

DANIEL ELDER MUSIC

FLEET AS TIME

FOR SATB VOICES
AND PIANO

Program Notes

There's something of the divine in the narrator of L.J. Sysko's *This is how the story ends*. It's as if this being is writing the very story of time with pen on paper. The "magic lines" of both blood and truth are as one, with the narrator's name written everywhere—yet impossible for us to see. Speaking of "the end" is a constant riddle, first teased as an answer and later withdrawn as an impossibility. The ship of memory sails on the sea of time; both elements intriguingly interwoven in their descriptions as if there's no distinction between the narrator's memory and time itself. Through it all we are invited to take this journey, although we are helpless to intuit its ultimate destination. *Fleet as Time* reinforces the paradox of mortality and divinity by musically juxtaposing the elements of both. As the chorus speaks the narrator's words and lends them a linear, logical, and human perspective brimming with romanticism, the piano accompaniment traverses a much more dizzying path of heights, depths, and turns that lend the story its most cosmic elements. Seething arpeggiations constantly change direction and pattern beneath stable, homophonic vocal lines, as if we are capable of commentary but may never comprehend the narrator's truths. However, Sysko makes one beautiful truth self-evident: Everything written into existence; lands, skies, oceans, and stars, was done in love. Ultimately this memory will carry us into a new age. But, for our part in understanding the journey, time has the answer: "the end eludes even you."

Text

This is how the story ends—
a narrative I've written
so long, the pen pulses
in my hand.

Blood courses down in magic lines,
swirls and signs my name
a million times.

No one would think this
story wasn't mine,
but my paper's been bewitched,
cursed blank and white,

where I'd rendered lands and skies,
oceans as deep and wide
as truth in magic lines
swirl and sign my name
a million times.

What if I write us a passage
on a ship as stealth and sturdy
as time?

Will you sail with me
to where the sea and sky meet in
a line blue and wide?

We'll use the stars to guide us
where horizons tantalize
yet we'll never, ever arrive.

Because the end eludes even you.
Because what I've written
is indelible, true.
It's love's strongest proof.

My hand sails across the page
of memory.

A ship as sturdy, strong and fleet as time.
Let the wind billow us into a new age.

Where we'll hold the tale within our minds,
a message inside you and me,
until what was floats back
to the beaches of our rhymes.

—L.J. Sysko (b. 1975)

FLEET AS TIME

L.J. Sysko (b. 1975)
(ASCAP)

Daniel Elder (b. 1986)
(ASCAP)

Senza fiato (♩ = c. 72)

Soprano

Alto

Tenor

Bass

Senza fiato (♩ = c. 72)

Piano

7

p

This is how the sto - ry ends— a nar - ra-tive I've writ - ten

p

This is how the sto - ry ends— a nar - ra-tive I've writ - ten

p

8 This is how the sto - ry ends— a nar - ra-tive I've writ - ten

p

This is how the sto - ry ends— a nar - ra-tive I've writ - ten

7

For Review Only

Reo.

10

so long, the pen—

so long, the pen—

so long, the pen—

so long, the pen—

10

sfz

For Review Only

Reo.

13

poco allarg. *a tempo, con moto*

puls - es, puls - es in my... Blood cours - es

puls - es, puls - es in my hand. ...cours - es

puls - es, puls - es in my hand. ...cours - es

puls - es, puls - es in my hand. ...cours - es

poco allarg. *a tempo, con moto*

13

cresc.

Red. ad lib.

16

mf espress.

down in mag - ic lines, and signs my name...

mf espress.

down in mag - ic lines, and signs my

mf espress.

down in mag - ic, mag - ic lines, and signs my

mf espress.

down in mag - ic lines, swirls and signs my

16

mf

19

No one (n)...

più f

name a mil - lion times.

8 name, No one would think this sto - ry was - n't

name, No one (n)...

19 *dim.* *mp*

22

poco allarg. *Meno mosso*
p

...but my

p

...but my

p

8 mine, but my

p

...but my

poco allarg. *Meno mosso*
p

22

Sea Sea

accel. poco a poco

25

pa-per's been be - witched, cursed blank and white, where I'd rend - ered

pa-per's been be - witched, cursed blank and white, where I'd rend - ered

8 pa-per's been be - witched, cursed blank and white, where I'd rend - ered

pa-per's been be - witched, cursed blank and white, where I'd rend - ered

25

mp

Sost. Ped. _____

accel. poco a poco

28

mf *sub. p* a tempo, con moto

lands and skies, o - ceans as deep and wide as

mf *sub. p*

lands and skies, o - ceans as deep and wide as

mf *sub. p*

8 lands and skies, o - ceans as deep and wide as

mf *sub. p*

lands and skies, o - ceans as deep and wide as

a tempo, con moto

28

sfz *sub. p*

Sost. Ped. _____ *ad lib.*

31

mp *cresc. con brio*

truth, as truth in mag - ic lines swirl and

mp *cresc. con brio*

truth, as truth, as truth in mag - ic lines swirl and

mp *cresc. con brio*

truth, as truth in mag - ic lines swirl and

mp *cresc. con brio*

truth, as truth in mag - ic lines swirl and

31

mf

34

f *molto liberamente*

sign my name a mil - lion times.

f

sign my name a mil - lion times.

f

sign my name a mil - lion times.

f

sign my name a mil - lion times.

f *molto liberamente*

34

sfz *f*

Rea

poco allarg.

37

a tempo

mp

40

43 poco rall.

a tempo, meno mosso

p

What if I write us a pas - sage — on a

p

What if I write us a pas - sage — on a

8

a tempo, meno mosso

poco rall.

p

43

46

allarg. a tempo

ship as stealth and stur-dy as time?

ship as stealth and stur-dy as time?

ah...sail,

ah Will you sail with

allarg. a tempo

46

mp

49

mf

sail where the sea and sky meet in a line

mf

me, sail to where the sea and sky meet in a line

49

mf

52

*poco rall.**a tempo, con moto*

p

We'll use the stars, use the

p

We'll use the stars, use the

p

— blue and... We'll use the stars, use the

p

— blue and wide? We'll use the

poco rall. *a tempo, con moto*

55

mf *con brio*

stars to guide us where ho - ri - zons

mf *con brio*

stars to guide us where ho - ri - zons, ho -

mf *con brio*

stars to guide us where ho - ri - zons, ho -

mf *con brio*

stars to guide us where ho - ri -

mf *sub. p*

Leo.

molto rit.

a tempo, appassionato

58

f

tan - ta - lize yet we'll nev - er,

ff espress.

ri - zons tan - ta - lize yet we'll nev - er, nev - er,

f

ri - zons tan - ta - lize yet we'll nev - er,

f

zons tan - ta - lize yet we'll nev - er,

molto rit.

liberamente

a tempo, appassionato

58

ff

Ped. ad lib.

Sost. Ped.

61

we'll nev - er, ev - er...

ev - er, nev - er, ev - er, nev - er, ev - er ar -

ff *espress.*

nev - er, nev - er, ev - er...

ff *espress.*

nev - er, nev - er, ev - er...

61

Ad. ad lib.

The musical score is written for a vocal ensemble and piano. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The vocal parts consist of four staves. The lyrics are: 'we'll nev - er, ev - er...'. The piano accompaniment is shown at the bottom, with a section marked 'Ad. ad lib.' (Ad libitum). A large red watermark 'For Review Only' is diagonally across the page.

64

poco allarg.

Meno mosso

poco allarg.

p

Be - cause

p

Be - cause

p

Be - cause...

p

Be - cause...

poco allarg.

Meno mosso

poco allarg.

mp

espress.

p

67

a tempo

mp

p

the end e - ludes e - ven

mp

the end e - ludes...

a tempo

67

ad lib.

70 *poco allarg.* *a tempo* *poco allarg.* *p*

you. Be - cause

Be - cause

Be - cause...

Be - cause...

poco allarg. *a tempo* *poco allarg.* *p*

70 *espress.* *Red.*

73 *a tempo* *mp* *poco rall.*

what I've writ - ten is in - del - i - ble, true. It's love's strong - est

what I've writ - ten is in - del - i - ble, true.

a tempo *poco rall.* *espress.*

73 *Red. ad lib.*

76 **Con moto liberamente** *p* **poco allarg.**

proof.

Con moto liberamente **poco allarg.**

76 *mf*

Reo.

79 **Meno mosso** **A tempo primo (♩ = c. 72)** *p*

My hand sails a-cross the

p

My hand sails a-cross the

p

My hand sails a-cross the

p

My hand sails a-cross the

Meno mosso **A tempo primo (♩ = c. 72)**

79 *mp* *p*

Reo.

82

page of mem - o - ry. A ship as —

page of mem - o - ry. A ship as —

8 page of mem - o - ry. A ship as —

page of mem - o - ry. A ship as —

82

sfz

Red.

85

poco rall. *a tempo, con moto* *mp*

stur - dy, strong and fleet as — time. Let the wind

mp

stur - dy, strong and fleet as — time. Let the wind

mp

8 stur - dy, strong and fleet as — time. Let the wind

mp

stur - dy, strong and fleet as — time. Let the wind

poco rall. *a tempo, con moto*

85

p *mp*

Red. ad lib.

88

bil-low us in - to a new age.

bil-low us in - to a new age.

bil-low us in - to a new age.

bil-low us in - to a new age.

88

91 **molto rit.** **A tempo primo** (♩ = c. 72)

p Where we'll hold the tale with-in our

p Where we'll hold the tale with-in our

p Where we'll hold the tale with-in our

p Where we'll hold the tale with-in our

molto rit. **A tempo primo** (♩ = c. 72)

91

94

minds, in - side you and

minds, in - side you and me, un -

minds, a mes - sage in - side you and me, un -

minds, a mes - sage in - side you and me, un -

94

97

Più mosso vivace**poco rall.**

me, back, floats back to the beach - es of our

til what was floats back, back to the beach - es of our

til what was, back to the beach - es... This

til what was, back to the beach - es of our

Più mosso vivace **poco rall.**

97 *mp*

Red. ad lib.

100 *a tempo*

p *mp* *p*

rhymes. This is how the sto - ry ends, how... _____

p *mp* *p*

rhymes. This is how the sto - ry ends, how... _____

8 _____ is how the sto - ry ends, how... _____

p

rhymes. ...sto - ry ends, how... _____

a tempo

R.H. *p* *mf*

100

103 *rall. alla* ♩ = ♩ *a tempo, rall. alla* ♩ = ♩ *a tempo* (♩ = c. 78)

rall. alla ♩ = ♩ *a tempo, rall. alla* ♩ = ♩ *a tempo* (♩ = c. 78)

103 *mp* *sfz* *sub. p*

106

Red. sempre al fine

This musical system contains measures 106, 107, and 108. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 106 features a rapid sixteenth-note ascending scale in the right hand, while the left hand plays a single half note. Measures 107 and 108 consist of a continuous sixteenth-note ascending scale in the right hand over a sustained, multi-measure chord in the left hand. The instruction "Red. sempre al fine" is written below the staff.

109

This musical system contains measures 109, 110, and 111. The key signature remains four flats. Measure 109 shows a descending sixteenth-note scale in the right hand over a sustained chord in the left hand. Measures 110 and 111 continue with a sustained chord in the left hand and a final half note in the right hand. The system concludes with a double bar line.

About the Composer

As a prolific writer of vocal and instrumental music, Daniel Elder (b. 1986) ties these genres together to create forms and aesthetics that are at once lyrical and textural, drawing its roots particularly from the impressionist movement. Critics have hailed his works as “deeply affecting” and “without peer,” with emotional evocations ranging from lush lyricism to jagged polyphony. Daniel’s compositions have earned recent recognition from The American Prize, The Simon Carrington Chamber Singers, Cantus, and many others, including a recording by the Grammy-award-winning Eric Whitacre Singers made at Abbey Road Studios as part of their 80th Anniversary Anthem Competition. The first commercial album of Daniel's choral works, "The Heart's Reflection: Music of Daniel Elder," was released in October 2013 by Westminster Choir College (Princeton, NJ) and Naxos of America, and debuted at #53 on the overall classical Billboard chart. Daniel currently resides in Nashville, TN as a full-time freelance composer. He is published around the world by renowned houses such as Carus Verlag, Edition Peters, GIA Publications, Walton Music, and others, while also self-publishing his newest releases directly through J.W. Pepper and SMP Press. More information may be found at www.danieleldermusic.com.

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