

**bernard rands**

**" . . . among the voices . . . "**

**for SATB chorus and harp**



**ue 18845**

**universal edition**

**To Earl Kim in admiration and affection.**

Preview File Only

*For the purpose of performance, scores and solo  
harp part are available from the publisher.*

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**Commissioned by Robert Page for the Robert Page Singers.  
First performance, April 16, 1988, in Cleveland, Ohio, by  
the Robert Page Singers conducted by Robert Page.  
Paula Page (Harp).**

TEXT

1.

again the last ebb  
the dead shingle  
the turning then the steps  
towards the lighted town

2.

my way is in the sand flowing  
between the shingle and the dune  
the summer rain rains on my life  
on me my life harrying fleeing  
to its beginning to its end

my peace is there in the receding mist  
when I may cease from treading these long shifting thresholds  
and live the space of a door  
that opens and shuts

3.

what would I do without this world faceless incurious  
where to be lasts but an instant where every instant  
spills in the void the ignorance of having been  
without this wave where in the end  
body and shadow together are engulfed  
what would I do without this silence where the murmurs die  
the pantings the frenzies towards succour towards love  
without this sky that soars  
above its ballast dust

what would I do what I did yesterday and the day before  
peering out of my deadlight looking for another  
wandering like me eddying far from all the living  
in a convulsive space  
among the voices voiceless  
that throng my hiddenness

4.

I would like my love to die  
and the rain to be falling on the graveyard  
and on me walking the streets  
mourning the first and last to love me

The text of "Dieppe" by Samuel Beckett is taken from the Collected Poems 1930-1978  
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“ . . . among the voices . . . ”

I

$\text{♩} = 56$

(Bell-like) l.v. semper

BRITISH MUSIC INFORMATION CENTRE,  
10, Stratford Place, London, W.1

bernard rands

Harp

=

Harp

=

A.

1. 2 [♩ = 56] 4      3 4 + (humming)\*      2 4

2. + (humming)\*      b d. ppp      b d.      b d. p

Harp

2 [♩ = 56] 4      3 4      b d. b d.      2 4

\*Throughout the piece, the long, sustained humming will require staggered breathing which should be done without any accent (imperceptibly)

2.

3  
4

2  
4

3  
4

1. + (humming) **5**

2. + (humming)

1. ebb last ebb a-gain ebb

2. ebb last ebb a-gain ebb

3. 8 ebb

4. 8

5. 8

6. 8

7. 8

8. 8

9. 8

10. H.p.

*Preview File Only*

3  
4

2  
4

3  
4

1. > >

2. > >

3. > >

4. > >

5. > >

6. > >

7. > >

8. > >

9. > >

10. > >

(10) 3 4

2 4 + 3 4

S. 1. 2. 1. 2. A. 1. 2. T. 1. 2. B. 1. 2.

dead shin-gle  
dead shin-gle  
dead shin-gle  
dead shin-gle

(10) 3 4

2 4 + 3 4

H.p. 1. 2. 3. 4.

mf sempre

4.

(15)

*b >*

$\frac{2}{4}$   $\frac{3}{4}$  *poco*  $\frac{3}{4}$  *poco*

$\frac{2}{4}$   $\frac{3}{4}$

S. dead

S. dead

A. gain

A. gain

T. dead

T. dead

B. dead

B. dead

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(15)

$\frac{2}{4}$  *>*

$\frac{3}{4}$  *>*

$\frac{2}{4}$  *>* (20)  $\frac{3}{4}$

H.p.

25

3  $\frac{4}{4}$  *mp* > *dead*

2  $\frac{4}{4}$  *p* *b* *dead*

3  $\frac{4}{4}$  *ppp* *b* *dead*

2  $\frac{4}{4}$  *ppp* *b* *dead*

1. *dead* *shin-gle* *last* *ebb* *a-gain*

2. *dead* *shin-gle* *last* *ebb* *a-gain*

1. *dead* *shin-gle* *the last* *ebb* *a-gain* *the*

2. *dead* *shin-gle* *the last* *ebb* *a-gain* *the*

1. *dead* *the last* *ebb* *the*

2. *dead* *the last* *ebb* *the*

Preview File Only

Musical score for page 10, measures 24-25. The score consists of two staves. The top staff is for the Bassoon (Bb) and the bottom staff is for the Double Bass (Cello). Measure 24 starts with a bassoon note followed by a double bass note. Measure 25 begins with a bassoon note, followed by a double bass note, and concludes with a bassoon note.

6.

(30)

2  
4  
*dead*

3  
4  
*ebb*

*dead*

*dead*

*dead*

*last ebb*

*dead a-gain*

*dead a-gain*

*dead the last ebb*

*dead a-gain*

*dead the last ebb*

*dead a-gain*

*dead the last*

*dead the last*

A musical score page showing measures 29 and 30. The key signature changes between 2/4 and 3/4 time. Measure 29 starts with a 2/4 time signature, followed by a 3/4 time signature. Measure 30 begins with a 2/4 time signature and ends with a measure number 30 in parentheses.

(2) 3 2 35 3

4 ppp 4 mp > > 4 mf > 4

1. S. 2. A. T. B.

last ebb the dead shin-gle a-gain dead shin-gle a-

last ebb the dead shin-gle a-gain dead shin-gle a-

the last ebb the dead shin-gle a-gain the last dead shin-gle a-

the last ebb the dead shin-gle a-gain the last dead shin-gle a-

the last the last

the last the last

*Preview File Only*

(2) 3 2 35 3

4 > 4 > 4 > 4

Hp.

mf(sempre)

8.

(40)

3 4 2 3 4

S. 1. dead f > ppp+ 2. dead  
dead f > ppp+ 3. dead  
dead f > 4. mp

A. 1. gain dead last dead shin-gle mf a-gain last ebb  
gain dead last dead shin-gle a-gain last ebb  
gain dead last dead shin-gle a-gain the last ebb the  
gain the dead the last dead shin-gle a-gain the last ebb the  
mf 2. gain the dead the last dead shin-gle mf a-gain the last ebb the  
gain the dead the last dead shin-gle a-gain the last ebb the  
mf 1. the dead the last dead the last ebb the  
the last dead f 2. the last dead the last ebb the

*Preview Only*

(40)

3 4 2 3 4

H.P. 1. - 2. f

accelerando - - -

2 3 45 2

1. f > pp + 4 mp pp b > steps  
dead

5. f > pp + mp pp b > steps the  
dead

2. f > pp + mp pp b > steps the  
dead

1. f > b — 3:2 — mf > b >  
A. dead shin-gle the turn- ing then the steps  
f > b — 3:2 — mf > b >

2. f > b — 3:2 — mf > b >  
dead shin-gle the turn- ing then the steps  
dead shin-gle the turn- ing then the steps  
dead shin-gle the turn- ing then the steps  
dead

T. 8 dead shin-gle the turn- ing then the steps  
dead shin-gle the turn- ing then the steps  
dead

B. 1. f > steps  
2. f > steps

*Preview File On*

dead steps steps

accelerando - - -

2 3 45 2

H.p.

2 4 > mp > b > 3 4 > b > 5  
mf > 3 4 > b > 5  
b > 3 4 > b > 5  
b > 3 4 > b > 5

10.

-- poco - a - poco - - - - -

J=68

(50)

3

4

3

5

2

4

S.

steps to- wards the light- ed town

2.

steps to- wards the light- ed town

A.

steps to- wards the light- ed town

2.

steps to- wards the light- ed town

T.

steps the light- ed town

2.

steps the light- ed town

B.

steps the light- ed town

2.

steps the light- ed town

Preview Only

H.p.

-- poco - a - poco - - - - -

J=68

(50)

3

4

5

7

&gt;

2

4

ff

3  
4 mp

2  
4 ppp

(55)

3  
4

S.

A.

T.

B.

3  
4

2  
4

(55)

3  
4

H.p.

12.

 $J=56$  tempo 1° $\frac{2}{4}$  $\frac{3}{4}$  (60) $\frac{2}{4}$ 

1. Soprano (S.)

2. Soprano (S.)

1. Alto (A.)

2. Alto (A.)

 $J=56$  tempo 1° $\frac{2}{4}$  $\frac{3}{4}$  (60) $\frac{2}{4}$ 

Horn (H.p.)

1. Soprano (S.)

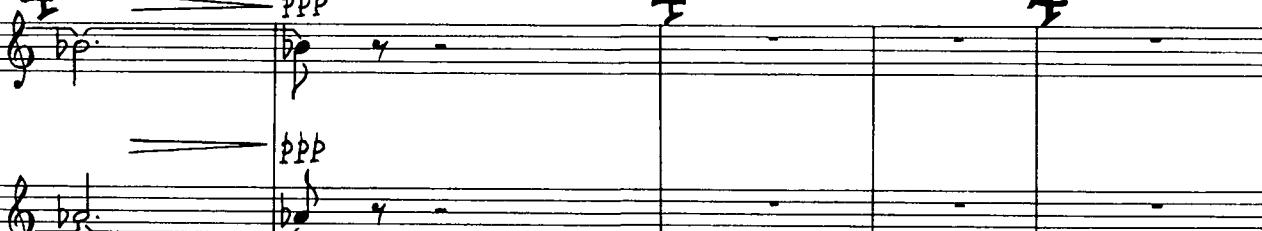
2. Soprano (S.)

1. Alto (A.)

2. Alto (A.)

Horn (H.p.)

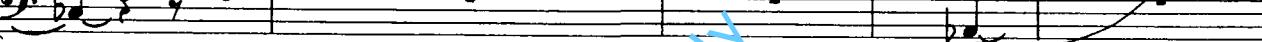
3  
4

1. 

A.  
2. 

3  
4



H<sub>b</sub>. 

2 (70)

==

2 (75)

accelerando — — — poco — — —



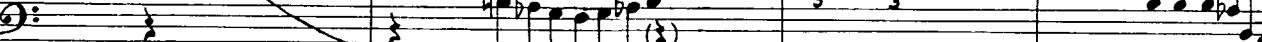
H<sub>b</sub>. 

==

a — — — poco — — —

2 (80)



H<sub>b</sub>. 

mf — — —

14. II  $\text{J}=80$  3/4 S. 85 2/4

S. my way the sand shin-gle  
A. my way the sand shin-gle  
T. 8 my way is in the sand flowing between the shin-gle and the  
B. my way the sand shin-gle

$\text{J}=80$  3/4 H.p. 85 2/4

H.p. ff rit. at tempo 90 3/4

S. dune A. dune T. dune B. dune

H.p. rit. at tempo 90 3/4



16.

2 a tempo (100)

rit. a tempo

3

2  
4

S.  
A.  
T.  
B.

2 a tempo (100)

rit. a tempo

3  
42  
4

H.p.

mf 3 (105)

2  
32  
4

S.  
A.  
T.  
B.

my life har-ry-ing flee-ing to its be- gin-ning to its  
my life flee-ing har-ry-ing flee-ing to its be- gin-ning to its  
my life flee-ing har-ry-ing flee-ing to its be- gin-ning to its

my life 3 (105)

2  
43  
42  
4

H.p.

f p giss. f p

rit. ——————

**S.** 2  
4

**A.** 2  
4

**T.** 2  
8

**B.** 2  
8

**Hp.**

end \_\_\_\_\_

rit. ——————

**S.** 3  
4 *a tempo* (110)

**A.** 2  
4

**T.** 3  
4

**B.** 2  
4

**Hp.** 3  
4

*a tempo* (110)

*f*

*mf*

*mb*

18.

**J=68** meno  
messo

3 2 4 (115) 2 3  
 S. my peace (m) is there in the re - ced - ing  
 2 my peace (m) is there in the re - ced - ing  
 1. my peace (m) is there in the re - ced - ing  
 A. my peace (m) is there in the re - ced - ing  
 2 my peace (m) is there in the re - ced - ing  
 1. my peace (m) is there in the re - ced - ing  
 T. my peace (m) is there in the re - ced - ing  
 2 my peace (m) is there in the re - ced - ing  
 1. my peace (m) is there in the re - ced - ing  
 B. my peace (m) is there in the re - ced - ing  
 2 my peace (m) is there in the re - ced - ing

Review File Only

**J=68** *meno  
mosso*

Handwritten musical score for Harp (H.p.) showing measures 3-4. The score uses a treble clef and a bass clef. Measure 3 starts with a dynamic  $\text{pp}$ . Measure 4 begins with a dynamic  $\text{ff}$ , a tempo of  $120$  BPM, and includes a glissando instruction.

20.

3 rit. —————— 4 a tempo 3  
4

S. tread- ing these long shift- ing thresh-olds

A. tread- ing these long shift- ing thresh-olds

T. tread- ing these long shift- ing thresh-olds

B. tread- ing these long shift- ing thresh-olds

Hp. 3 rit. —————— 4 a tempo 3  
4

5 7 3 3 7

*griss* *griss*

*mb* *mb*

ONLY

= 68 *meno  
mosso*

(125)

S. and live the space of a door that

A. and live the space of a door that

T. and live the space of a door that

B. and live the space of a door that

3 quasi *parlando* 2

8f > 4 >

shuts

f o-pens and shuts

f o-pens and shuts

f o-pens and shuts

f o-pens and shuts

2 and live the space of a door that 3 o-pens and shuts

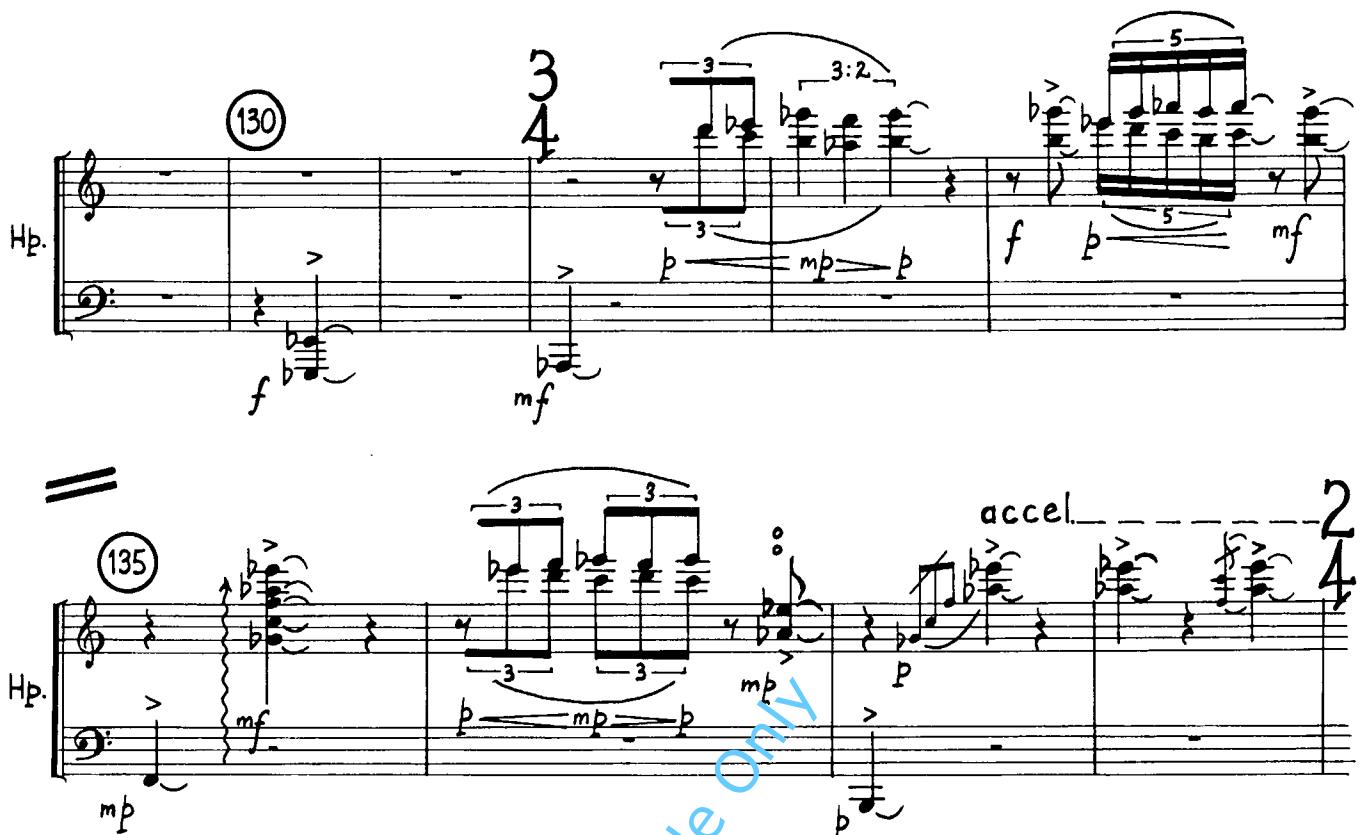
4 (125) 4 8 2

Hp.

f > (>) >

ff b >

Hp.

(130) 

*Preview File Only*

