

# CARY BOYCE

## The Flower of Departure

### A Universal Requiem



aguavá

new music

studio

2012

Duration: about 45 minutes

*Commissioned by Harlan Lewis on behalf of  
the Unitarian-Universalist Church of Bloomington,  
Susan Swaney, director.*

#### Chamber Orchestra Instrumentation:

1 flute, 1 clarinet, 1 sop. sax dbl ten sax, 1 horn in F, 1 tpt in C, tbn, 1 percussionist (drum kit, chimes, sus. cymbal, lg tam-tam), harp (optional), piano\*, mezzo-soprano\* solo, baritone solo, SATB choir, strings

(\* Some jazz skills are helpful, but not essential.)

#### **THE FLOWER OF DEPARTURE: A Universal Requiem**

For two millennia, musical settings of the Roman Catholic Requiem texts have stood as monuments to human creativity and human will to honor the dead. Some composers have skirted particular issues of theology by omitting certain texts, such as the “Dies Irae” (Day of Wrath). Some others without a Catholic viewpoint have undertaken similar works, notably Brahms’ *Ein Deutsches Requiem (A German Requiem)*, which still derives from biblical texts in German. What’s missing, even to the present day, however, is a musical setting that speaks to those who do not necessarily cleave to a particular theological view, and yet would be mindful of and resonant with a “secular Requiem.”

The *Flower of Departure* uses parts of the traditional Requiem (Introit, Kyrie, Gradual, Dies Irae, Offertory, Sanctus, Agnus Dei) as a model, and the selections here offer some similar functions (introduction and nature of service, readings, etc.). But here is a “universal requiem”—a work to honor those who have passed while comforting the living. This work is for those who may or may not necessarily ascribe to Roman Catholic or any religious ritual, and who may yet find power, resonance, and comfort in the Requiem as musical and personal experience.

Rituals of honoring the dead and comforting the living help us to define who and what we are as humanity—as thinking and self-aware beings possessing temporary corporeal residence in the cosmos. This work sets texts that speak of this human journey: we are born, we live, we love, we struggle, and ultimately we return to the ocean of time.

— CB

# II. The Flower of Departure

The musical score is arranged in a standard orchestral layout. The top staves are for Flute and Clarinet in Bb, both in 3/4 time with a tempo of 92. The Harp and Piano parts are in 3/4 time with a tempo of 120. The vocal parts (Soprano, Alto, Tenor, Bass) are also in 3/4 time with a tempo of 120. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are in 3/4 time. The score includes various musical notations such as dynamics (p, mp, f, pp), articulation (trills, accents), and performance instructions (div., freely, recitativo-like). The Soprano part includes the lyrics "Some-where blooms the".

Flute:  $\text{♩} = 92$

Clarinet in B $\flat$

Harp:  $\text{♩} = 120$ , *tr*, *mp*, *f*

Piano:  $\text{♩} = 120$ , (hp.) *tr*, *mp*, *r.h.*, *l.h.*, *f*

Soprano:  $\text{♩} = 120$ , (solo or tutti optional), Sop. solo, *mp*, freely, recitativo-like  
Some-where blooms the

Alto

Tenor

Bass

Violin I: *div.*, *p*, *pp*

Violin II: *div.*, *p*, *pp*

Viola: *div.*, *p*, *pp*

Violoncello: *div.*, *p*, *pp*

Double Bass: *p*, *pp*

4

Fl. *mp*

Cl.

Hp. *mp*

Pno. *mp*

S. *mf*  
flow - er of de - par - ture

A.

T.

B.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* unis.

Db. *mp* Pizz. ARCO

in strict tempo

Fl. *mp*

Cl.

Hp. *mp*

Pno. *mp*

S. *mf* *mp*

Scat - ter - ing con - stant - ly the flow - ers that we breathe. For

1. solo  
2. tutti *mf*

in strict tempo

A. *mp*

(choir optional) For

T. *mp*

For

B. *mp*

For

Vln. I

Vln. II

Vla. unis. V

Vc. div. unis.

Db.

10

Fl. *cresc.* *mf*

Cl.

Hp. *cresc.* *mf*

Pno. *cresc.* *mf*

S. *cresc.* *mf*  
 e - ven in the first ar - riv - ing wind We

A. *cresc.* *mf*  
 e - ven in the first ar - riv - ing wind We

T. *cresc.*  
 e - ven in the first ar - riv - ing wind

B. *cresc.*  
 e - ven in the first ar - riv - ing wind

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf* div. 3

Db. *cresc.* *mf*

12

Fl.

Cl. *mp*

Hp. *dim. al fine*

Pno. *dim. al fine*

S. *f*  
breathe de - par - ture.

A. *f*  
breathe de - par - ture.

T. *mp*  
We breathe de - par - ture.

B. *mp*  
We breathe de - par - ture.

Vln. I *dim.*

Vln. II *dim.*

Vla. *mp* *div.* *dim.*

Vc. *unis.* *3* *dim.*

Db. *dim.*

14

Fl.

Cl.

Hp. *gliss., decel., allargando* *pp* **SEGUE**

Pno. *decel., allargando* *pp* **SEGUE** L.V.

S. *decel., allargando* **SEGUE**

A.

T.

B.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *n.*

Db. *n.*

# Cary Boyce

## By the Waters

for mixed choir a cappella  
SSSATBB or 7 solo voices

**Duration: ca. 4'**

For Carmen Helena Téllez, the muse of 21<sup>st</sup>-century music,  
and the Aguavá New Music Ensemble.

Premiered at the Tempus Fugit New Music Festival,  
Tel Aviv, March 2000.

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the Indiana Arts Commission, a state agency, and  
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# By the Waters

Andante

Cary Boyce

Musical score for the first system of "By the Waters". The score is in 2/4 time and features seven vocal parts: Soprano I, Soprano II, Alto, Counter-tenor, Tenor, Baritone, and Bass. The tempo is marked "Andante" and the dynamics are primarily piano (*p*). The lyrics are: "By the wa - ters There we sat down". The Soprano I part begins with a piano (*p*) dynamic. The Tenor and Baritone parts have a triplet of eighth notes in the final measure of the system.

Musical score for the second system of "By the Waters", starting at measure 8. The score continues with the same seven vocal parts. The lyrics are: "Yea when we re - mem - bered Zi - on (n) Ba - by - lon Yea, we wept when we re - mem - bered Zi - on (n) By the wa -". The dynamics vary, including mezzo-piano (*mp*), crescendo (*cresc.*), mezzo-forte (*mf*), piano (*p*), and pianissimo (*pp*). The Soprano I part has a crescendo leading to a mezzo-forte (*mf*) dynamic. The Tenor part has a mezzo-forte (*mf*) dynamic. The Bass part has a mezzo-piano (*mp*) dynamic. The system concludes with a piano (*p*) dynamic.

16

S.I. *mf* We hanged our harps, *pp* We

S.II *mf* We hanged our harps We hanged our harps *p* We

A. *mf* We hanged our harps We hanged our harps *p* We

C-T. *mp* the wa - ters *mf* we hanged our harps *mp* we hanged our harps We hanged our

T. *mp* the wa - ters *pp* we hanged our harps, We

Bar. *p* ters We hanged our harps. We

B. *p* We hanged our harps. We

22 **rall.**

S.I. *f* hanged our harps, For they that car-ried us a-way cap - tive re -

S.II *f* hanged our harps For they that car-ried us a-way cap - tive

A. *f* hanged our harps For they that car-ried us a-way cap - tive

C-T. *f* harps up - on the wil-lows in the midst there-of For they that car-ried us a-way cap - tive

T. *f* hanged our harps For they that car-ried us a-way cap - tive

Bar. *f* hanged our harps For they that car-ried us a-way cap - tive

B. *f* hanged our harps For they (low d optional) cap - tive

28

S.I. quired of us a song \_\_\_\_\_ and they

S.II. \_\_\_\_\_ and they that was ted us \_\_\_\_\_ re-quired of us

A. \_\_\_\_\_

C-T. re-quired of us a song \_\_\_\_\_ and they \_\_\_\_\_ re-quired of us mirth

T. \_\_\_\_\_ and they that was-ted us \_\_\_\_\_ re-quired of us

Bar. re-quired of us a song and they they re-quired of us mirth

B. \_\_\_\_\_ They \_\_\_\_\_

34

S.I. Sing us one of the songs of Zi - on! Sing us one of the songs, \_\_\_\_\_

S.II. mirth, say - ing Sing us one of the songs of Zi - on! Sing us one of the songs of Zi - on,

A. \_\_\_\_\_ Sing us one of the songs

C-T. Sing us one of the songs of Zi - on! Sing us one of the songs, \_\_\_\_\_

T. mirth, say - ing Sing! \_\_\_\_\_ Sing! \_\_\_\_\_

Bar. \_\_\_\_\_ Sing! \_\_\_\_\_ Sing! \_\_\_\_\_

B. 8ba ossia \_\_\_\_\_ Sing! \_\_\_\_\_ Sing! \_\_\_\_\_

39

S.I. sing one of the songs! By the wa - ters By the wa - ters

S.II Sing of Zi - on! By the wa - ters

A. of Zi - on! By the wa - ters

C-T. Sing us one of the songs! By the wa - ters

T. *fp* Sing of Zi - on! *mf* *mp* (ord.)

Bar. *fp* Sing! *mp* (ord.)

B. *fp* Sing! *mp* (ord.)

45 **Rall.**

S.I. How shall we sing the Lord's song in a strange land? *pp* *mf*

S.II How shall we sing the Lord's song in a strange land? *pp* *mf*

A. How shall we sing the Lord's song in a strange land? *pp* *mf*

C-T. How shall we sing the Lord's song in a strange land? *pp* *mf*

T. Sing! *mp*

Bar. wa - ters of Ba - by - lon Sing! *mp*

B. wa - ters of Ba - by - lon Sing! *mp*

50 **A tempo**

S.I. *pp* If I for-get thee — Je - ru - sa - lem

S.II *pp* If I for-get thee — O Je - ru - sa - lem

A. *pp* If I for-get thee — O Je - ru - sa - lem

C-T. *pp* If I for-get thee — O Je - ru - sa - lem

T.

Bar.

B.

*Repeat ad libitum. Singers may begin "in phase" and cycle out to get a veiled background effect.*

51

S.I. lem

S.II

A.

C-T.

T.

Bar. (recit.) *mf* If I do not re-mem-ber thee — let my tongue cleave — to the roof of my mouth

B.

52 *p cresc.* **Rall.** *f* **A tempo**

S.I. If I pre-fer not Je - ru - sa - lem a - bove Re - mem - ber O Lord

S.II If I pre-fer not Je - ru - sa - lem a - bove my chief joy Re - mem - ber, Re -

A. If I pre-fer not Je - ru - sa - lem a - bove Re - mem -

C-T. Sing! Re - mem - ber O Lord the chil - dren of E dom in the

T. Sing! Re - mem -

Bar. If I pre-fer not Je - ru - sa - lem Re - mem -

B. Sing! Re - mem -

56 *cresc.* *ff*

S.I. Je - ru - sa - lem Rase it, Rase

S.II mem - ber O Lord Je - ru - sa - lem. Rase it, Rase

A. ber Je - ru - sa - lem. Rase it, Rase

C-T. day of Je - ru - sa - lem, Je - ru - sa - lem. Rase it, Rase

T. ber the day of Je - ru - sa - lem. Rase it, Rase

Bar. ber Je - ru - sa - lem. Rase it, Rase

B. ber Je - ru - sa - lem. who said Rase it. Rase it.