

Flight and Revelation

(2006)

for mixed choir, jazz-rock quartet, and alto solo

Derek Keller

Flight and Revelation (2006) was commissioned by the Upsilon Phi Chapter of Phi Mu Alpha Sinfonia, the Epsilon Pi Chapter of Sigma Alpha Iota, and the Mostly Live Composers Society of Truman State University.

This piece was composed for Cantoria, Mark Jennings, Dir,
who premiered the work on October 26, 2006 in
the Ophelia Parrish Performance Hall
at Truman State University
in Kirksville, Missouri.

Flight and Revelation (2006) for choir and jazz/rock quartet is the first piece produced as part of an opera I am developing and represents my continuing interest in hybrid musical genres. The piece embodies a scene change between a bar in Tijuana to a Las Vegas casino. The leading man and woman are fleeing Tijuana so that they can start their lives over in Las Vegas. The first half of the piece establishes a groove through which the choir describes the characters' flight and also asks, "Who are these that fly like clouds, like doves to their nests?" referring to the two characters' flight out of Mexico. In the second half of the work, the leading woman has fallen asleep and in a nightmare implores, "Who will give me wings like a dove? I would fly and be at rest" (in Spanish). After each question there erupts an improvisation from the jazz/rock combo. Each of these three cycles is completed with the choir offering a vision of the woman being given two wings of eagle "that she might fly into the desert, unto her place." For texts I have chosen rather esoteric verses from the Bible that for me characterize the scene:

Choir:

Exodus 13:21

Latin: Dominus autem praecedebat eos ad ostendendam viam per diem in columna nubis et per noctem in columna ignis ut dux esset itineris utroque tempore

English Translation:

By day the Lord went ahead of them in a pillar of cloud to guide them on their way and by night in a pillar of fire to give them light, so that they could travel by day or night.

Isaiah 60:8

English: Who are these that fly along like clouds, like doves to their nests?

Spanish: ¿Quiénes son estos que vuelan como nubes y como palomas a sus ventanas?

Latin: qui sunt isti qui ut nubes volant et quasi columbae ad fenestras suas

Alto Solo:

Psalm 55:6

Spanish: ¡Quién me diese alas como de paloma! Volaría yo, y descansaría.

English Translation:

Who will give me wings like a dove? I would fly away and be at rest.

Choir:

Revelation 12:14

Spanish: Pero se le dieron a al mujer las dos alas... para que volara... al desierto, a su lugar.


Latin: et datae sut mulieri duae alae...ut volaret in desertum in locum

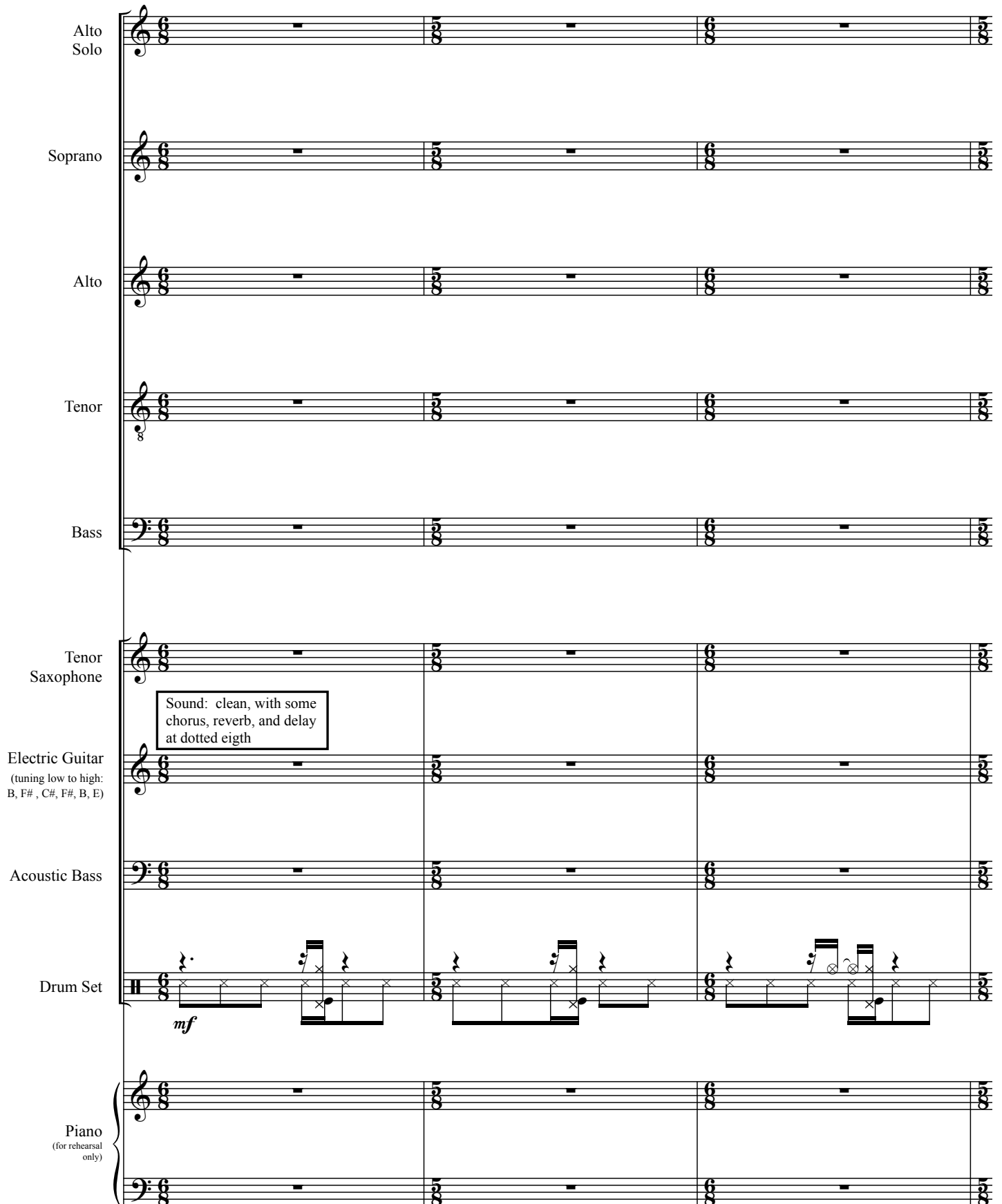
English: And there were given to the woman two wings..., that she might fly into the desert, unto her place.

Flight and Revelation is dedicated to Sarah and James Lee

Flight and Revelation

for mixed choir, jazz-rock quartet, and alto solo
(2006)

 = 152 Assembling a groove...



Alto Solo

Soprano

Alto

Tenor

Bass

Tenor Saxophone

Electric Guitar
(tuning low to high:
B, F#, C#, F#, B, E)

Acoustic Bass

Drum Set

Piano
(for rehearsal
only)

Sound: clean, with some
chorus, reverb, and delay
at dotted eighth

mf

2
4

A

mf

S

dah

A

T

B

bee dah

Sax.

E-gtr.

A.B.

l.v.

D. S.

f

Pno.

mf ped. as necessary

8 *mp*

S

A *mf*
bee dah dah be dah

T *mf*
bee dah bee dah bah

B *mp*

Sax.

E-gtr.

A.B.

D. S.

Pno. *mp*

Detailed description: This page of a musical score features eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in 3/8 time. The Soprano part starts with a measure of rest, followed by a half note G4, a half note A4, and a half note B4. The Alto part begins with a half note G4, a half note F4, a half note E4, and a half note D4. The Tenor part has a half note G3, a half note F3, and a half note E3. The Bass part consists of a half note G2, a half note F2, and a half note E2. The instrumental parts (Saxophone, Electric Guitar, Acoustic Bass, Double Bass, and Piano) provide accompaniment. The Piano part features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and various musical notations including slurs, accents, and articulation marks.

4

II

cresc. *f* *ff*

S. bee dah bee dah bah

A. *cresc.* *f* *ff*

A. bee dah bee dah bah

T. *cresc.* *f* *ff*

T. bee dah bee dah bah

B. *cresc.* *f* *ff*

B. bee dah bee dah bah

Sax.

E-gtr.

A.B.

D. S. *ff*

Pno. *ff*

* Bracket indicates where the drummer is encouraged to improvise a fill different than written if desired

B (♩=152) With reserved, yet insistent syncopated drive

15 *mf*

S Do-mi-nus au - tem pre-ce-de - bat e - os ad - os - ten - den dam vi - am

A *mf*

A Do-mi-nus au - tem pre-ce-de - bat e - os ad - os - ten - den dam vi - am

T *mf*

T Do-mi-nus au - tem pre-ce-de - bat e - os ad - os - ten - den dam vi - am

B *mf*

B Do-mi-nus au - tem pre-ce-de - bat e - os ad - os - ten - den dam vi - am

Sax. *mf*

C.VII

E-gtr. *mp-mf* sempre

A.B. *mf* sempre

D. S. *mf*

Pno. *mf*

* bend note up a 1/4 - 1/2 tone; a "blue note"

S
per di-em in co-lum-na - nu - bis _____ et per noc-tem in

A
per di-em in co-lum-na - nu - bis _____ et per noc-tem in

T
per di-em in co-lum-na - nu - bis _____ et per noc-tem in

B
per di-em in co-lum-na - nu - bis _____ et per noc-tem in

Sax.

E-gtr.
C.V C.IV

A.B.

D. S.

Pno.

Detailed description: This is a page of a musical score for a vocal quartet and instrumental ensemble. The page is numbered '6' at the top left, with a rehearsal mark '18'. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'per di-em in co-lum-na - nu - bis _____ et per noc-tem in'. The instrumental parts include Saxophone, Electric Guitar (with chords C.V and C.IV), Acoustic Bass, Double Bass, and Piano. The score is written in 3/8 time and features various musical notations such as triplets, slurs, and dynamic markings.

22

S
co - lum - na ign - - - is

A
co - lum - na ign - - - is

T
co - lum - na ign - - - is

B
co - lum - na ign - - - is

Sax.

E-gtr.
1
.2
.4

A.B.

D. S.

Pno.

Detailed description: This is a page of a musical score for a vocal quartet and instrumental ensemble. The score is in 3/8 time and features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). All vocal parts sing the lyrics "co - lum - na ign - - - is" with a long note on "is". The instrumental parts include Saxophone (Sax.), Electric Guitar (E-gtr.), Acoustic Bass (A.B.), Double Bass (D. S.), and Piano (Pno.). The E-gtr. part has a solo section with a sequence of notes and a fingerings list (1, .2, .4). The D. S. part features a complex rhythmic pattern with many rests. The piano part provides harmonic support with chords and a melodic line.

S
ut dux es - set i - ti - ner - is ut - ro - que tem - po - - - re

A
ut dux es - set i - ti - ner - is ut - ro - que tem - po - - - re

T
ut dux es - set i - ti - ner - is ut - ro - que tem - po - - - re

B
ut dux es - set i - ti - ner - is ut - ro - que tem - po - - - re

Sax.
[Musical notation for Saxophone]

E-gtr.
[Musical notation for Electric Guitar]
C.IV C.VI
4 3 2

A.B.
[Musical notation for Alto Saxophone]

D. S.
[Musical notation for Double Bass]

Pno.
[Musical notation for Piano]

C

29 *mp-mf* with reserved, yet insistent syncopated drive

S

Do-mi-nus au-tem pre-ce-de-bat e-os ad os-ten-dem-dam vi-am

A

T

B

mf-f light, pure tone, no vibrato

Who are these

Sax.

E-gtr.

mf-f

C.IV C.XI C.VI

simile

A.B.

D. S.

Pno.

32

S
per di-em in co-lum-na nu - bis et per noc-tem in

A

T
8

B
glissando
that fly a - long like clouds,

Sax.
glissando
simile

E-gtr.
C.IX C.VIII

A.B.

D. S.

Pno.

36

S
co - lum - na ig - - - nis

A

T

B
like doves to

Sax.

E-gr.

A.B.

D. S.

Pno.

39

S ut dux es - set i - ti - ner is ut - tro - que tem - po - - - re

A tem - po - - - re

T

B their _____ nest? _____

Sax.

E-grtr. C.VI C.XI C.VIII C.X

A.B.


D. S.

Pno.


D

43

S



A



T

mp-mf with reserved, yet insistent syncopated drive



Do-mi-nus - au - tem pre-ce-de - bat e - os ad os - ten - den - dam vi - am

B




Sax.

mp-mf



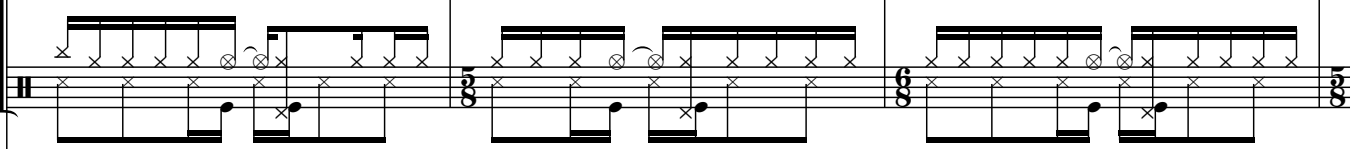
E-gtr.



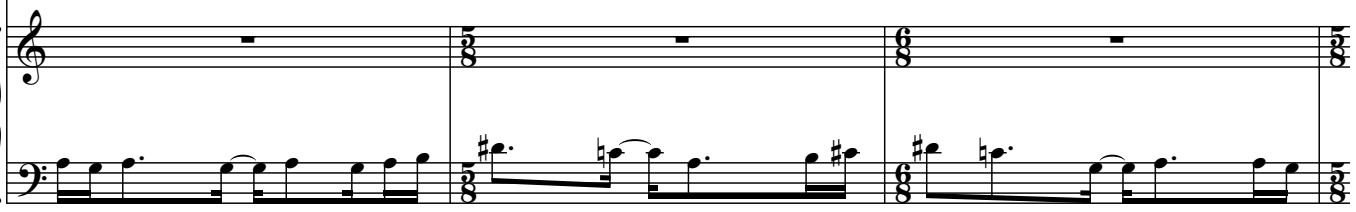
A.B.



D. S.



Pno.



46

S

A *mf-f* chant-like
¿Quié - nes son es - tos que vue - lan co - mo nu - bes _____

T
per di-em in co-lum-na nu - bis _____ et per noc - tem in _____

B *mf-f* chant-like
¿Quié - nes son es - tos que vue - lan co - mo nu - bes _____

Sax.

E-grtr. C.I.

A.B.

D. S.

Pno.

50

S

A

T

B

Sax.

E-gtr.

A.B.

D. S.

Pno.

co - mo pa - lo - mas a sus ven - ta - nas? —

co - lum - na ig - - - nis

y co - mo pa - lo - mas a sus ven - ta - nas? —

53

This musical score page contains parts for Soprano (S), Alto (A), Tenor (T), Bass (B), Saxophone (Sax.), Electric Guitar (E-gtr.), Alto Bass (A.B.), Double Bass (D. S.), and Piano (Pno.). The music is in 6/8 time and the key signature has two sharps (F# and C#). The vocal parts (S, A, T, B) have lyrics: "ut dux es - set i - ti - ner - is u - tro - que tem - po - - - re". The Tenor and Bass parts are marked with a mezzo-forte (*mf*) dynamic. The Saxophone part also has a *mf* dynamic. The Electric Guitar part includes a section labeled "C.II" with a dashed line and a 3/2 rhythm. The Double Bass part features a complex rhythmic pattern with many 'x' marks. The Piano part provides harmonic support with chords and moving lines.

E

57

S

A *mf-f* light, pure tone, no vibrato

¿Quié - - - - nes - - - - son - - - - es - - - -

T

B *mp-mf* with reserved, yet insistent syncopated drive

Do-mi-nus au - tem pre-ce-de - bat e - os ad - os - ten - den - dam vi - am

Sax. *mf-f*

E-gtr. C.VI

A.B.

D. S.

Pno.

mf-f chant-like

S
Who are these that fly a long _____ like

A
glissando *f* *mf*
tos que vue - lan _____ co - mo nu - - - -

T
mf-f chant-like
Who are these that fly a long _____ like

B
per di-em in co-lum-na nu - bis _____ et per noc - tem in _____

Sax.

E-gr.
C.V C.IV
3 2 3

A.B.

D. S.

Pno.

64

S
clouds like doves to their nests? _____ to their

A
bes co - - - mo _____ pa - lo - mas _____ a sus ven -

T
8 clouds like doves to their nests _____ to their nests? _____

B
co - lum - na ig - - - nis _____

Sax.
f

E-gtr.
1
2
4

A.B.

D. S.

Pno.

67

S
ta - - - - - nas?

A
ta - - - - - nas?

T

B
ut dux es - set i - ti - ner - is ut tro - que tem - po - - - re

Sax.

E-gr.
C.IV C.VI

A.B.

D. S.

Pno.

F

71 *mp-mf* with reserved, yet insistent syncopated drive

S

Do-mi-nus au - tem pre-ce-de - bat e - os ad os - ten - den - dam vi - am

A

mp-mf with reserved, yet insistent syncopated drive

T

Do-mi-nus au - tem pre-ce-de - bat e - os ad os - ten - den - dam vi - am

mf-f light, pure tone, no vibrato

B

qui - - - - - sunt is - - - - -

Sax.

E-grtr.

C.VI C.XI C.VI

A.B.

D. S.

Pno.

74

S
per di-em in co-lum-na nu - bis et per noc-tem in

A
f chant-like
qui sunt is ti qui ut nu - bes vo - lant

T
8
per di-em in co-lum-na nu - bis et per noc-tem in

B
f *mf* *glissando*
ti qui ut nu - bes vo - lant

Sax.
f *mf*

E-gtr.

A.B.
3

D. S.

Pno.

78

S
co - lum - na ig - - - nis

A
— et qua - si co - lum - bae ad fe - nes - -

T
co - lum - na ig - - - nis

B
— et qua - si — co - lum - bae — ad fe -

Sax.
f

E-gtr.
C.IX C.VIII C.VII
3 2 3 2

A.B.

D. S.

Pno.

f ff very expressively

81

Alto S. *¡* Quién me die - se

S. ut dux es - set i - ti - ner - is ut - ro que tem - po - - - re *f*

A. tras su - as

T. ut dux es - set i - ti - ner - is ut - ro que tem - po - - - re *f*

B. nes - tras su - - - - as

Sax. *f ff*

E-gtr. C.VI C.IX C.VIII C.X

A.B.

D. S.

Pno.

G

85

Alto S.

a - las co - mo de pa - lo - ma! Vo - la - ria yo,

mf light, pure tone, no vibrato

S

Who _____ are _____ these

A

T

subito mp-mf

Do-mi-nus au - tem pre-ce-de - bat e - os ad - os - ten - den - dam vi - am

B

subito mp-mf

Do-mi-nus au - tem pre-ce-de - bat e - os ad - os - ten - den - dam vi - am

Sax.

E-gr.

A.B.

D. S.

Pno.

88

Alto S. y de - scan - - sa - ri - a, y de - scan - sa -

S. *f* that _____ *mf* fly _____ a - long like clouds, _____

A. *mf-f* chant-like ¿Quié - nes son _____ nes - tos que vue - lan co - mo nu - bes _____

T. 8 per di-em in co-lum-na nu - bis _____ et per noc - tem in

B. per di-em in co-lum-na nu - bis _____ et per noc - tem in

Sax.

E-gtr. C.I. 3 2 2 3

A.B. 3

D. S. 3

Pno. 3

92

Alto S. *ri - - - a.*

S *f* *like doves to*

A *y co - mo pa - lo - mas a sus ven - ta - nas?*

T *co - lum - na ig - - - nis*

B *co - lum - na ig - - - nis*

Sax. *f*

E-gtr.

A.B.

D. S.

Pno.

f

95

Alto S. *f* ¡Quién me die - se

S. *ff* their nests?

A. *ff* ven - ta - nas?

T. *ff* ut dux es - set i - ti - ner - is ut - ro - que tem - po - - - re

B. *ff* ut dux es - set i - ti - ner - is ut - ro - que tem - po - - - re

Sax. *ff*

E-gr. C.II

A.B.

D. S.

Pno.



Alto S. *ff*
 a - - - las co - mo de pa - lo - ma! *glissando*

S *ff*
 Who are these that that fly a - long like doves

A *ff*
 Who are these that that fly a - long like doves

T *ff*
 Who are these that that fly a - long like doves

B *ff*
 Who are these that that fly a - long like doves

Sax. *ff*

Sound: heavy distortion -
 do not over power choir
 or band

E-gtr.

A.B.

D. S.

Pno.

102

Alto S. Vo - la - ri - a — yo, y — de - scan - sa - ri - a

S — that fly a-long like doves who are these that fly

A — that fly a-long like doves who are these that fly

T — that fly a-long like doves who are these that fly

B — that fly a-long like doves who are these that fly

Sax.

E-gtr.

A.B.

D. S.

Pno.

106

Alto S. y — de - scan - sa - ri - a, de - scan - sa - ri - - -

S. that fly a — long who are *mf*

A. that fly a — long who are *mf*

T. that fly a — long who are *mf*

B. that fly a — long who are *mf*

Sax.

E-gtr.

A.B.

D. S.

Pno.

109

Alto S. *a*

S. *f* *ff*
these _____ that fly who are these _____ that fly y_ co - mo pa - lo - mas _____

A. *f* *ff*
these _____ that fly who are these _____ that fly y_ co - mo pa - lo - mas

T. *f* *ff*
these _____ that fly who are these _____ that fly y_ co - mo pa - lo - mas

B. *f* *ff*
these _____ that fly who are these _____ that fly y_ co - mo pa - lo - mas

Sax. *f* *ff*

E-gtr. C.III

A.B.

D. S.

Pno.



113

Alto S.

S
(mas...) ah... *ff*

A
(mas...) ah... *ff*

T
8 (mas...) ah... *ff*

B
(mas...) ah... *ff*

Sax.
C.III

E-gtr.
l.v.
allow feedback

A.B.
l.v.

D. S.
Improvise: maintain pulse
while filling with erratic
yet melodic punctuations
f-ff

Pno.
ff

116 *diminuendo*

S
ah ah

A
diminuendo
(ah...) ah ah

T
diminuendo
ah ah

B
diminuendo
(ah...) ah

Sax.

E-gtr.

A.B.

D. S.

Pno.

rit.

$\text{♩} = 136$ ($\text{♩} = 68$)

120

S
ah _____ (gradually change vowel) oh _____ oo _____

A
(ah...) _____ ah (gradually change vowel) oh _____ oo _____

T
8 _____ ah _____ (gradually change vowel) oh _____ oo _____

B
(ah...) _____ ah _____ (gradually change vowel) oh _____ oo _____

Sax.

E-gtr.
Sound: crystalline, with rich reverb (long tail) take bow... with bow
1
2
3
4
5
6
7
8
mp _____ *mf*

A.B.

D. S.
Just ride, maintain steady quarter note-pulse on crash/ride through *fermata*
mf

Pno.



mp-mf *espressivo*

Alto S. ¹²⁴

¡Quién me die - se a - las co - mo de pa - lo - ma!

S. *p* stagger breath

(oo...) ah

A. *p* lightly

(oo...) a - - - las ah

T. *p* lightly

(oo...) a - las ah

B. *p* lightly

(oo...) pa - lo - ma

Sax.

E-gtr.

improvise walk line using scale below, follow double time groove in drum set

A.B.

D. S.

Improvise in double time; use erratic expressive filles; mind meter and dynamic markings

Pno.

p

127

Alto S. *f*
Vo - la - ría yo, y des-can - sa - ría

S. 5-7"
(ah...) oh Pe - ro se le die - ron *mf*

A. 5-7"
(ah...) Vo - la - ría Pe - ro se le die - ron *mf espressivo*

T. 5-7"
(ah...)

B. 5-7"
(ah...) Vo - la - ría *mf espressivo*

Sax. *mp-mf*
Improvise with drums and bass using 5-7" scale below

E-gtr. *mf-f*

A.B. 5-7" improvise similarly *mp-mf*

D. S. 5-7" improvise similarly *mp-mf*
pulse alone...

Pno. 5-7"
mf

cresc.

130

S
a la mu-jer las dos a - las a - las a - - - - las

cresc.

A
a la mu-jer las dos a - - - las a - las a - - - - - las

mf cresc.

T
8 Pe-ro se le die-ron a la mu-jer las dos a - las a - - - - - las

mf cresc.

B
Pe-ro se le die-ron a la mu-jer las dos a - las a - - - - las

Improvise similarly
using the scale below

Sax. *mp*

E-gtr. *f*

A.B. *mp*

D. S. improvise similarly

Pno. *mf cresc.*



133

8-10"

Alto S.

8-10"

mp stagger breath

S.

pa - - - ra que Vo - - - - la -

8-10"

mp stagger breath

A.

pa - - - ra que Vo - - - - -

8-10"

mp stagger breath

T.

pa - - - ra que Vo - - - - - la -

8-10"

mp stagger breath

B.

pa - - - ra que Vo - - - - -

8-10"

improvise similarly

Sax.

f *mp*

E-gtr.

mp

8-10"

improvise similarly

A.B.

f *mp*

8-10"

improvise similarly

D. S.

f *mp*

pulse alone...

Pno.

mp

Detailed description: This page of a musical score, numbered 133, features a key signature of one flat (Bb) and a common time signature. The score is arranged for a vocal quartet (Alto Soprano, Soprano, Alto, Tenor, Bass) and a rhythm section (Saxophone, Electric Guitar, Acoustic Bass, Drums, Piano). The vocal parts are marked with a dynamic of *mp* and include the instruction 'stagger breath'. The lyrics for the vocalists are 'pa - - - ra que Vo - - - - la -'. The Saxophone, Electric Guitar, and Acoustic Bass parts are marked with a dynamic of *f* and include the instruction 'improvise similarly'. The Drums part is marked with a dynamic of *f* and includes the instruction 'pulse alone...'. The Piano part is marked with a dynamic of *mp*. The score includes various musical notations such as slurs, ties, and triplets. A square logo with the letter 'K' is located at the top center of the page.

136

S
ra Vo - la - - - ra a su lu-gar

A
la - - - - - ra Vo - la - - - ra al de-sier - to

T
8 - - - - - ra Vo - la - - - ra a su lu-gar

B
la - - - - - ra Vo - la - - - ra al de-sier - to

f *mp* *f* *mf* *f* *mp* *f* *mf*

2-3" 2-3" 2-3" 2-3"

5 3 5 3

Sax.

E-gtr.

A.B.

D. S.

maintain pulse through *fermata* 2-3"

Pno.

f *mf*

2-3" 3 5 3 5

139 *pp*

S (gar...) lu - - - gar

A (oh...) lu - - - gar

T (gar...) lu - - - gar

B (oh...) lu - - - gar

Sax.

E-gtr.

A.B.

D. S. x x x x x x x x x x

Pno.



mp

Alto S.

142 *mp*

¡Quién me die - se a - las co - mo de pa - lo - ma

S

p very lightly, *pp*

(ah...) a - las ah...

A

p very lightly, *pp*

(ah...) a - las ah...

T

p very lightly, *pp*

(ah...) a - las ah...

B

p very lightly, *pp*

(ah...) a - las ah...

Improvise similarly using the scale below

pp < *mp* > *pp*

Sax.

E-gtr.

improvise similarly using the scale below

pp < *mp* > *pp*

A.B.

D. S.

improvise similarly

pp < *mp* > *pp*

Pno.

p, *pp*

(ah...) a - las ah...

145

Alto S. *f* Vo - la - ría yo *mf* y des - can - sa - ría

S. (ah...) *f* Vo - la - bo *mp*

A. (ah...) *f* Vo - la - bo *mp* et *mf*

T. (ah...) *f* Vo - la - bo *mp*

B. (ah...) *f* Vo - la - bo *mp*

Sax.

E-gtr. *f*

A.B.

D. S. pulse alone... *pp*

Pno. *f* *mp* *mf*

148

mf *f*

S et da-tae sunt mu-li - e - ri du - ae a - lae du - ae a - - lae

A da-tae sunt mu-li - e - ri du - ae a - lae du - ae a - - lae

T et da-tae sunt mu-li - e - ri du - ae a - lae du - ae a - - lae

B et da-tae sunt mu-li - e - ri du - ae a - lae du - ae a - - lae

Improvise similarly
using the scale below

Sax.

E-gtr. *mf-f* *p*

A.B. *mp*

D. S. maintain pulse through *fermata* improvise similarly

Pno. *f*

M

151

Alto S.

S.

A.

T.

B.

Sax.

E-gr.

A.B.

D. S.

Pno.

8-10" *f* 2-3" *f* 3

ut vo - la - ret in de - ser tum

8-10" *f* 2-3" *f* 3

ut vo - la - ret in de - ser - tum

8-10" *f* 2-3" *f* 3

ut vo - la - ret in de - sert - tum

8-10" *f* 2-3" *f* 3

ut vo - la - ret in de - ser - tum

8-10" *f* *mp* improvise similarly

8-10" *f* *mf* *L.v.* *L.v.*

8-10" *f* *mp* improvise similarly

8-10" *f* *mp* improvise similarly

8-10" *f* *mp* improvise similarly

8-10" *f* 2-3" *f* 3

maintain pulse through *fermata* 2-3"

8-10" *f* 2-3" *f* 3

f molto espressivo

154

Alto S.

Musical staff for Alto Saxophone (Alto S.) showing a melodic line with a triplet of eighth notes. The lyrics "¡Quién me" are written below the staff.

¡Quién me

S.

Musical staff for Soprano (S.) with lyrics "in lo - - - cum". Performance markings include *mp* *diminuendo* *stagger breath* and *p*.

mp *diminuendo*
stagger breath

p

A.

Musical staff for Alto (A.) with lyrics "in lo - - - cum". Performance markings include *mp* *diminuendo* *stagger breath* and *p*.

mp *diminuendo*
stagger breath

p

T.

Musical staff for Tenor (T.) with lyrics "in lo - - - cum". Performance markings include *mp* *diminuendo* *stagger breath* and *p*.

mp *diminuendo*
stagger breath

p

B.

Musical staff for Bass (B.) with lyrics "in lo - - - cum". Performance markings include *mp* *diminuendo* *stagger breath* and *p*.

mp *diminuendo*
stagger breath

p

Sax.

Musical staff for Saxophone, mostly empty with some rests.

E-gtr.

Musical staff for Electric Guitar (E-gtr.) with a *pp* dynamic marking and a tremolo effect indicated by wavy lines.

pp

A.B.

Musical staff for Acoustic Bass (A.B.), mostly empty with some rests.

D. S.

Musical staff for Drum Set (D. S.) with rhythmic notation represented by 'x' marks.

Pno.

Musical staff for Piano (Pno.) with *mp* and *p* dynamic markings.

mp

p

157

Alto S. *mf* *mp*
 ¡Quién — medie — se a — las — a — — — las —
 (cum...) two — wings — to — wings — two wings —

S. *mf* *mp*
 (cum...) two — wings — to — wings — two wings —

A. *mf*
 (cum...) two wings —

T. *mf* *mp*
 8 (cum...) two — wings — two wings

B. *mf* *mp*
 (cum...) two — wings — two wings —

Sax. $\frac{5}{4}$ $\frac{3}{4}$

E-gtr. *mp* *mp-mf*
 $\frac{5}{4}$ $\frac{3}{4}$

A.B. $\frac{5}{4}$ $\frac{3}{4}$

D. S. $\frac{5}{4}$ $\frac{3}{4}$

Pno. *mf* *mp*
 $\frac{5}{4}$ $\frac{3}{4}$

160

Alto S. *f* a - las co - mo de pa - lo - ma Vo - la -

S. *mp* *mf* two wings two wings

A. *mp* *mf* two wings two wings

T. *mp* *mf* two wings

B. *mf* two wings

Sax. *f* *5-7"* *f* *5-7"* *f* *5-7"*
Improvise similarly using the scale below

E-gtr.

A.B. *f* *5-7"* *f* *5-7"*
Improvise similarly using the scale below

D. S. *f* *5-7"* *f* *5-7"*
improvise similarly

Pno. *mp* *mf* *5-7"*

N

Alto S. 163 5 3 3
ria yo, Vo - la - ria yo, y des - can - sa - ri - a

S. *f* Fly *ff*

A. *f* Fly *ff*

T. *f* Fly *ff*

B. *f* Fly *ff*

Sax.

E-gtr. *ff*

A.B.

D. S.

Pno. *ff*

166

Alto S. (ah...)

S. *ff* and there were gi - ven to the wo - man two wings

A. *ff* and there were gi - ven to the wo - man two wings

T. *ff* and there were gi - ven to the wo - man two wings

B. *ff* and there were gi - ven to the wo - man two wings two wings

Sax. improvise similarly using the scale below

E-gtr. *fff*

A.B. improvise similarly using the following scale

D. S. improvise similarly

Pno. *ff*

168

fff 2-3" 8-10" *fff* 2-3" 2-3" *ff*

S so that she might fly _____ in -

fff 2-3" 8-10" *fff* 2-3" 2-3" *ff*

A so that she might fly _____ in

fff 2-3" 8-10" *fff* 2-3" 2-3" *ff*

T so that she might fly _____ in -

fff 2-3" 8-10" *fff* 2-3" 2-3" *ff*

B so that she might fly _____ in -

Sax. *fff* 2-3" 8-10" *f* *ff* change to following scale at second fermata

E-gtr. 2-3" 8-10" *fff* *ff* in next measure, improvise more calmly on scale below

A.B. *fff* 2-3" 8-10" *f* *ff* change to following scale at second fermata

D. S. *fff* 2-3" 8-10" *ff* more calmly

Pno. 8-10" 2-3" 2-3" *fff* *ff*

171

S
to the de - - - sert un - to her place

A
to the de - - - sert un - to her place

T
8 to the de - - - sert un - to her place

B
to the de - - - sert un - to her place

Sax.
improvise similarly calmly... 3-4" *mf* *p*

E-gtr.
L.v. C.IV L.v. C.II L.v. *mf* *mp* *p*

A.B.

D. S.
3-4" calmly... long very calmly *mp* *mf* *p* *p*

Pno.
3-4" long *mf* *p*

Flight and Revelation

(2006)

for mixed choir, jazz-rock quartet, and alto solo

Derek Keller

Flight and Revelation (2006) was commissioned by the Upsilon Phi Chapter of Phi Mu Alpha Sinfonia, the Epsilon Pi Chapter of Sigma Alpha Iota, and the Mostly Live Composers Society of Truman State University.

This piece was composed for Cantoria, Mark Jennings, Dir,
who premiered the work on October 26, 2006 in
the Ophelia Parrish Performance Hall
at Truman State University
in Kirksville, Missouri.

Flight and Revelation (2006) for choir and jazz/rock quartet is the first piece produced as part of an opera I am developing and represents my continuing interest in hybrid musical genres. The piece embodies a scene change between a bar in Tijuana to a Las Vegas casino. The leading man and woman are fleeing Tijuana so that they can start their lives over in Las Vegas. The first half of the piece establishes a groove through which the choir describes the characters' flight and also asks, "Who are these that fly like clouds, like doves to their nests?" referring to the two characters' flight out of Mexico. In the second half of the work, the leading woman has fallen asleep and in a nightmare implores, "Who will give me wings like a dove? I would fly and be at rest" (in Spanish). After each question there erupts an improvisation from the jazz/rock combo. Each of these three cycles is completed with the choir offering a vision of the woman being given two wings of eagle "that she might fly into the desert, unto her place." For texts I have chosen rather esoteric verses from the Bible that for me characterize the scene:

Choir:

Exodus 13:21

Latin: Dominus autem praecedebat eos ad ostendendam viam per diem in columna nubis et per noctem in columna ignis ut dux esset itineris utroque tempore

English Translation:

By day the Lord went ahead of them in a pillar of cloud to guide them on their way and by night in a pillar of fire to give them light, so that they could travel by day or night.

Isaiah 60:8

English: Who are these that fly along like clouds, like doves to their nests?

Spanish: ¿Quiénes son estos que vuelan como nubes y como palomas a sus ventanas?

Latin: qui sunt isti qui ut nubes volant et quasi columbae ad fenestras suas

Alto Solo:

Psalm 55:6

Spanish: ¡Quién me diese alas como de paloma! Volaría yo, y descansaría.

English Translation:

Who will give me wings like a dove? I would fly away and be at rest.

Choir:

Revelation 12:14

Spanish: Pero se le dieron a al mujer las dos alas... para que volara... al desierto, a su lugar.

Latin: et datae sut mulieri duae alae...ut volaret in desertum in locum

English: And there were given to the woman two wings..., that she might fly into the desert, unto her place.

Flight and Revelation is dedicated to Sarah and James Lee