

Russell Steinberg

Sacred Transitions

Songs on Meditations by Rabbi Harold Schulweis

For Voice and Piano



Blown to Bits Publications

Preview Copy Only

Russell Steinberg

Sacred Transitions

Songs on Meditations by Rabbi Harold Schulweis

For Voice and Piano

op. 74

1. From Where Did You Arrive?
2. Touch My Heart
3. Whose Am I
4. Mirror Eyes
5. Yet
6. Playing With Three Strings
7. Holding On And Letting Go
8. It Is Never To Late

Duration: Approx. 35 minutes

Blown to Bits Publications

Sacred Transitions: Songs on Meditations by Rabbi Harold Schulweis
For Voice and Piano
by Russell Steinberg

Blown To Bits Publications

www.russellsteinberg.com

© Copyright 2013 Russell Steinberg
All Rights Reserved

Preview Copy Only

NOTES

The texts from these songs are selections from meditations in *Finding Each Other In Judaism* by Harold M. Schulweis. With these meditations, Rabbi Schulweis revitalizes rites of passage as sacred moments in our lives using simple, clear, and beautiful language to focus us to a higher awareness. In reading them, I find a personal, intimate quality to these meditations, as if one person is speaking to another with deep love, compassion, and awareness. That is why I've set the texts as arts songs, the most intimate form of chamber music.

Sacred Transitions focuses on the four primary life passages—birth, marriage, sickness/age, death—(however, Rabbi Schulweis's book also embraces bris, coming of age (bar/bat mitzvah), conversion, and even divorce as important life transitions that require consecration). The songs of the four parts are as follows:

Birth—*From Where Did You Come?, Touch My Heart, Whose Am I?*

Marriage—*Mirror Eyes, Yet*

Sickness/age—*Playing With Three Strings*

Death—*Holding On And Letting Go, It Is Never Too Late*

FOR THE SINGER

In general, these songs seek a clear, pure style with minimal vibrato. From *Where Did You Come?* and *Yet* also call for moments of freer, cadenza-like passages that evoke a quasi-flamenco flavor. In contrast, *Whose Am I?* may be sung in a folk-rock style.

FOR THE PIANIST

The use of pedal is crucial to blur harmonies and create a hazy resonance in this music to lend a particular aura to the vocal line.

TEXTS

(Note: The texts have been abridged from the original meditations by the composer)

1. FROM WHERE DID YOU COME?

From where did you arrive?
Out of the womb of Eve and the seed of Adam.
Angels showed your unborn soul
The secrets of heaven and earth.
Your soul pleaded with God not to push you
From the comfort of the womb.

And God answered:
Do not cry,
Do not be afraid,
The world you enter is a better world
You have lived in innocence.

Here, you will be My ally, My witness,
My co-creator, My co-sanctifier.
Here is your place,
Here, confirm My name,
Here, bring strength to those who inhabit the world,
Here, offer testimony of My goodness.
Welcome to this world.

2. TOUCH MY HEART

Child
Touch my nose, my lips, my eyes
with your small hands.
Touch my arms and chest.
Feel their shape
how real they are.

Now touch my love.
No, not my chest or arms or lips.
You are puzzled.
How is one to touch love
and where is its place?

Love is not here or there
But who would
deny its reality?
Where does love reside
if it cannot be pointed to?
Is it less than my chin?

Now where but when.
But when is love
When is God.
Recall the meeting
the moment, the time.

3. WHOSE AM I?

Not "Who am I?" but
"Whose am I?"
In belonging lies the secret.

Who belongs to me?
To whom do I belong?
Who accepts me?
Whom do I accept?
Who has claims upon me?
Upon whom do I lay claim?

Who knows my failings?
Who knows the meanings
Of my angers, my ambitions, my fears,
My cries for love sometimes hidden past recognition?

Whose am I?
Not "Who am I?"
But "Whose am I?"
In belonging lies the secret.
Not "Who am I?"
But "Whose am I?"
My name, my people, my God.

4. MIRROR EYES

The mirror is not neutral.
A cool, silver-covered surface
reflecting me impartially.
No two mirrors are alike.

Some mirrors make me look
Hard and gross.
However I fix my smile it reflects
A grimace.
However wide I set my eyes,
It appears a squinting mean-ness.

Other mirrors see me differently
And raise me up to
New confidence, new trust.
No two mirrors are twins.
I choose one to find my own image.

Your eyes are like mirrors.
And like them are not neutral.
In your eyes I find my self.
I choose eyes
Not focused on blemishes alone
Eyes that do not blink away my crooked nose
And twisted mouth
But wink encouragement and hope and love.
Mirror eyes.

5. YET (For Malkah)

You are not me,
And I am not you.
Yet—

The say—we were not born together.
We come from different families, different schools, different associations.
You are not me,
And I am not you.

Yet—
You know me better than I know myself.
You complete my sentences, fill in the pauses,
Read between my lines.

You are not me—and I am not you.
Yet when we are not together
My sight, my hearing, my touch are different.
The joys of nature, the amenities of life fade.

If you and I are not one,
Why then in your absence is my joy so dependent upon yours?
Why is your ache mine?

We are separate, we are not the same.
Yet—
You know me with the mind of the heart,
My strengths and weaknesses,
My dreams and angers.
You know me in the marrow of your being.

They say five decades is a long time in marriage.
And yet—
How brief it is.
How much yet to grow,
How much yet to discover about ourselves,
Through each other.

We have reached—
The harvest of many years.
Children and children's children now,
Dance and play before us,
And in their eyes we see yet another part of ourselves.
The best is yet to be.

6. PLAYING WITH THREE STRINGS

Yitzhak Perlman
Walks the stage with braces on both legs,
On two crutches.

Takes his seat, unhinges the clasps on his legs,
Tucking one leg back, extending the other,
Laying down his crutches, placing the violin under his chin.

On one occasion one of his violin strings broke.
The audience grew silent,
the violinist did not leave the stage.
Signaling the maestro,
The violinist played with intensity on only three strings.

With three strings he modulated, changed, and
Recomposed the piece in his head
Retuned the strings to get different sounds,
Turned them upward and downward.

The audience screamed delight,
Applauded their appreciation.
Asked how he had accomplished this feat,
The violinist answered
It is my task to make music with what remains.

A legacy mightier than a concert.
Make music with what remains.

7. HOLDING ON AND LETTING GO

Hold on and let go, two sides of one coin.
Hold on—death is not the final word
The grave no oblivion.
Every kindness, every embrace
has its afterlife
in our minds, our hearts, our hands.

Hold on and let go,
Sever the fringes of the *tallit* of the deceased.
Hold on and let go.
Lower the casket.
Return the dust to the earth
not to bury hope
but to resurrect the will to live.

Hold on and let go.
The flow of life
gives and takes,
yesterday and tomorrow
both in one embrace.

Hold on and let go
Old and new, yesterday and tomorrow,
Both in one embrace.

8. IT IS NEVER TOO LATE

The last word has not been spoken,
The last sentence has not been writ,
The final verdict is not in

It is never too late
To change my mind
My direction
To say "no" to the past
And "yes" to the future
To offer remorse
To ask and give forgiveness.

It is never too late
To start over again
To feel again
To love again
To hope again.

It is never too late
To overcome despair
To turn sorrow into resolve
And pain into purpose.

It is never too late to alter my world
Not by magic incantations
Or manipulations of the cards
Or deciphering the stars.

But by opening myself
To curative forces buried within
To hidden energies
The powers of my self.

In sickness and in dying, it is never too late
Living, I teach
Dying, I teach
How to face pain and fear.

It is never too late—
Some word of mine,
Some touch, some caress may be remembered.

Write it on my epitaph
That my loved ones be consoled
It is never too late.

for Rabbi Harold Schulweis

I. From Where Did You Come?

Meditation by Rabbi Harold Schulweis

Music by Russell Steinberg

Impassioned with an improvisatory feel ♩=90

The first section of the score is in 4/4 time and begins with a piano introduction marked *ff*. The tempo is marked as *slow* and *accel.* (accelerando). The music features a series of triplet patterns in both the right and left hands, with dynamics ranging from *pp* (pianissimo) to *f* (forte). The section concludes with a *fast* tempo marking and a final triplet flourish.

4 *Meno mosso* ♩=70

The second section begins with a vocal line in 4/4 time, marked *f* (forte). The lyrics "From where From where" are written under the vocal notes. The piano accompaniment features a driving eighth-note pattern in the right hand, marked *ff* (fortissimo), and a more rhythmic bass line in the left hand. The tempo is marked *Meno mosso* at 70 beats per minute. The section includes dynamic markings of *f* and *ff*, and ends with a *8va* (octave) marking and a final flourish.

8 *p quasi sotto voce bisbiglio (whisper)*

did you ar- rive? Out of the womb_____

(8) 1

p *f* *mf* *p*

Ped.

11 *f* *accel.*

of Eve_____

slow

f

13 *mf* ♩=70

And the seed_____ of A- dam_____

mf *p* *f* *sfz*

sost. ped.

17 *rit.* **Più mosso** ♩=90 *dolce* *mp*

An - gels showed your un - born soul The se - crets

pp *dolce* *sfz* *f* *sub.pp* *mp*

Una Corda

22

of - hea-ven-and earth.

p *mp* *mf*

tre corde

25 **Allargando** **Maestoso** ♩=70 *rit.*

f *P*

30 *p* $\text{♩} = 70$ *ad libitum* *mp* *p*

Your soul_ plead_ ed with God not_ to push you

pp

una corda

33 *pp* *mf* *accel.*

From_ the com_ fort of the womb.

mf

moving

36 *f* *impassioned* *molto* *f*

And God an- swered: Do not

tre corde

39

espr.

cry. _____ Do not be a - fraid _____ The

41

rit.

$\text{♩} = 66$

mp

world you en - ter is the bet - ter world _____ You have

43

pp

mp

lived in in - no-cence Here _____

46 *p* *ad libitum* *mf*

Here you will be My al - ly My wit - ness

48 *hypnotically* ♩=60 *mp*

My co - cre - a - tor,

52 *emphatically* *f*

My co - sanc - ti - fi - er. Here is your

Poco più mosso ♩=70
hypnotically

Rit.

56

place, Here con-firm My name

61

Here bring strength to those who in-hab-it the world, Here, of-fer

rit. . . . joyful ♩=76

65

tes-ti-mo-ny of My good-ness. Wel-come to this world.____

69 *f* $\text{♩} = 80$ *p* *ff*

Wel-come to this world.

dolce *p* *molto* *f* *ff*

Dramatic, exuberant

5

3 3 3

6

72

p *fff* *8va*

2. Touch My Heart

Words by Harold Schulweis

Music by Russell Steinberg

1 **Lightly, gracefully, with sunshine** ♩=144

Musical score for measures 1-6. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The piano part begins with a *p* dynamic. The tempo markings *Slow accel.* and *Slow accel.* are placed above the piano staff. The vocal line is mostly rests.

7 **A tempo**

Musical score for measures 7-11. The piano part features dynamics *mp*, *f*, and *mp*. The tempo markings *Slow accel.* and *Slow* are placed above the piano staff. The vocal line includes the lyrics "Chi ld__".

12 **Meno mosso** **A tempo**

Musical score for measures 12-15. The tempo markings *Meno mosso* and *A tempo* are placed above the vocal staff. The vocal line includes the lyrics "Touch my nose, my lips my eyes with your small hands. Touch my". The piano accompaniment continues with chords and moving lines.

16 **A tempo** *mf* **Slow** *espr.* **A tempo** *mp*

arms and chest. feel their shape how real they are.

20 *mp*

Now touch my love. No, not my chest or arms or

24 *sub. p*

lips. You are puz zled. How is one to touch love and where is its

28 *rit.* **A tempo** *p*

place? Love is not here.

mp *pp* *p*

32 *espr.* *mf*

or there But who would de - ny its re - a - li - ty?

espr. *mf*

35 *mp*

Where does love re - side if it can-not be point-ed to?

mp

40 **A tempo**

Is it less than my chin?

pp *mp*

45 *mp* *mf*

Not where but when _____ Not

accel. **A tempo**

mf *p* *mp* *mf*

50 **rit.** *pp* **Slower**

where but when But when is love _____

pp

54 *mf* *pp*

When is God. But

58 *pp*

when But when is love

61 *p* *mf*

When is God. Re - call the meet-ing

mp *p* *mf*

Ped.

65

mf *mp* rit. *pp*

the mom-ent, the time.

mf *mp* *pp* *ppp*

*

3. Whose Am I

1 Serenely, softly, quasi folk style ♩=92

pp

Not "Who am I?" but "Whose am I?" in be-

pp
una corda

5

long - ing lies the se-cret_ Not "Who am I?" but

9

"Whose am I?"_ in be-long - ing lies the se-cret_

13 *mp*

Who be longs to me? To whom do I be-long? Who ac-cepts me? Whom do I ac cept

mp

tre corda

17 *mp*

Who has claims u pon me? U pon whom do I lay claim?

mf mp f

21 *rit.* *meno mosso*

Who knows my fail- ings? Who knows the mean-ings Of my

mf p mf p

25 *mf* *p* *< mf >* *mp*

an gers, my am-bi tions, my fears, My cries for love some times hid-den past re-cog-ni tion?

mf *mp* *p* *mf* *mp* *mf*

29 rit. A tempo

Whose am I?

Simply

p *mp* *p*

34 rit. Meno mosso *p* *mp* *p* rit. *mp* *p*

Not "Who am I?" But "Whose am I?"—My

mp *p*

Ped. * Ped. *

4. Mirror Eyes

Swift with flowing "reflective" energy ♩=120

1

smooth and flowing

mp

5

mp

The mir-ror is not

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

9

neu-tral. A cool, sil-ver-cov-ered sur-face re-lect-ing me im-

mp *p*

mp

13 *mf* *p*

par-tial - ly. No two mir-rors are a

f *mf* *p*

18

like Some mir-rors make me look Hard and gross.

f *sfz*

22 *f* *leggiero* *mp*

How - e - ver I fix my smile. it re-flects a

mf *mp*

26 *f* *mp*

grim-ace. How - e - ver wide I set my eyes, It ap pears a squint-ing

30

mean-ness.

f sfz *mp*

35 *rit.* **Meno mosso** *mp*

O - ther mir - rors see me dif-ferent-ly And

p

accel.

A tempo ♩=120

39 *mf*

raise me up to new con - fi-dence new trust.

42 *f* *mp*

No two mir - rors are twins.

45 *rit.* *pp*

I choose one to find my own i- mage. Your

50 *meno mosso* ♩=100

p

eyes are like mir rors. And like them are not neu tral

pp *p* *mp*

57

rit. ♩=112

p intimately lilting, vulnerable

In your eyes I find my - self.

p *mp*

64

mp

I choose eyes not fo cused on

mf *p* *mp*

69 *mf* *poco accel.* *mp*

blem-ish-es a-lone Eyes that do not blink a-way my

75

crook-ed nose, and twist-ed mouth

81 *accel.* *mp* ♩=120 *Flowing*

But wink en-

85

mf *mp*

cour-age ment___ and hope and love._____ But

88

mp *mf*

wink en - cour-age ment___ and hope and love._____

91

Faster, fleeting

f

Mir-ror eyes___ Mir-ror eyes___

94

Mir - ror eyes.

ff

brilliant

ff

97

sfz

Preview Only

5. Yet (for Malkah)

freely, declarative, but also tender and probing ♩ = 80

ad libitum, quasi parlando

f Rhapsodic and free

1

p *pp* *mf* *P* *pp* *f*

You are not me, And I am not you. Yet—

p *ff* *8va* *3* *3* *8va*

Ped.

Quietly, *meno mosso*

6

p

*

9

mp

They say — we were not born to - ge - ther. — We come from dif-ferent

21 *mf* *p* *mp* *mf* *f* *accel.* *mp* *f*

paus-es, Read be-tween my lines. You are not me and I am not you.

mf *p* *mf* *f*

Red.

24 *pp* *f* *p*

Yet when we are not to

8va

p *f* *p* *mf* *p*

Red. * *Red.* *

27 *mf* *mp* *mf* *p*

ge-ther My sight, my hear-ing, my touch are dif ferent. The joys of na - ture, the a-men-i-ties of life fade.

8va

mf *mp* *mf*

A tempo
 31 *p ad libitum* < *mf* > *mp* *p* *mf espr.*

If you and I are not one, Why then in your absence is my joy so dependent upon yours,

35 *mp* < *mf* > *p* *f* *p* *pp*

Why is your ache mine? We are separate, we are not the same Yet

39 *accel. mf* *rit.* **Calm and intimate** $\text{♩} = 50$ *sub. p* *mp* **Più mosso**

You know me with the mind of the heart, My strengths and

Ped. *

42

espr. *f*

weak-ness-es, My dreams and an - gers. — You know me in the mar-row_ of your be - ing.

mf *espr.* *f*

45

p *mp*

They say — five de-cades is a long time in

dolce *mf* *p* *< mp*

cantabile

Ped.

48

mf *impassioned*

mar-riage And yet How brief it is. — How much yet to grow, How much yet to dis

mf

51

cov-er a-bout our-selves Through each o-ther.

mf

54

like a delicate sunny meadow,
but gradually growing stronger ♩=70

We have reached— The

p

cantabile

pp *mp* *pp* *mp*

una corda

58

har-vest of ma-ny years. Chil-dren and chil-dren's

62 *mp* 3

Chil-dren now, Dance-and play be - fore us, And in their eyes

p *mp* 3

66 *mf*

we see yet a - no - ther part of our - selves. The best is

mf 3

tre corde

70

yet to be.

p *f* *mp*

Ped.

74

p mp

Yet _____ to be.

p f

mp

p

3

77

pp mp

♩=50

pp

Yet _____ to _____ be.

mf

p mp

pp

8va

3

8va

6. Playing With Three Strings

1 Allegretto, labored but focused ♩ = 72

1 *p* *mf* *p*

4 *accel.* *rit.* *A tempo*
mp

Itz-hak Perl-man walks the

f *p* *p*

8

stage with bra-ces on both legs on two crutch-es.

f

11 *mp*

Takes his seat, un - hinges the clasps on his legs,

mf *p*

14 *mf*

Tuck-ing one leg back, ex - tend-ing the o - ther, Lay-ing down

mp *mf*

16 *rit.*

his crut ches, — pla-cing the vi - o - lin un-der his chin.

3 3

19 *A tempo*, "violin cadenza"

Musical score for measures 19-20, "violin cadenza". The score is in treble clef with a key signature of one sharp (F#). Measure 19 starts with a piano (*mp*) dynamic and features a series of eighth-note chords. Measure 20 begins with a forte (*f*) dynamic, followed by a piano (*pp*) dynamic, then a mezzo-forte (*mf*) dynamic, and ends with a forte (*f*) dynamic. An *8va* marking is present above the final note of measure 20. The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

21 *mp*

Musical score for measures 21-23. The vocal line is in treble clef with lyrics: "On one oc-cas-sion one of his vi - o - lin strings broke. The aud-i-ence was si - lent,". Measure 21 has a mezzo-piano (*mp*) dynamic. Measure 22 features a piano (*p*) dynamic and includes a triplet of eighth notes. Measure 23 has a piano (*pp*) dynamic and includes a sforzando (*sfz*) dynamic marking. The piano accompaniment features sustained chords and moving lines in both hands.

24

Musical score for measures 24-26. The vocal line is in treble clef with lyrics: "the vi-o-lin-ist did not leave the stage. Sig-nal-ing the maes tro The vi - o lin-ist". Measure 24 has a mezzo-piano (*mp*) dynamic. Measure 25 has a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. Measure 26 is marked *A tempo*. The piano accompaniment features sustained chords and moving lines in both hands.

Quasi cadenza

28

played with in ten - si - ty on on-ly three strings.

31

With three stings he mod - u - la - ted,

$\text{♩} = 70$

34

changed and re - com-posed the piece in his head

mp *f* *accel...*

36 *f* Più mosso ♩=80

Re - tuned the strings to get dif - ferent sounds,

f 6 6 6 6

Turned them up - ward and down - ward.

ff 6 6 6 6 6 6 6 6

p

mf 6 6 6 6 6 6

41

mp *p* 6 6 3 3 8^{va}

43 $\text{♩} = 70$ *mp*

The

ppp

like an audience slowly building to a roaring applause

44 *mf*

au - di - ence screamed de - light,

mp

45 *f*

Ap - plaud - ed their ap - pre - ci - a - tion.

f

46

47 *p*

Asked how he had ac-com-plished this feat, -

mf *pp* 3

49 *pp espr.* *mp*

The vi-o-li-nist an-swered It is my task is to make mu - sic

p *pp* *p*

Calmly, poco più mosso ♩=80

52 *p* Più mosso rit. . . .

with what re-mains.

mp *mf*

56 **A tempo** **Molto rit.** **A tempo**

60 *p*

A leg-a cy might-i-er than a con-cert. Make

64 *rit.* $\text{♩} = 80$

mu - sic with what re - mains.

pp 6 6 3

67

Musical score for measures 67-68. The score is written for piano with a grand staff (treble and bass clefs). The right hand contains sixteenth-note patterns with slurs and fingerings: measure 67 has two groups of sixteenth notes with a '6' above each, followed by a triplet of sixteenth notes with a '3' above; measure 68 has two groups of sixteenth notes with a '6' above each, followed by two triplets of sixteenth notes with '3' above each. The left hand has rests in both measures.

69

Musical score for measures 69-70. The score is written for piano with a grand staff. The right hand has a half note in measure 69, followed by a quarter note and an eighth note in measure 70, ending with a fermata. The left hand has a triplet of eighth notes in measure 69, followed by a quarter note and an eighth note in measure 70. A 'Ped.' marking is placed below the left hand in measure 70. A 'pp' dynamic marking is placed above the right hand in measure 70. A fermata is placed above the right hand in measure 70. An asterisk '*' is placed below the right hand in measure 70.

7. Holding On And Letting Go

1 **Flowing and expressive** ♩=44 *p* < *pp* ————— *f* *mp*

Hold on ————— and let

5 *pp* *p* < *mf* ————— *p*

go ————— two sides of one coin. —————

9 rit. A tempo *p* *p*

Hold on ————— death is not the fi-nal word

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) features a vocal line with lyrics 'Hold on' and 'and let', and a piano accompaniment with dynamics *pp* and *f*. The second system (measures 5-8) has lyrics 'go' and 'two sides of one coin.', with piano accompaniment dynamics *pp*, *mf*, and *mp*. The third system (measures 9-12) includes a *rit.* (ritardando) section followed by an *A tempo* section, with lyrics 'Hold on' and 'death is not the fi-nal word', and piano accompaniment dynamics *p*.

12

pp *mf* *p* *mf*

The grave no o - bli - vi on. Ev - ery kind ness, Ev - ery em -

pp *mf* *mf*

16

p *mf* *rit.* *f*

brace has its af ter life in our minds, our hearts, our hands. Hold

p *mf*

A tempo

20

pp *mf*

on and let go Se - ver the

f *pp* *mf*

24

frin - ges of the tal - lit of the de ceased.

p

28

Hold on and let go,

mp *mf* rit. *mp* *p* A tempo

32

Expansive

Low - er the cas ket, Re -

rit. *pp* *mf*

ff *molto* *pp*

36 *dolce espress.* **pp** rit. . . **grazioso** **p** **mp**

turn the dust _____ to - the earth_ not to bu - ry hope but to

dolce espress.

mf *pp* *p* *mp*

40 *mf* *f* **Expansive**

res-sur ect the will to live. _____ Hold on and let go.

mf *p* *f* *p* *f* *p*

44 *mp*

The flow of life gives and takes yes - ter day and to -

f *p* < *f* *p* < *f* *p* < *f* *p* < *f* *mp*

48 *mf* poco rit. *p* *espress.* *pp*

mor row Both in one em brace.

mf *p* *espress.* *p*

52 *Molto rit.* *A tempo* *pp* *rit.* *A tempo* *pp*

Hold on and let go

f *pp* *pp*

56 *poco rit.* *mp* *meno mosso*

Old and new, yes-ter-day and to - mor-row

mp *pp* *mp*

60 *pp*

Both in one em-brace. Both

63 *♩=72 still slower* *morendo* *ppp*

_____ in one em brace. _____

pp *ppp*

Ped.

8. It Is Never Too Late

Sadly but with fervence for reprieve $\text{♩} = 69$

1

p

The last word

p

pp

p

Red.

6

has not been spo-ken, The last sen-tence has not been

mf

mp

mp

p

mf

mp

12

writ, The fi-nal ver-dict has not come in.

p

mf

mf

p

mp

mf

mf

mp

The image shows a musical score for the piece '8. It Is Never Too Late'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the tempo is marked 'Sadly but with fervence for reprieve' with a quarter note equal to 69 beats per minute. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 11. The third system starts at measure 12 and ends at measure 16. The piano accompaniment features various dynamics including piano (p), piano-pianissimo (pp), mezzo-forte (mf), and mezzo-piano (mp). There are also markings for 'Red.' (ritardando) and 'mf' (mezzo-forte) with hairpins. The vocal line includes lyrics: 'The last word', 'has not been spo-ken, The last sen-tence has not been', and 'writ, The fi-nal ver-dict has not come in.'.

accel. rit.

19

Musical score for measures 19-24. The top staff is a vocal line with rests. The piano accompaniment consists of two staves. Dynamics include *mf* and *sfz*. A large watermark 'Preview Only' is overlaid on the score.

25

A tempo

Musical score for measures 25-29. The top staff is a vocal line with lyrics: "It is ne - ver too late To change my mind". The piano accompaniment consists of two staves. Dynamics include *p*. A large watermark 'Preview Only' is overlaid on the score.

30

Musical score for measures 30-34. The top staff is a vocal line with lyrics: "My di - rec tion To say \"no\" to the past and". The piano accompaniment consists of two staves. Dynamics include *mf*. A large watermark 'Preview Only' is overlaid on the score.

35

"yes" to the fu - ture To of - fer re - morse

40

p To ask and give *mf* for - give - ness.

45

f It is ne-ver too late *p* To start o-ver a - *mf* *espr.*

accel.

51

gain To feel a - gain To

mp

56

love a - gain To hope a - gain. To

f

rit.

61

love a - gain

mp

ff *sf* *sf* *molto*

A tempo

64 *pp*

It is ne-ver too late To o-ver come des-

pp

70

pair To turn sor-row in-to re-solve And

mf *p*

76 **accel.**

pain in-to pur- pose.

79

Più mosso

f

Musical score for measures 79-83. The vocal line begins with a rest, followed by the lyrics "It is ne-ver too". The piano accompaniment features complex rhythmic patterns with frequent changes in meter (3/4, 4/4, 3/4). Dynamics include *f* and *sfz*. A large watermark "Preview Only" is visible across the page.

84

Musical score for measures 84-88. The vocal line contains the lyrics "late to al-ter my world". The piano accompaniment continues with complex rhythmic patterns and dynamic markings. A large watermark "Preview Only" is visible across the page.

rit.

faster, lighter, and fantastical ♩=138

90

pp

Musical score for measures 90-94. The vocal line contains the lyrics "Not by ma-gic in-can-ta-tions". The piano accompaniment features complex rhythmic patterns and dynamic markings, including *pp*. A large watermark "Preview Only" is visible across the page.

95

Or man i -- pu - lat - ions of the cards Or di -

8^{va}

100

accel.

ci - pher - ing the stars.

mf *wild* *f*

105

rit. *p*

But by

p

110 $\text{♩} = 138$

op - en-ing my self to cur - a-tive for-ces bur - ied with -

pp

115

in

mf *mp*

118

To hid-den en - er-gies

pp

123 *mp*

The po - wers of my self.

mp *mf*

128 rit. *p* A tempo

In sick - ness and in

f *p* *pp*

134

dy - ing, It is ne - ver too late

139

p **Rit.** *pp*

Liv-ing, I teach Dy - ing, I teach

mf *pp*

144 **A tempo** *mp* *mf* *p* *p*

How to face pain and fear Some word of mine,

mf *p*

149 *mf* *pp*

some touch, some car - ress may be re - mem - bered

mf *p* *pp* *dolce*

154

mf *p* *mf* *mp*

Write it on my e - pi - taph_ That my
impassioned

159

ad lib. *pp* *f* *ff*

loved _____ ones be ____ con -

161

A tempo *p* *p* *pp*

soled _____ It is ne - ver too late

167

pp

It is ne-ver too late—

espr.

mf

p

pp

una corda

174

ppp

rit.

late

mp

p

ppp

Preview Only