

DANIEL ELDER MUSIC

IF YOU

FOR SATB VOICES

Program Notes

It is a commonly shared belief that the more we learn, the more we appreciate how little we know. Thus the path to wisdom is fraught with pangs of humility. Kipling seemed to appreciate this in particular when he penned the words of a father to his son in "If—." The tacet question "*how do I become like you?*," asked by every child to every parent, is addressed here, steeped in the depths of harsh revelation.

Sometimes the true cost of something we desire is greater than we ever imagined we could bear. It is hearing this harsh reality that informs the gloom of this musical setting, which focuses less on the words of the father who is speaking, and more on the emotions of the son who is listening. "...*blaming, doubting, hating...twisted...broken...*" These words serve to evoke fear—and as the father surely knows, fear is the proving ground on which courage must be forged. Like a microcosm of the journey towards manhood, this boy's emotions develop as he absorbs his father's advice. "*If you can...*" begins to sound more like "...*can you?*" From initial shock, a sense of despair gradually morphs into resolve as he identifies and musters a budding inner resiliency.

Just as this son seeks to inherit his father's legacy, so must he learn to inherit the strength required to sustain that legacy. In Kipling's words the map is provided, and *If You* serves to mark the journey.

About the Composer

Truth into emotion. Emotion into music. Music into emotion. Emotion into truth. Done perceptively, this cycle never ends. As a writer and lover of both vocal and instrumental idioms, Daniel Elder (b. 1986) delights in crossing the boundaries of these worlds to create music that speaks outside its niche. Asked of his style, Daniel's goal is simple: "In my writing I seek to avoid the common focus on 'my voice'—rather I attempt to tap the emotions a poet once put into words, or to tell a story with no words at all through the complex feelings of orchestral color. Through the pursuit of emotion I chase truth. The notes are merely the language." Emerging from rural Georgia Daniel's music quickly attracted the attention of renowned American choral directors and catapulted him to the international stage within three years of writing his first work. His catalogue is printed by Carus Verlag, Edition Peters, GIA Publications, Hal Leonard, Walton Music, Wingert-Jones Publications, and self-published through J.W. Pepper and SMP Press. Learn more at www.danieleldermusic.com.

If—

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

—Rudyard Kipling

Commissioned by

Southridge High School Chamber Choir (Laurie Evans)
University of Central Arkansas Concert Choir (Frank Eychaner)
Chiawana High School Chamber Choir (JoLyn Glenn)
Harrison Preparatory Chamber Choir (Ryan Harris)
Moses Lake High School Chamber Choir (David Holloway)
Yelm High School Chamber Choir (Tim Henderson)
Cheney High School Ambassadors (Annie Knight)
Spokane Falls Community College (Nathan Lansing)

Andrews HS A Cappella Choir (Michael D. Matlock)
Pasco High School Chamber Choir (Wendy Newbury)
Eastern Washington University (Kristina Ploeger-Hekmatpanah)
University of Nebraska at Kearney Choraleers (John M. Petzet)
Olympia High School Symphonic Choir (Dan Schwartz)
Columbia Basin College DeserTones Chamber Choir (Mike Scott)
Auburn Riverside High School Symphonic Choir (Jonathan Stenson)

IF YOU

Rudyard Kipling (1865–1936)

Daniel Elder (b. 1986)
(ASCAP)

Largo, ponderoso (♩ = 112)

p non espress.

Soprano

can keep your head a - bout you Are

Alto

p non espress.

you can keep all a - bout

Tenor

p non espress.

you all

Bass

p non espress.

If you when all

Piano
(for rehearsal only)

3

poco rall.

los - ing theirs _____ and blam - ing it _____ on

los - ing theirs and blam - ing it on...

...sing theirs and blam - ing it on you,

los - ing theirs and blam - ing it on...

5 a tempo

you, can trust your - self men doubt you, but

you can trust all men doubt

you all

If you when all

7

make al - low - ance for their doubt - ing,

make al - low - ance for their doubt - ing,

al - low... ...low - ance their doubt, for their

make al - low - ance for their doubt - ing,

For Review Only

9

10

doubt - ing too; can wait and not

doubt - ing too; can wait and not

doubt - ing too; you can wait

doubt - ing too; If you can

mp

mp

mp

mp

For Review Only

11

by wait - ing, ...ing lied a - bout,

by wait - ing, ...ing lied a - bout,

8 tired by wait... be - ing lied

be tired by or be - ing

14 meno mosso, molto pensoso

sub. p

in lies, ...ing hat - ed, don't

sub. p

in lies, ...ing hat - ed,

sub. p

8 deal in lies, be - ing hate...

sub. p

don't deal or be - ing

poco accel.

16 a tempo

mp

15

to hat - ing, And yet don't look — too good, —

to hat - ing, yet don't look too

way to hate... don't look too good,

give way to yet don't look too

Musical score for measures 15-16. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four vocal staves and a piano accompaniment. The lyrics are: 'to hat - ing, And yet don't look — too good, —' for the first vocal part, 'to hat - ing, yet don't look too' for the second, 'way to hate... don't look too good,' for the third, and 'give way to yet don't look too' for the fourth. The piano accompaniment consists of chords and single notes in the right and left hands. A large red watermark 'For Review Only' is diagonally across the page.

17

— nor talk — too wise:

good, nor talk too wise:

nor talk talk too wise:

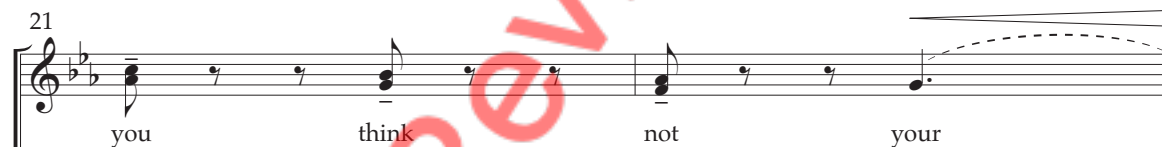
good, nor talk too wise:

Musical score for measures 17-18. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four vocal staves and a piano accompaniment. The lyrics are: '— nor talk — too wise:' for the first vocal part, 'good, nor talk too wise:' for the second, 'nor talk talk too wise:' for the third, and 'good, nor talk too wise:' for the fourth. The piano accompaniment consists of chords and single notes in the right and left hands. A large red watermark 'For Review Only' is diagonally across the page.

19

mf *ma non espress.**mf* *ma non espress.**mf* *ma non espress.**mf* *ma non espress.*

21



poco rall.

[24] a tempo

23 *sfz* *poco rall.*

aim; can meet

sfz

and not make thoughts your aim; can meet with Tri -

sfz

and make your... you can meet

sfz

aim; If you can

25 *mp*

Dis-as... those two

mp

umph Dis-as - ter those two im - pos -

mp

Dis - as... treat those two

mp

and Dis... And treat those

28 Poco meno mosso (♩ = 104)

p con paura

just the same; If you, _____

p con paura

ters just the same; can

p con paura

two just you can

p con paura

those two _____ If you can

For Review Only

29

_____ you, _____ you, _____

bear to hear you've spok - en

bear truth you've spoke...

the truth you've

For Review Only

31

you —————

by knaves a trap for fools,

...ted by knaves make a trap

Twist - ed by to make trap

33

piangendo

Or watch the things you gave to, ——— the things you gave to, ———

piangendo

watch the things life to,

Or watch the your life

36

35 *morendo* *sotto voce*

— brok - en, and —

morendo *sotto voce*

— brok - en, And stoop and

8 broke... and

to, broke... and

poco accel.

37 *poco animato*

up If you, If you,

poco animato

build 'em up with worn - out, worn - out

poco animato

up worn - out

poco animato

up worn - out

39 *sfz* *liberamente*

— If you, —

tools: If you can

sfz

tools:

sfz

tools

41 *A tempo primo* (♩ = 112)

mp *più vivace*

can make one heap your win - nings And

mp *più vivace*

make, can make one heap all your win - nings And

mp *più vivace*

If you make one of all win - nings

mp *più vivace*

If you make one of all win - nings

43

risk it on one turn of pitch - and - toss,

risk it on one turn of pitch - and - toss,

risk it on one turn of pitch - and - toss,

risk it on one turn of pitch - and - toss,

45

mf and start a - gain be - gin - nings And

mf lose, and start a - gain your be - gin - nings And

mf And lose, start a... at your ...gin - nings

mf And lose, start a... at your ...gin - nings

47

47

nev - er breathe a word a - bout your loss;

nev - er breathe a word a - bout your loss;

nev - er breathe a word a - bout your loss;

nev - er breathe a word a - bout your loss;

49

49

f
can force your heart and sin - ew To

f
you can force your heart nerve and sin - ew To

sfz
8 If you can force your heart and nerve and sin - ew To

sfz
If you can force your heart and nerve and sin - ew To

51

serve your turn — long af - ter they — are gone,

serve your turn — long af - ter they — are gone,

8 serve your turn long af - ter they are gone,

serve your turn long af - ter they are gone,

53

(f) hold on when there ...thing in you, —

(f) so hold on when there ...thing in you, —

sfz And so hold on when there is noth - ing in you,

sfz And so hold on when there is noth - ing in you, —

55

noth-ing in you Ex - cept the Will which says,

noth-ing in you Ex - cept the Will which says,

noth - ing you Ex - cept the Will which

noth - ing you Ex - cept the Will which

57

says to them: 'Hold on!' 'Hold on!' 'Hold on!'

says to them: 'Hold on!' 'Hold on!' 'Hold on!'

says them: 'Hold on!' 'Hold on!' 'Hold on!'

says them: 'Hold on!' 'Hold on!' 'Hold on!'

sfz

ff molto espress.

sfz

sfz

59

molto rit.

— 'Hold on!' — 'Hold on!' — 'Hold on!' — 'Hold on!' —

on!' — 'Hold on!' 'Hold on!' — 'Hold on!' 'Hold on!' 'Hold on!' —

sfz

'Hold on!' 'Hold on!' 'Hold on!' 'Hold on!' 'Hold on!' 'Hold on!' —

sfz

'Hold on!' 'Hold on!' 'Hold on!' 'Hold on!' 'Hold on!' 'Hold on!' —

61 L'istesso tempo, grandioso (♩ = 112)

*ten.**f cantabile*

— can talk with crowds your vir - tue, Or

If you can — and keep your —

f cantabile

— can talk with crowds your vir - tue, Or

If you can — and keep your —

63

walk with Kings— nor lose the com - mon touch,

walk with Kings— nor lose the com - mon

walk with Kings— nor lose the com - mon touch,

walk with Kings— nor lose the com - mon

65

mf più grazioso

...ther foes nor lov - ing can hurt you, If

mf più grazioso

If nei - ther foes nor love... friends can hurt you, If

mf più grazioso

nei - ther friends can

mf più grazioso

If nei - ther ...ving friends can

poco rall.

67

all men count with you, but none too much;

all men count with you, but none too

men count with you, but none too much;

all men count with you, but none too

69 a tempo

mp *più dolce*

can fill ...ving min...

mp *più dolce*

can fill the un - for... ...ving min - ute With

mp *più dolce*

you can fill ...giv - ing min...

mp *più dolce*

If you can ...for - giv - ing

71

...ty sec - onds ...tance run,

— ...ty sec - onds ...tance run,

six - ty sec - onds dis - tance run,

With six... sec - onds of dis... run,

73

p non espress.

the Earth and ev - 'ry... that's in it,

p non espress.

is the Earth ...thing that's in

p non espress.

is the ...thing that's —

p non espress.

Yours is the ...v'ry - thing that's —

75

liberamente

is more— you'll

which is more— you'll

which is

And— which is

For Review Only

77 a tempo, sereno

a Man, my son! a Man, my son!

be a Man, my son! a Man, my son!

be _____ be _____

you'll be _____ you'll be _____

For Review Only

79 ad lib., dim poco a poco al niente

(repeat at least three times)

Score for SATB voices and piano accompaniment. The score consists of five systems of staves. The first four systems are for SATB voices, and the fifth system is for piano accompaniment. The lyrics are: "a Man, my son! a Man, my son! be _____ you'll be _____". The piano accompaniment features a simple harmonic structure with chords and single notes.

For Review Only