

Text

why do we build monuments in stone
stone is brittle when it cracks
it cuts to your churning core,
America tectonic plates collide,
you shift in your seat.

I want a monument we imagine
and reimagine
a monument we grasp, and heave,
and pull in a long arc,
bursting through the cracks
in the story you tell, America

Performance Options

This piece includes passages written for a *live looping* recording technique. If this technology is not available, designated singers may emulate the looping effect by repeating the notated portions *ad libitum* as instructed by the conductor.

Catalog No. 9232

for *The Crossing* – Donald Nally, conductor

Shift

for SATB Chorus (divisi) unaccompanied,
with opt. Live Looping*

Words and Music by
Ayanna Woods

Enter one by one. Move from barely voiced, longer notes/pauses to shorter, loud notes/pauses.
From Box 4 through letter A, release "hmm" by percussively inhaling through the nose.

Unmetered

Tenor

1 2 3 4

hmm

hmm hmm

hmm hmm hmm

hmm

Bass

hmm

hmm hmm

hmm

2 A ♩ = 84

S *f brassy*

why do we build mon - u - ments

A *f brassy*

why do we build mon - u - ments

T *f*

hmm hmm hmm hmm hmm hmm hmm ha oo hmm hmm

B *f*

hmm hmm hmm hmm hmm hmm hmm oo hmm hmm

* For performance options, see note on page 2

7

S why do we build mon - u - ments in *mp*

A why do we build mon - u - ments in *mp*

T hmm ha oo hmm ha ha ha in *mp*

B hmm hmm oo hmm hmm hmm oo hmm oo ha in *unis. mp*

11

Alto Solo
stone is brit - tle when it

Alto or Tenor Solo
stone is brit - tle when it

Tenor Solo
stone is brit - tle, when it

S *n* → *fry* → *n* *f*
stone Stone is

A *n* → *fry* → *n* *f*
stone Stone is

T *n* → *fry* → *n* *f*
stone ha oo hmm hmm hmm ha oo

B *n* → *fry* → *n* *f*
stone oo hmm hmm hmm hmm oo

B Unmetered

24 *Alto Solo*

I want a mon - u - ment we i - mag - ine and re - i -

echoing the Soloist

i - mag - ine

In time

(Alto Solo)

25

mag - ine and re - i - mag - ine

and re - i - mag - ine

and re - i - mag - ine

p

**hmm*

p

**hmm*

27

C

mf a mon - u - ment

mf a mon - u - ment

mf ah a mon - u - ment we grasp, and heave, *and

ah *hmm

unis. cresc.

heave, and

soloistically

*glissando all slurs from here to the end.

31 *cresc.*

S **pull,* _____ and *pull* _____ in a long arc, ah _____

A _____ *pull* _____ *pull* _____ in a long arc, *burst-ing* through the **ah* _____

T *cresc.* _____ *pull* _____ ah _____

B *cresc.* _____ *pull* _____ *pull* _____ ah _____

35 _____ (mm)

S _____ (mm)

A _____ (mm)

T _____ (mm)

B _____ (mm)

A _____ (mm)

cracks in the sto - ry you tell, A - me - ri - ca _____

*glissando all slurs from here to the end.

D * *looper ad lib.***

38 *p* (cont.)

I want a mon - u - ment

p (cont.)

I want a mon - u - ment

p (cont.)

I want a mon - u - ment

**Gentle, downward gestures on the text "I want a monument."
(Written pitches are suggestions. Singers should choose pitches that fit B major.)

D ♩ = 69

S

A *p cresc. poco a poco*

mm hmm hmm

T *p cresc. poco a poco*

hmm hmm hmm hmm mm hmm hmm

B *p cresc. poco a poco*

hmm hmm hmm hmm

*If performing without Live Looping, the designated singers may continue repeating the notated pattern *ad libitum* until stopped by the conductor.

In a highly resonant space, care should be taken that there is not excessive "bleed through" of the ensemble into the looped parts. This may be addressed through careful microphone orientation and distance between the soloists and the ensemble.

An Overdubbing pedal may be used as an option, at the discretion of the conductor, to thicken the texture of the looped lines if only a few singers are available for those parts.

Three staves of piano accompaniment. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first two staves have a 4/4 time signature change indicated by a vertical line. Each staff contains a long horizontal line with a right-pointing arrow, indicating a sustained or looping accompaniment. To the right of each staff is a dashed line leading to a right-pointing arrow and the text "Play until cut-off*" followed by a double bar line.

rit. - - - - *a tempo*

mp - - - - *f* - - - - *p*

S
hmm - - ah ah - mm hmm

A
hmm - - ah ah - mm hmm

T
hmm - - ah ah - mm hmm

B
ah - ah - mm hmm

Four vocal staves labeled S, A, T, and B. Each staff has a treble clef (except for B which has a bass clef), a key signature of three sharps, and a 3/4 time signature. The Soprano (S) and Alto (A) staves have a 4/4 time signature change. The lyrics are: S: "hmm - - ah ah - mm hmm"; A: "hmm - - ah ah - mm hmm"; T: "hmm - - ah ah - mm hmm"; B: "ah - ah - mm hmm". Dynamics are marked as *mp* (mezzo-piano), *f* (forte), and *p* (piano). A tempo change from *rit.* (ritardando) to *a tempo* is indicated. A large watermark "Copyrighted material" is overlaid diagonally across the page.

*Loops continue to play if proceeding to "Bound."