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The Sun Is Love

for Soprano and Piano

1. Circling the Sun

Jelaluddin Rumi
(1207–1273)

Gwyneth Walker

$\text{♩} = 120$

p lightly

sim.

p

cresc.

sim.

A

f with warmth and exuberance

The sun is love.

(cresc.)

f

poco Ped., gradually add more until m. 9

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12

The lov - er, a speck cir-cling the sun,

16

cir - - - 3 3 cling the

p

B

19

sun. A Spring wind moves to dance an-y

f *mf*

Ped. sim.

23

branch that is - n't dead.

f

2. Quietness

p slowly, gently

In - side this new love, die.* In - side this new love, die.

Red.
 (Pedal still depressed from previous song)

6 *accel. to m. 12* *p* *mf*

Your way be - gins on the oth - er side. Be - come the sky, be - come the sky, be -

p *mp* *mf*

10 (accel.) *f* **A**

come the sky. Take an axe to the pri - son

8va *f*

Red.

* This refers to a surrender (death) of the self, of the will, to love.

13 *mf* *p*

wall. ——— Es - cape. ——— Es - cape. ——— Walk out like some - one

(8va) *loco*

17 *mf*

sud - den - ly born in - to col - or. Do it now. ——— You're co - vered with thick

mf

21 **B** *molto rit.* *f*

cloud. ——— Slide out the side. ——— Die, and be

3. Flirtation: Light and Wine and Pomegranate Flowers

Relaxed tempo (equal eighths)

8va *p* *rit. loco*

(*And.*)

$\text{♩} = 144$ as a gentle Tango

2 *p* *lightly* *poco Ped. (ad lib.)*

5 *mf* *lightly, flirtatiously*

8 *mf*

Come to the orch - ard

12

in Spring. — There is light and wine, and sweet - hearts - in the

16

pom - e - gra - nate - flowers.

19

— Come to the orch - ard in Spring,

23

in Spring, in Spring, in Spring, in Spring. If you do not come,

rit. *f* *p* **B** freely

4. The Sunrise Ruby

Very peacefully ♩ = 72

sustain Ped. & soft Ped.

5 *p* In the ear-ly morn-ing hour, just be-fore dawn,—

(sus. + soft Peds.)

9 lo-ver and be-lov-ed wake and take a drink of

(sus. + soft Peds.)

12

wa - ter.

8^{va} -----

loco

(sus. + soft Peds.)

15

(hum) rit. Slower, more freely, mf

mm She asks, "Do you love me or your-self more?"

(sus. + soft Peds.)

18

mf 3 poco rit.

Real-ly tell the ab - so - lute truth."

mf

19

A sus. Ped. only Slightly faster ♩ = 80 p

He says,

with gentle motion

p

Ped. sim.

5. Dualities*

a. "insomnias"

[Singer moves forward] ♩ = 96 Leisurely tempo

p gently

When I am with you, we stay up all night. —

pp repeat note pattern rapidly, blurred, unmeasured thru m. 8

Sustain & Soft Ped.

4

When you're not here, I

L.H. p gently (*pp*)

(Sust., Sft. Ped.)

7 *frustrated!*

can't go to sleep. Praise God for these two in -

f gruffly

(Sust., Sft. Ped.)

Detailed description: The score is for a piano and voice. It consists of three systems. The first system (measures 1-3) features a vocal line with lyrics 'When I am with you, we stay up all night.' and a piano accompaniment with a 'pp' dynamic and a 'repeat note pattern rapidly, blurred, unmeasured thru m. 8' instruction. The second system (measures 4-6) has lyrics 'When you're not here, I' and includes a piano part with 'L.H. p gently' and '(pp)' dynamics. The third system (measures 7-9) has lyrics 'can't go to sleep. Praise God for these two in -' and features a piano part with 'f gruffly' dynamics. The score includes various musical notations such as rests, notes, and dynamic markings.

* These are musical aphorisms—short commentaries on the dual nature of love. It is suggested that the singer sing each section from a different location on the stage.

rit. **Slowly** **a tempo**

10 *p* 3 3

som - ni - as! — And the dif - ference be - tween them.

8^{va} 15^{ma} *p* *f* 8^{vb}

b. "meetings"

[Singer mover to different location]

♩ = 132 As a gentle Tango

p *mp* *p* *f*

Ped. sim.

5 The

9 min - ute I heard my first love sto - ry — I start - ed

d. "stones"

[Singer moves to different location]

♩ = 72 Slowly, as if gently strumming a lute

more quickly ♩ = 108

Soft Ped. (Sft.) & Sust. Ped.

6 *p*

I want to hold you close like a lute, so we can cry out with

sim.

(Sft. & Sust. Ped.)

10 *rit.*

lov - ing with lov - - - - ing.

sim.

(Sft. & Sust. Ped.)

6. A Waterbird

(Flying into the Sun)

♩ = 108 Gently

The musical score is written in 4/4 time and consists of three systems. The first system shows the beginning of the piece with a piano (*p*) dynamic and a triplet of eighth notes in the right hand. The second system includes the vocal line starting with the lyrics 'What I want is to' and a piano accompaniment of chords. The third system continues the vocal line with the lyrics 'see your face in a tree, in the sun coming out, in the air.' and continues the piano accompaniment. A 'Ped. sim.' marking is present under the first system. A large diagonal watermark 'Review Copy is illegal' is overlaid on the page.

p

3

Ped. sim.

4

p

What I want is to

8

see your face in a tree, in the sun coming out, in the air.

12

15 **A**

What I want is to hear the fal-con drum, and light a-gain on your fore - arm.

19 **B** *mf*

To — see in — ev - ery palm your

23

el - e-gant sil - ver coin sha - vings, ——— to — turn with the wheel of the

p

8^{va}