=c.72

p

58

T1. *rit.* *pp* af-ter he was gone, af-ter he was gone, _____ was gone. _____

T2. *pp* gone, af-ter he was gone, af-ter he _____ was gone. _____

B1. *p* *pp* af-ter he was gone, af-ter he was gone, _____ was gone. _____

B2. *p* *pp* af-ter he was gone, af-ter he _____ was gone. _____

rit. *pp* *ppp*

PART 3: DEPOSITS

I. The Ledger

Melissa Dunphy

Solemn $\text{♩} = c.80$

rubato $\text{♩} 3$

f like a herald *fp* *f* $\text{♩} 3$ *fp* *f* $\text{♩} 3$ $\text{♩} 5$

The piano introduction is in 2/4 time, key of B-flat major. It features a melodic line in the right hand with dynamics ranging from forte (f) to piano (p). The left hand provides a simple accompaniment. The piece concludes with a final chord in 3/4 time.

5

f $\text{♩} 3$ $\text{♩} 5$ $\text{♩} 3$ *f* $\text{♩} 3$ $\text{♩} 3$

This section continues the piano introduction, maintaining the melodic and accompanimental lines. It includes triplet markings and ends with a final chord in 3/4 time.

V

Tenor 1

Tenor 2

Bass 1

Bass 2

p Oh

p Oh

p Oh oh oh

p Oh oh oh

p *fp* $\text{♩} 3$ 7

The vocal and piano accompaniment section begins with a vocal entry marked 'V'. The vocal parts (Tenor 1, Tenor 2, Bass 1, Bass 2) enter with the word 'Oh' in a piano (p) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The piece concludes with a final chord in 3/4 time.

14

T1. *mp* oh.

T2. oh *mp* oh.

B1. *mp* oh,

B2. *mp* oh,

mp

17

T1.

T2.

B1. oh, oh.

B2. oh, oh.

mf

21 **W**

mf The mud in Craw-ford

mf The mud in Craw-ford

mf The mud in Craw-ford

mf The mud in Craw-ford

26 *f*

Lake is a rec-ord of our deeds, a led-ger with bands of light and dark

Lake is a rec-ord of our deeds, a led-ger with bands of light and dark

Lake is a rec-ord of our deeds, a led-ger with bands of light and

Lake is a rec-ord of our deeds, a led-ger with bands of light and



31

T1. *p* that mark our years: *mp* al - gae and chalk,

T2. *p* that mark our years: *mp* al - gae and

B1. *mp* dark, in sae - cu - la sae - cu - lo - rum.

B2. *p* dark that mark our years: *mp* al - gae and chalk,

35

T1. then pol - len from crops, then ash and

T2. chalk, then pol - len from crops, then ash and

B1. *mp* Then pol - len from crops, then *mf* ash and

B2. then pol - len from crops, then ash and

39 *p*

T1. fall - out and plas - tic par - ti-cles de-pos-it - ed in

T2. fall - out and plas - - tic par - ti-cles

B1. fall - out and plas - - tic par-ti-cles, de - pos - it - ed in

B2. fall - - - out and plas - tic par-ti-cles, de - pos - it - ed in

43 **Y** *mf*

T1. lay - ers and lay - ers, lay - ers and lay - ers, fas - ter and

T2. *mp* lay - ers and lay - ers, fas - ter and fas - ter,

B1. *p* lay ers and lay - ers, fas - ter and fas - ter,

B2. *p* lay ers and lay - ers, fas - ter and

46 *f* *rit.*

T1. *f* *rit.*
fas-ter and fas-ter and fas - ter.

T2. *f*
fas-ter and fas-ter and fas - ter.

B1. *f*
fas-ter and fas-ter and fas - ter.

B2. *f*
fas - ter, fas-ter and fas-ter and fas - ter.

49 **Z** *Piu mosso* ♩=104

T1. *p*
A sci-en-tist can point to a lam-in-a-ted stripe

T2. *p*
A sci-en-tist can point to a lam-in-a-ted stripe

B1. *p*
A sci-en-tist can point to a lam-in-a-ted stripe

B2. *p*
A sci-en-tist can point to a lam-in-a-ted stripe

Piu mosso ♩=104
fp like a ticking clock

54

T1. *mp*
and name the mo - ment, like an ac - cu - sa - tion, a

T2. *mp*
and name the mo - ment, like an ac - cu - sa - tion, a

B1. *mp*
and name the mo - ment, like an ac - cu - sa - tion, a

B2.
and name the mo - ment, like an ac - cu - sa - tion,

59

T1. *mp*
sci-en-tist can point to a lam-in-a-ted stripe and name the mo - ment,

T2. *mp*
sci-en-tist can point to a lam-in-a-ted stripe and name the mo - ment,

B1. *mp*
sci-en-tist can point to a lam-in - a-ted stripe and name the mo - ment,

B2. *mp*
a sci-en-tist can point to a lam-in - a-ted stripe and name the

AA

64

T1. *mf*
like an ac - cu - sa - tion. Our de - pos - its earn,

T2. *mf*
like an ac - cu - sa - tion. Our de - pos - its earn__

B1. *mf*
like an ac - cu - sa - tion. Our de - pos - its earn__

B2. *mf*
mo - ment, like an ac - cu - sa - tion. Our de - pos - its earn,

69

T1. *mf*
our de - pos - its earn__ in - t'rest, the lake bed waits, it

T2. *mf*
in - t'rest, and the lake bed waits, the lake bed

B1. *mf*
in - t'rest, and the lake bed waits, the lake bed

B2. *mf*
our de - pos - its earn__ in - t'rest. and the lake

BB

74

T1. waits, our de - pos - its earn in - t'rest, and it

T2. waits, our de - pos - its earn in - t'rest, and the

B1. waits, our de - pos - its earn in - t'rest, and the

B2. bed waits, it waits, our de - pos - its earn

79

T1. waits, the lake bed waits, it waits for a

T2. lake bed waits, the lake bed waits for a

B1. lake bed waits, the lake bed waits for a

B2. in - t'rest, and the lake bed waits for a

CC

84 *f*

T1. *f*
day of ac - count-ing, a day of ac - count-ing, a day of ac -

T2. *f*
day of ac - count-ing, a day of ac - count-ing, a day of ac -

B1. *f*
day of ac - count-ing, a day of ac - count-ing, a day of ac -

B2. *f*
day of ac - count-ing, a day of ac - count-ing, a day of ac -

f *ff* ³ "thunder gliss"
(mash notes, pedal down)

89

T1. *f*
-count-ing, the lake bed waits, the lake bed

T2. *f*
-count-ing, a day of ac - count-ing, a day of ac - count-ing.

B1. *f*
-count-ing, a day of ac - count - ing. In sae-cu - la sae-cu - lo -

B2. *f*
-count-ing, a day of ac - count-ing, a day of ac - count-ing, a

f thunder gliss thunder gliss ³

V.S.

94

T1. waits, the lake bed waits, *ff* the lake bed

T2. In sae - cu - la sae - cu - lo - rum,

B1. -rum, In sae - cu - la sae - cu - lo - *ff*

B2. day of ac - count - ing, a day of ac - count - ing, it

98

T1. waits.

T2. *ff* In sae - cu - la, the lake bed waits.

B1. -rum, *ff* the lake bed waits.

B2. waits.

ff *fff* ³ wail!

PART 3: DEPOSITS II. The Engagement

Melissa Dunphy

Allegro ♩=c.80

p cheerful

The piano introduction is in 3/4 time, marked Allegro with a tempo of approximately 80 beats per minute. It features a cheerful melody in the right hand and a rhythmic accompaniment in the left hand. The melody consists of eighth and sixteenth notes, while the accompaniment uses quarter and eighth notes.

6

T1. *p*
She cried with joy_ when_ the ring slipped on - to her fin - ger,

T2. *p*
She cried with joy_ when_ the ring slipped on - to her fin - ger,

B1. _____

B2. _____

Two vocal staves (T1 and T2) and two bass staves (B1 and B2) are shown. The vocal parts begin at measure 6. The lyrics are: "She cried with joy_ when_ the ring slipped on - to her fin - ger,". The piano accompaniment continues from the previous system.

The piano accompaniment for measures 6-9 continues the melody and accompaniment from the previous system. It features a consistent rhythmic pattern in the left hand and a melodic line in the right hand.

10

T1. *mp*
She cried with joy when_ the ring_ slipped on - to her fin - ger,

T2. *mp*
She cried with joy when_ the ring_ slipped on - to her fin - ger,

B1. *mp*
She cried with joy when_ the ring slipped on - to her fin - ger,

B2. *mp*
She cried with joy when_ the ring slipped on - to her fin - ger,

Two vocal staves (T1 and T2) and two bass staves (B1 and B2) are shown. The vocal parts begin at measure 10. The lyrics are: "She cried with joy when_ the ring_ slipped on - to her fin - ger,". The piano accompaniment continues from the previous system.

The piano accompaniment for measures 10-13 continues the melody and accompaniment from the previous system. It features a consistent rhythmic pattern in the left hand and a melodic line in the right hand.

14 **DD**

T1. *p* but lit-tle by lit - tle, lit-tle by lit - tle, it felt heav-i - er and heav-i - er, and

T2. *p* but lit-tle by lit - tle, lit-tle by lit - tle, it felt heav-i - er and heav-i - er,

B1. *p* but lit-tle by lit - tle, lit-tle by lit - tle, it felt heav-i - er and heav-i - er,

B2. *p* lit-tle by lit - tle, it felt heav-i - er and heav-i - er and

19 **EE**

T1. *f* tight - er and tight - er, tight - er and tight - er, *p* un-til one day, af-ter a

T2. *f* tight - er and tight - er, tight - er and tight - er, *p* un-til one day, af-ter a

B1. *f* tight - er and tight - er and tight - er, tight - er and tight-er,

B2. *f* tight - er and tight - er and tight - er, tight - er and tight-er,

f *p*

noireishisju:zaozi anwairiyidayday

26 *mf* *mp*

T1. *mf* *mp*
scream - ing fight on a rain-drenched street cor - ner, she wrenched it off, and

T2. *mf* *mp*
scream - ing fight on a rain-drenched street cor - ner, she wrenched it off, and

B1. *mp*
on a rain-drenched street cor - ner, she wrenched it off, and

B2. *mp*
on a rain-drenched street cor - ner, she wrenched it off, and

31 *p*

T1. *p*
threw it in a sew-er grate. And

T2. *p*
threw it in a sew-er grate. And

B1. *p*
threw it in a sew-er grate. And

B2. *p*
threw it in a sew-er grate. And

36 **FF**

T1. as the gold and bril - liant - cut dia - mond, as the

T2. as the gold and bril - liant - cut dia - mond, as the

B1. as the gold and bril - liant - cut dia - - - mond,

B2. as the gold and bril - liant - cut dia - - - mond,

40 *mp* *mf*

T1. gold and bril - liant - cut dia - - - mond plum-met-ed in - to the

T2. gold and bril - liant - cut dia - - - mond plum-met-ed in - to the

B1. as the bril - liant cut dia - - - mond plum - met - ed

B2. as the bril - liant cut dia - - - mond plum - met - ed

mp *mf*

44

T1. *mp*
silt, plum-met - ed in - to the silt,

T2. *mp*
silt, plum-met - ed in - to the silt,

B1. *mp*
in - to the silt, in - to the silt,

B2. *mp*
in - to the silt, in - to the silt,

GG

48 *poco rit.* *a tempo*

T1. *p*
she _____ vowed she would nev - er, nev - er think of

T2. *p*
she _____ vowed she would nev - - er think of

B1. *p*
she _____ vowed she would nev - - er think of

B2. *p*
she _____ vowed she would nev - - er think of

poco rit. *a tempo*

52

T1. *mf* rit. it a - gain, nev - er a - gain,

T2. *mf* it a - gain nev - er a - gain,

B1. *mf* it a - gain nev - er a - gain,

B2. *mf* it, nev - er a - gain, nev - er,

56

p Andante ♩=c.54

T1. nev - er a - gain.

T2. *p* nev - er a - gain.

B1. *p* nev - er a - gain.

B2. *p* nev - er a - gain.

p Andante ♩=c.54

Part 4: VESSELS I. Great and Noble Jars

Melissa Dunphy

Adagio ♩=c.76

Tenor 1
Mm. Oh, Dave the pot - ter, great and no - ble

Tenor 2
Mm. Oh, Dave the pot - ter, great and no - ble

Bass 1
Mm. Oh, Dave the pot - ter, great and no - ble

Bass 2
solo *mf* His name was Da - vid Drake — *tutti* 3 Dave the Pot - ter. *mp* He made great and no - ble

Adagio ♩=c.76

6

T1. *mf* jars in South Car - o - li - na, where *p* read - ing and wri - ting were for -

T2. *mf* jars in Edge - field, South Car - o - li - na, where *mp* read - ing and wri - ting were for -

B1. *mf* jars in Edge - field, South Car - o - li - na, where *p* read - ing and wri - ting were for -

B2. *mf* jars in South Car - o - li - na, where *p* read - ing and wri - ting were for -

11

T1. *p* *mf*
 -bid - den by law. Mm, Dave, Dave had

T2. *p* *mf*
 -bid - den by law. Mm, Dave, Dave had

B1. *mf* *tutti*
 -bid - den by law. But Dave, Dave had skills.

B2. *p* *mf*
 -bid - den by law. Mm, Dave had skills.

16 **HH** *mf* **Andante** ♩ = c.100

T1. *mf*
 skills. His name was Da - vid Drake Dave the

T2. *mf*
 skills. His name was Da - vid Drake Dave the Pot - ter.

B1. *mf*
 His name was Da - vid Drake Dave the Pot - ter.

B2. *mf*
 His name was Da - vid Drake Dave the

Andante ♩ = c.100 *p* *mf* *leggiero*

20

T1. 8 Pot - ter, great and no - ble jars in South Car - o -

T2. 8 He made great and no - ble jars in Edge-field South Car - o -

B1. He made great and no - ble jars in Edge - field South Car - o -

B2. Pot - ter made great and no - ble jars in South Car - o -

24

T1. 8 - li - na, on his clay, in cur - sive he in - scribed his name and

T2. 8 - li - na, and on his clay in cur - sive he in - scribed his name and

B1. - li - na. On his clay in cur - sive he in - scribed his name and

B2. - li - na, and on his clay in cur - sive he in - scribed his name and

28 *f*

T1. thoughts, de - fy - ing rules, de - fy - ing ob - scu - - ri -

T2. thoughts, de - fy - ing rules, de - fy - ing ob - scu - ri - ty.

B1. thoughts, de - fy - ing rules, de - fy - ing ob - scu - - ri -

B2. thoughts, de - fy - ing rules, de - fy - ing ob - scu - - ri -

32 **II** Brisk $\text{♩} = c.100$

T1. - ty.

T2. -

B1. - ty. *mp* I made this

B2. - ty. *mp* I made this

Brisk $\text{♩} = c.100$
Until rehearsal OO: feel free to improv in RH! Think Dixieland...

f *mf* *mp*

38

T1. *P* Made for cash, *mp* made for cash,

T2. *P* Made for cash, *mp* made for cash,

B1. *mf* jar__ for_ cash, oh, I made this jar__ for_ cash,

B2. *mf* jar__ for_ cash, oh, I made this jar for_ cash,

mf *Ab* *Ab* *Eb7*

44

T1. *f* I made this jar for cash, though it's called lu - cre trash,

T2. *f* I made this jar for cash, though it's called lu - cre trash,

B1. *f* I made this jar for cash, though it's called lu - cre trash,

B2. *f* I made this jar for cash, though it's called lu - cre trash,

f *Ab* *Ab7* *Db*

48

T1. *mp* Oh, I made this jar for cash, made it for cash. *p*

T2. *mp* Oh, I made this jar for cash, made it for cash. *p*

B1. *mp* Oh, I made this jar for cash, made it for cash. *p*

B2. *mp* Oh, I made this jar for cash,

Dbm7 *Ab* *Fm7* *Bb* *Eb7* *Ab*

mp *p*

52

T1. *f* **JJ** *fp* *f* *f* *fp* *f* I made this jar all of cross, I made this jar all of

T2. *f* *fp* *f* *f* *fp* *f* I made this jar all of cross, I made this jar all of

B1. *f* *fp* *f* *fp* I made this jar, I made this jar all of cross.

B2. *f* *fp* *f* *fp* I made this jar, I made this jar all of cross.

Ab *Ab* *Ab*

f *p* *f* *p*

59

T1. *sub. p*
cross. If you don't re - pent you will be lost,

T2. *sub. p*
cross. If you don't re - pent you will be lost,

B1. *f* *sub. p*
I made this jar, and if you don't re - pent you will be lost,

B2. *f* *sub. p*
I made this jar. If you don't re - pent you will be

f *p*
Eb7 Ab Ab7 Db9

64

T1. *f* *p*
I made this jar all of cross. A

T2. *f* *p*
I made this jar all of cross. A

B1. *f* *p*
I made this jar all of cross. A

B2. *f*
lost. I made this jar all of A bet - ter thing I nev - er

f
Ab Fm7 Bb Eb7 Ab Ab7

KK

69

T1. *mp* *f*
bet - ter thing I nev - er saw, when I shot off the li - on's

T2. *mp* *f*
bet - ter thing I nev - er, nev - er saw, when I shot off the li - on's

B1. *mp* *f*
bet - ter thing I nev - er saw, when I shot off the li - on's

B2. *p* *mp* *f*
saw, when I shot off the li - on's

p *mp* *f*
[actual rest here]

Db Dbm Ab Bb

LL

76

T1. *mp*
jaw. Give me the gold,___

T2. *mp* *mf*
jaw. Oh, give me sil - ver, or ei - ther gold,___ Oh, give me sil - ver

B1. *mp* *mf*
jaw. Oh, give me sil - ver, or ei - ther gold,___ Oh, give me sil - ver

B2. *mp*
jaw. Give me the gold. ___

Ab Ab Ab

82

T1. *mf* sil - ver or gold, — *f* though they are dan - gers to our

T2. or ei-ther gold, — *f* though they are dan - gers to our

B1. or ei-ther gold, — *f* though they are dan - gers to our

B2. *mf* sil - ver or gold, — *f* though they are dan - gers to our

E_b7 *f* *A_b* *C^ø7*

87

T1. *f* soul, — *f* give me sil - ver or ei - ther gold. —

T2. *f* soul, — *f* give me sil - ver or ei - ther gold. —

B1. *f* soul, oh, give me sil - ver or ei - ther gold. —

B2. *f* soul, oh, give me sil - ver or ei - ther gold. —

D_b *D_bm* *A_b* *E_b7* *A_b*

93 **MM**

T1. *p* Hor - ses, mules and hogs:___ all our cows is in the bogs.___ There *p*

T2. *p* Hor - ses, mules and hogs:___ all our cows is in the bogs.___ There *p*

B1. *p* Hor - ses, mules and hogs:___ all our cows is in the bogs.___ There *p*

B2. *p* Hor - ses, mules and hogs:___ all our cows is in the bogs.___ There *p*
Eb Ab

p *mf*

97 *mf* *f* *ff*

T1. they shall ev - er stay___ till the buz-zards take them a - way. *ff*

T2. they shall ev - er stay___ till the buz-zards take them a - way. *ff*

B1. they shall ev - er stay___ till the buz-zards take them a - way, the buz - zards take them all a-way. *ff*

B2. they shall ev - er stay___ till the buz-zards take them a - way. *ff*
Bb Eb7 Eb7

mf *f* *ff*

102 **NN**

mf

T1. This no-ble jar will hold _____ twen-ty, _____ then

T2. This no-ble jar will hold _____ fill it with sil - ver then

B1. This no-ble jar will hold _____ twen-ty, _____ fill it with sil - ver then

B2. This no-ble jar will hold _____ twen-ty, _____ fill it with sil - ver then

[actual rest here] *mf*

Ab Db trill Ab

108 *rit.*

T1. you'll have plen-ty. _____

T2. you'll have plen-ty. _____

B1. you'll have plen-ty. _____

B2. you'll have plen-ty. _____

E \flat 7 Ab *rit.* F

113 Andante $\text{♩} = c.50$

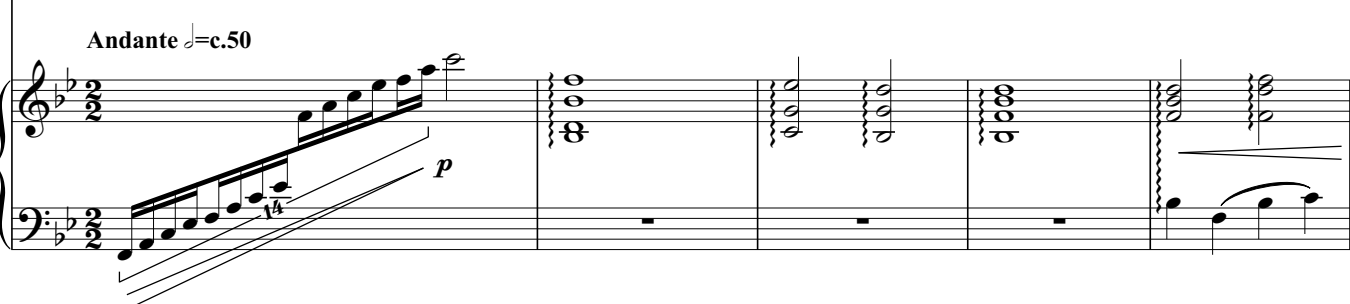
OO

T1. 

T2. 
I wonder where is all my re - la - tion? I won-der

B1. 
I wonder where is all my re - la - tion? I won-der

B2. 


Andante $\text{♩} = c.50$

T1. 
Where is all my re - la - tion? Friend - ship to all, friend - ship to

T2. 
where is all my re - la - tion? Friend - ship to all, friend - ship,

B1. 
where is all my re - la - tion? Friend - ship to all, Friend - ship to all,

B2. 
Where is all my re - la - tion? Friend - ship to all, Friend - ship to all,


mp

125 rit. Adagio ♩=c.76 **PP**

T1. all, mm.

T2. friend - ship to all, and friend - ship to e - v'ry na - tion.

B1. friend - ship to all, mm. His

B2. friend - ship to all, mm. His

rit. Adagio ♩=c.76

pp *mp*

131 rit. *mf*

T1. He made great and no - ble jars.

T2. Dave, his name was Dave.

B1. name was Dave, his name was Dave.

B2. name was Dave, his name was Dave.

rit.

mf riff on Bb

PART 4: VESSELS

II. World's Greatest Dad

Melissa Dunphy

Moderate waltz ♩=c.48

mp

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a melodic line in the right hand with eighth-note patterns and a bass line with chords and eighth notes.

5

T1. *mp* **QQ**
A gift ar-rived in the

T2. *mp*
A gift ar-rived in the

B1.

B2.

Measures 5-9 of the score. The vocal parts (T1 and T2) enter in measure 5 with the lyrics 'A gift ar-rived in the'. The piano accompaniment continues with chords and eighth-note patterns. A 'QQ' (quasi-quadruple) marking is present above the T1 staff in measure 5.

10

T1. mail the day she was born. He can't re-mem-ber who

T2. mail the day she was born. He can't re-mem-ber who

B1.

B2.

Measures 10-14 of the score. The vocal parts (T1 and T2) continue with the lyrics 'mail the day she was born. He can't re-mem-ber who'. The piano accompaniment continues with chords and eighth-note patterns.

14

T1. *mp*
sent it— may-be it was his broth - er - in - law: a

T2. *mp*
sent it— may-be it was his broth - er - in - law: a

B1. *mf* *mp*
or one of his aunts: a

B2. *mf* *mp*
or one of his aunts: a

RR

17

T1. *f*
cheap Chi-na mug pro-claim - ing: "World's Great - est Dad,"

T2. *f*
cheap Chi-na mug pro-claim - ing: "World's Great - est Dad,"

B1. *f*
cheap Chi-na mug pro-claim - ing: "World's Great - est Dad,"

B2. *f*
cheap Chi-na mug pro-claim - ing: "World's Great - est Dad,"

21

T1. *p* And he swore, he swore it would be true.

T2. *p* And he swore, he swore it would be true.

B1. *p* And he swore, he swore it would be true. *mp* He

B2. *p* And he swore, he swore it would be true. *mp* He



The piano accompaniment for measures 21-25 features a right hand with flowing sixteenth-note patterns and a left hand with steady eighth-note chords. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

26 **SS**

T1. *p* as he rocked her in his arms. *mp* He

T2. *p* as he rocked her in his arms.

B1. *p* filled it with coffee on sleepless nights as he rocked her in his arms.

B2. *p* filled it with coffee on sleepless nights as he rocked her in his arms.



The piano accompaniment for measures 26-30 continues with the same melodic and harmonic textures. The right hand has a more active role with sixteenth-note runs, while the left hand provides harmonic support with chords and eighth notes. Dynamics include piano (*p*) and mezzo-piano (*mp*).

30

T1. reached for it___ as he made her break-fast and ans-wered her ques - tions.

T2. *mp* and learned to braid hair, and ans-wered her ques - tions.

B1. *mp* learned to braid hair,_____

B2. *mp* and ans-wered her ques - tions.

TT

34 *mf*

T1. World's Great - est Dad,_____ World's great - est Dad,_____ World's Great - est

T2. *mf* World's Great - est Dad, World's Great - est Dad, World's

B1. *mf* World's Great - est Dad, World's_ Great - est Dad, World's Great - est

B2. *mf* World's_____ Great - est Dad, World's Great - est Dad._____

UU

39

T1. *p*
Dad, World's Great - est Dad. O - ver the years, it chipped and cracked, and the

T2. *p*
Great-est Dad, World's Great - est Dad. O - ver the years, it chipped and cracked, and the

B1.
Dad, World's Great - est Dad.

B2.
World's Great - est Dad.



Piano accompaniment for measures 39-43, featuring a right-hand melody and a left-hand accompaniment.

44

T1. *mf*
han - dle fell off, be - tween

T2. *mp* *mf*
han - dle fell off, and one day, it was left in the gar - den be - tween

B1. *mp* *mf*
the han - dle fell off, and one day, it was left in the gar - den be - tween

B2. *mp* *mf*
the han - dle fell off, and one day, it was left in the gar - den be - tween



Piano accompaniment for measures 44-48, featuring a right-hand melody and a left-hand accompaniment.

48

T1. o - - ver - grown rose bush - es, where it sank in-to the earth.

T2. o - - ver - grown rose bush - es, where it sank in-to the earth. The

B1. o - ver - grown rose bush - es, where it sank in - to the earth. The

B2. o - ver - grown rose bush - es, where it sank in - to the earth. The

52 **VV** *f* *mf* rit.

T1. The mug was lost, but the words lived for - ev - - er:_____

T2. mug was lost, but the words, the words lived for - ev - - er:_____

B1. mug was lost, but the words, the words lived for - ev - - er:_____

B2. mug was lost, but the words, the words lived for - ev - - er:_____

rit.



58 *f* a tempo ♩=c.44

T1. *f*
World's Great - est Dad, _____ World's Great - est Dad, _____ World's Great - est Dad, _____

T2. *f*
_____ World's Great - est Dad, World's Great - est Dad, World's Great - est

B1. *f*
World's Great - est Dad, _____ World's Great - est Dad, _____ World's Great - est Dad, _____

B2. *f*
World's _____ Great - est Dad, World's Great - est Dad, World's Great - est

a tempo ♩=c.44
f

64 *mf*

T1. *mf*
World's Great - est Dad, _____ World's Great - est Dad, _____ World's Great - est Dad, _____

T2. *mf*
Dad, World's Great - est Dad, World's Great - est Dad, World's Great - est

B1. *mf*
World's Great - est Dad, _____ World's Great - est Dad, _____ in _____ sae-cu-la, _____ sec-u-lo -

B2. *mf*
Dad, World's Great - est, in _____ sae-cu-la, _____ sec-u-lo - rum.

XX

70 *mp* *p*

T1. World's Great - est Dad, World's Great - est Dad, World's Great - est,

T2. Dad, World's Great - est Dad, World's Great - est, in sae-cu-la, sec-u-lo -

B1. rum. in sae-cu-la, sec-u-lo - rum.

B2. in sae-cu-la, sec-u-lo - rum - - (mm).

mp *p*

76 *rit.* *niente*

T1. mm. *niente*

T2. rum - (mm). *niente*

B1. *p* World's Great - est Dad, World's Great - est Dad, mm. *niente*

B2. *niente*

rit. *pp* *8va*