

# Salutations to the Dawn

*A choral song cycle at the advent of the Third Millennium*

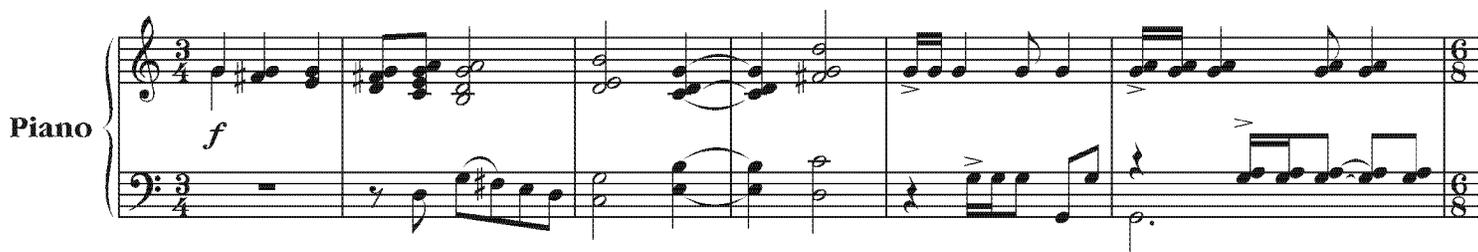
## I.

Text: Lao-tsu

Randol Alan Bass

**Briskly, with poise**

Piano



*f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand starts with a bass clef and a 3/4 time signature, providing a harmonic foundation with chords and a steady eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign.

Soprano

Alto

Tenor

Bass

Go to the peo - ple. \_ Live a - mong

Go to the peo - ple. \_ Live a - mong

Go to the peo - ple. \_ Live a - mong

Go to the peo - ple. \_ Live a - mong

9

*f*

*f*

*f*

*f*

*mf*

7



The vocal section features four staves for Soprano, Alto, Tenor, and Bass. Each staff begins with a box containing the voice part name. The music is in 6/8 time and begins with a key signature of one sharp (F#). The lyrics "Go to the peo - ple. \_ Live a - mong" are written below the vocal staves. The vocal lines are marked with a forte (*f*) dynamic. The piano accompaniment is shown in two staves at the bottom, with a mezzo-forte (*mf*) dynamic. A rehearsal mark "9" is placed above the vocal staves. A page number "7" is located at the bottom left of the piano part.

*mf*

them. \_\_\_\_\_ Love \_\_\_ them; learn from them.

*mf*

them. \_\_\_\_\_ Love \_\_\_ them; learn from them.

*mf*

them. \_\_\_\_\_ Love \_\_\_ them; learn from them.

*mf*

them. \_\_\_\_\_ Love \_\_\_ them; learn from them.

12

*f*

Start \_ with what \_ they \_ know.

*f*

Start \_ with what \_ they \_ know.

*f*

Start \_ with what \_ they know. \_\_\_\_\_

*f*

Start \_ with what \_ they know.

17

21

Piano accompaniment for measures 21-25. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex texture with many chords and moving lines in both the treble and bass staves.

26

*f*

Go to the peo - ple. \_ Live a - mong them. \_\_\_\_\_

*f*

Go to the peo - ple. \_ Live a - mong them. \_\_\_\_\_

*f*

Go to the peo - ple. \_ Live a - mong them. \_\_\_\_\_

*f*

Go to the peo - ple. \_ Live a - mong them. \_\_\_\_\_

26

Vocal score for measures 26-30. It consists of four staves, each with a vocal line and the lyrics "Go to the peo - ple. \_ Live a - mong them. \_\_\_\_\_". The first three staves are for different vocal parts (Soprano, Alto, Tenor) and the fourth is for the Bass. Each vocal line begins with a dynamic marking of *f* (forte). The lyrics are aligned with the notes on the staves.

26

*mf*

Piano accompaniment for measures 26-30. It features a more rhythmic and chordal texture than the previous section. The dynamic marking *mf* (mezzo-forte) is present. The music is in the same key and time signature as the previous section.

Salutations to the Dawn

II.

Text: Isiah 58 (paraphrase)

Brightly; aggressively

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *ff*. The piano part consists of two staves with complex rhythmic patterns and chords. The vocal part enters at measure 5 with the lyrics: "To break the fet - ters of in - jus - tice". The vocal line is marked *ff* and features a melodic line with some grace notes. The piano accompaniment continues with a steady rhythm. The score is divided into systems, with measure numbers 5, 8, and 9 indicated. The lyrics are repeated in the vocal lines.

5

9 *ff*

To break the fet - ters of in - jus - tice

*ff*

To break the fet - ters

8 *ff*

To break the fet - ters of in - jus - tice

*ff*

To break the fet - ters

9

(ticc.) \_\_\_\_\_ and un-fas-ten the  
of in-jus-tice \_\_\_\_\_ and un-fas-ten the  
8 (ticc.) \_\_\_\_\_ and un-fas-ten the  
of in-jus-tice \_\_\_\_\_ and un-fas-ten the

*f* and un-fas-ten the  
*f* and un-fas-ten the  
*f* and un-fas-ten the  
*f* and un-fas-ten the

13

things of the yoke, and un-fas-ten the things of the yoke, to set  
things of the yoke, and un-fas-ten the things of the yoke, to set  
8 things of the yoke, and un-fas-ten the things of the yoke, to set  
things of the yoke, and un-fas-ten the things of the yoke, to set  
things of the yoke, and un-fas-ten the things of the yoke, to set  
things of the yoke, and un-fas-ten the things of the yoke, to set

*div.* **21** *ff*  
*ff*  
*ff*  
*div.* *ff*  
*sf*

18

the op - press'd free \_\_\_\_\_ and break ev - 'ry yoke. \_\_\_\_\_

the op - press'd free \_\_\_\_\_ and break ev - 'ry yoke. \_\_\_\_\_

the op - press'd free \_\_\_\_\_ and break ev - 'ry yoke. \_\_\_\_\_

the op - press'd free \_\_\_\_\_ and break ev - 'ry yoke. \_\_\_\_\_

22

1. 2.

*fp* *mf*

26

Salutations to the Dawn

III.

Text: St. Ignatius of Loyola

With flowing motion

The first system of music consists of four measures. The treble clef part begins with a forte (*f*) dynamic and features a melodic line with eighth-note patterns and slurs. The bass clef part provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system contains measures 5 through 10. Measure 5 is marked with a *dim.* (diminuendo) dynamic. A box containing the number 7 is placed above the staff at the start of measure 7. The dynamic changes to *mf* (mezzo-forte) in measure 8. The musical texture continues with flowing eighth-note patterns in both hands.

The third system covers measures 11 to 15. The melodic line in the treble clef continues with grace notes and slurs. The bass clef part maintains a steady accompaniment. The key signature remains one flat.

The fourth system includes measures 16 to 20. The music features a variety of chordal textures and melodic phrases. The dynamic remains consistent with the previous systems.

The fifth system contains measures 21 to 25. The piece concludes with a final melodic flourish in the treble clef and a sustained chordal texture in the bass clef. The key signature changes to two flats (B-flat and E-flat) in the final measure.

27 *mp*

Lord, teach me to be gen - er-ous. Teach me to serve you as

Lord, teach me to be gen - er-ous. Teach me to serve you as

Lord, teach me to be gen - er-ous. Teach me to serve you as

Lord, teach me to be gen - er-ous. Teach me to serve you as

27

26 *p*

you de - serve; to give and not to count the cost; to fight and not to heed the

you de - serve; to give and not to count the cost; to fight and not to heed the

you de - serve; to give and not to count the cost; to fight and not to heed the

you de - serve; to give and not to count the cost; to fight and not to heed the

30

wounds; to toil and not to seek for rest; to labor and not to

wounds; to toil and not to seek for rest; to labor and not to

wounds; to toil and not to seek for rest; to labor and not to

wounds; to toil and not to seek for rest; to labor and not to

34

ask for re-ward, save that of know-ing that I do Your will, your

ask for re-ward, save that of know - ing that I do Your will, your

ask for re-ward, save that of know-ing that I do Your will, your

ask for re-ward, save that of know - ing that I do Your will, do your

41

41

38

Salutations to the Dawn

IV.

Text: Anonymous, from the Sanskrit

Moderately, with a heavy tread

*Velvety; veiled*

S  
A  
T  
B

*mf* 3 3 3  
Lis - ten \_ to the ex - hor - ta - tion of the

*mf* 3 3 3  
Lis - ten \_ to the ex - hor - ta - tion of the

*mf* 3 3 3  
Lis - ten \_ to the ex - hor - ta - tion of the

*mf* 3 3 3  
Lis - ten \_ to the ex - hor - ta - tion of the

Moderately, with a heavy tread

10

*ff* 5  
*mf* *tr*

dawn. \_\_\_\_\_

dawn. \_\_\_\_\_

dawn. \_\_\_\_\_

dawn. \_\_\_\_\_

*p* 3 3 *ff* 5 7 10

*mf* 3 3 3

Lis - ten to the ex - hor - ta - tion of the dawn. \_\_\_\_\_

*mf* 3 3 3

Lis - ten to the ex - hor - ta - tion of the dawn. \_\_\_\_\_

*mf* 3 3 3

Lis - ten to the ex - hor - ta - tion of the dawn. \_\_\_\_\_

*mf* 3 3 3

Lis - ten to the ex - hor - ta - tion of the dawn. \_\_\_\_\_

*mf* *tr* 3 3 *p*

7 Slightly quicker, somewhat freely

*mf* <sup>3</sup> *cresc.* *ff* *dim.*  
 Look to this day! \_\_ For it is Life, \_\_ the ve-ry Life of Life. \_\_ Look to this day! For it is

*mf* <sup>3</sup> *cresc.* *ff* <sup>3</sup> *dim.*  
 Look to this day! \_\_ For it is Life, \_\_ the ve-ry Life of Life. \_\_ Look to this day! For it is

*mf* <sup>3</sup> *cresc.* *ff* <sup>3</sup> *dim.*  
 Look to this day! \_\_ For it is Life, \_\_ the ve-ry Life of Life. \_\_ Look to this day! For it is

*mf* <sup>3</sup> *cresc.* *ff* <sup>3</sup> *dim.*  
 Look to this day! \_\_ For it is Life, \_\_ the ve-ry Life of Life. \_\_ Look to this day! For it is

7 Slightly quicker, somewhat freely

*p*

*mp* <sup>3</sup>  
 Life, Look to this day! \_\_\_\_ For it is Life, \_\_ the ve-ry Life of Life. \_\_\_\_\_

*mp* <sup>3</sup>  
 Life, Look to this day! \_\_\_\_ For it is Life, \_\_ the ve-ry Life of Life. \_\_\_\_\_

*mp* <sup>3</sup>  
 Life, Look to this day! \_\_\_\_ For it is Life, \_\_ the ve-ry Life of Life. \_\_\_\_\_

*mp* <sup>3</sup>  
 Life, Look to this day! \_\_\_\_ For it is Life, \_\_ the ve-ry Life of Life. \_\_\_\_\_