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American Songs Sacred and Profane

Baritone Solo, SATB Chorus, and Piano or Orchestra

Steven Sametz (b. 1954)

For biographical information visit:
www.stevensametz.com

Performing Forces

2 Flutes (2nd doubles on Piccolo)
2 Oboes (2nd doubles on English Horn)
2 Clarinets (1st doubles on E \flat Clarinet; 2nd doubles on Bass Clarinet)
2 Bassoons (2nd doubles on Contrabassoon)

2 Horns in F
2 Trumpets
Trombone
Tuba

Percussion (3 players)
(Timpani, Marimba, Xylophone, Vibraphone, Orchestra Bells, Bass Drum, Guerro, Suspended Cymbal, Concert Tom-toms, 3 Low Woodblocks, Tam-tam, Crash Cymbals, Triangle)

Harp
Piano (doubling on Celesta)

Strings

Baritone Solo
SATB Chorus (in No. 3 only, preferably off-stage)

Duration: 26 minutes

The choral part is available as a free download at www.ecspublishing.com. Search for the product number 7154 and find the link in the description. An additional full score is available for sale (7152). The soloist part is available for sale (7154).

1. A Way of Talking to a Dog That You Don't Know

The desperate dog is baying long,
for his farm is empty of folk tonight.
It's Saturday, and everyone's gone to town
dancing.

But I hear you, Booby-Pup,
(two fields away and across the road)
and I understand how you feel.
I'm alone tonight too.

Your voice feels good, doesn't it?
You hear yourself, you say yourself,
you throw yourself way up high in the wind
and you don't think about it too real directly,
but you kind of wonder, don't you,
if something out there might not hear you
and come.

Well, I'm coming in my own way.
Oh, I'll stay here where I am alright,
but I'm extending the human mind to you.

It comes over there right beside you where you're howling
and it wraps this good intention
around your cocked back throat
and its trajectory of sound:

Easy. Easy Easy.
It's not so bad to spend a night alone.
You've got your health. You've got your bones.
You're strong. You'll be running free again tomorrow.
Easy, Booby-Pup.
I love you. You're not alone.

Some time passes, and
now it's grown quiet again.
Is the dance over so early?
Or maybe the desperate dog felt me come.
Anyway, something through the silence is now reaching me
and saying:

Easy. It's not so bad to spend a night alone.

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2. Blood Love

I wonder have you found
the two red points of red,
remembrance of our night together?

As I fly across the continent's edge
I curl my tongue around each incisor
(you'd been nice enough to say
what nice teeth I had...)
The sound of your blood
racing fills my ears again.
Your beauty,
the swell of your chest,
the hard, unyielding pressure
of your arms around me,
taking me up,
slamming me back,
harder, harder
stripping me away
to where I recognized
my self.

How could I resist
such an invitation to feed?
You, belly down,
I slowly kiss your feet,

rising along your outer thigh
and spine upwards
to graze your neck.

Never overly endowed,
you scarcely noticed
my gentle intrusion,
a lesser moan
in a night of ecstasy's cries.

I lay on you in stillness,
drinking, drinking you in
'til dawn's light drove me away.

(So now you're having coffee,
talking on the phone to friends;
"Did you get his number... no?"
"But he'll be back,"
you're pretty sure.

Be sure,
stay healthy,
my love.
Your siren song
sings in my veins.
Now, you're in my blood.

—Peter Elliot

3. At Being Buried, My Surprise

When they put me down here
—I knew they had to; I was not angry—
I expected only the dark and the damp cold
and long boring years of hoping for the resurrection.
Imagine my surprise, then, when
not ten minutes after they'd cried their last and gone
I sensed some...
some breathing coming toward me
through the ground.

It was distant, very distant,
but it was growing stronger,
and it was definitely coming my way.
What was it?...

As the breathing drew closer,
I slowly discerned that it was
the breathing of a song
and growing closer still, I could say
the song of a throng,
and closer still, at last the words:

"Sanctus, Sanctus, Sanctus,"
they cried,

and I perceived this the song of those who had died
and now praised the Lamb
as Lord of heavenly armies.

This song was coming to stir and roll me over
in my grave...

Then famous people came my way
and other saints from epochs and struggles
I never knew. Wraiths all,
they came round my grave
and breathed their song through my lowly corpse.

Bright Light saw I then
and struggled upward in my spirit
to see clear again. I saw:

A soft green mixed with faint rose
in the robes of a tenors' [choir],*
and as their song passed through my being
a kind of recognition quivered

in both them and me:
Lovers of Christ. Brothers of Christ.
Robed in colorly glory.

Blue was there too on many whom I saw,
Blue and every color of... autumn.
Not one there was
unmagnificent
undazzling,
Not one unshining.
All, in fact, was now a shining and a sound
moving through my plot of ground.
And I was being blended [with]** their Light
and so sang with them,

*"O Might. Might. Might-y Lord!
How vast, how glad this saved board!
How breathe we twice,
unsnared from vice?
O Might. Might. Might-y Lord!"*

Straining further these new senses mine,
I tried to gaze where these veterans stared.
What cared I more that I was dead?
I turned with these toward Christ our Head
and sang with them the gladsome song:

Sanctus. Sanctus. Sanctus.
Dominus Deus Sabbaoth.

O gentle friends among the living still,
you yet but half alive,
pass by this plot with care.
"A graveyard is a spooky spot," you'll say;
but the ground a different story would to you now tell.

Destined to be on the Last Day
the place of a most amazed upstanding,
it is already stirring.
It is already moved.
It is already singing.

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* "chorus" in the original poem

** "to" in the original poem.

American Songs - Sacred and Profane

for Baritone Solo, SATB Chorus* and Orchestra

1. A Way Of Talking To A Dog That You Don't Know

Jeremy Driscoll
from *Some Other Morning*
used by permission of the author

Steven Sametz

The musical score is arranged for a full orchestra and includes the following parts:

- Flute 1:** Starts with a tempo of quarter note = 84. Dynamics range from *f* to *ff*, then *p* for a solo section.
- Flute 2 / Piccolo:** Similar dynamics to Flute 1.
- Oboe 1:** Dynamics range from *f* to *ff*, then *p*.
- Eng. Hn. (English Horn):** Dynamics range from *f* to *ff*, then *p*.
- Cl. in E-flat 1:** Dynamics range from *f* to *ff*, then *p*.
- Cl. in B-flat 2:** Dynamics range from *f* to *ff*, then *p* for a solo section.
- Bassoon 1 & 2:** Dynamics range from *mf* to *mp*, then *p*.
- Horn in F 1 & 2:** Dynamics range from *mf* to *ff*.
- Trumpet in C 1 & 2:** Trumpet in C 1 has a solo section with *mf* metal mute, then *ff*.
- Trombone & Tuba:** Dynamics range from *mf* to *ff*.
- Percussion (3 players):** Dynamics range from *mf* to *ff*.
- Harp:** Includes instruction "Tune low C to C#". Dynamics range from *ff* to *p* (xylophonics), then *normal*.
- Piano:** Dynamics range from *ff* to *p*, with a *dolce* section.
- Violin I & II:** Dynamics range from *ff* to *p*, with "one stand" markings.
- Viola:** Dynamics range from *ff* to *p*, with "one stand" markings.
- Violoncello:** Dynamics range from *ff* to *pp*, with *tutti* markings.
- Contrabass:** Dynamics range from *ff* to *pp*.

The score features various musical notations including triplets, slurs, and dynamic hairpins. A large "COPYING IS ILLEGAL" watermark is overlaid diagonally across the page.

* Chorus in No. 3 only
Composer's Engraving

The musical score consists of the following parts:

- Vocal:** Bass clef, lyrics: "des - pe - rate dog is bay - ing long, for his farm is emp - ty of folk to - night." Includes section markers A and B, and a tempo marking of 76.
- Fl. 1:** Flute 1 part, starting with a measure rest.
- E.H.:** English Horn part, featuring a "Solo" section with a triplet.
- E♭ Cl. 1:** E-flat Clarinet 1 part, featuring a triplet and dynamics *mp* and *p*.
- B♭ Cl. 2:** B-flat Clarinet 2 part, featuring dynamics *pp* and *poco marcato*.
- Hp.:** Harp part, starting with a measure rest.
- Pno.:** Piano part, starting with a measure rest.
- Vln. I:** Violin I part, starting with a measure rest and dynamics *pp* and *p*.
- Vln. II:** Violin II part, starting with a measure rest and dynamics *pp*.
- Vla.:** Viola part, starting with a measure rest and dynamics *pp*.
- Vc.:** Violoncello part, starting with a measure rest.

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17 *mf* It's Sa-tur-day night and ev'-ry-one's gone to town dan-cing but I

(quasi ho-down)
mf

p

p

p

Solo
p

open
mp

Solo
p

p

Solo
leggerio

tutti
p pizz.

tutti
p pizz.

Solo
(quasi ho-down) mp

pizz. (hammer)
p

duet
arco

one stand
arco pp

pp
mf
pp
mf
p

arco
pp

arco

pizz. p

arco

23
 Fl. 1
 Ob. 1
 E.H.
 E♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

hear you, Boo-by-Pup, (two fields a-way a - cross the road) I un-der-stand how you feel. I'm a - lone to-night too. Your

mf
freely
p
Solo
mp
mf
p
pp
pp
2nd stand only div.
pizz. p
Solo
arco dolce
p
dolce
Solo
p
dolce
one stand
Solo
p dolce
one stand
Solo
pp
tutti
pp pizz.
tutti
pizz. pp

C
 33
 voice feels good, does - n't it? You hear your-self, you say your-self, you throw your - self way up high in the

37
 wind and you don't think a-bout it too real di - rect - ly, but you kind of won-der, don't you, if some-thing out there might not hear you, and

D

This page of a musical score, labeled 'D' in the top left, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 starts with *come.* and *ff*. Fl. 2 starts with *picc.* and *ff*.
- Oboe (Ob.):** Starts with *ff*, then *mf*, and ends with *fff*.
- Horn (E.H.):** Starts with *ff*, then *mf*, and ends with *fff*.
- Clarinet (Ei. Cl.):** Starts with *ff*, then *ff*, and ends with *fff*.
- Bass Clarinet (B. Cl. 2):** Starts with *ff*, then *mf*, and ends with *fff*.
- Saxophone (Bsn. 1, Bsn. 2):** Both start with *ff*, then *mf*, and end with *fff*.
- Horn (Hn. 1, Hn. 2):** Both start with *mf*, then *f*, and end with *fff*.
- Trumpet (Tpt. 1, Tpt. 2):** Tpt. 1 starts with *f*, then *mf*, *mp dolce*, and ends with *fff*. Tpt. 2 starts with *ff* and ends with *fff*.
- Trombone (Tbn.):** Starts with *ff*, then *mp*, *f*, and ends with *fff*.
- Tuba (Tba.):** Starts with *ff*, then *mf*, *mp*, and ends with *fff*.
- Percussion (Perc.):** Includes *Timp.* and *ff* markings.
- Piano (Pno.):** Starts with *ff*, then *mf*, *f*, and ends with *fff*. Includes *r.h.* and *l.h.* markings.
- Violin (Vin. I, Vin. II):** Both start with *tutti* and *ff*, then *detache*, *mf dolce*, and end with *fff*.
- Viola (Via.):** Starts with *tutti* and *ff*, then *detache*, *mf dolce*, and ends with *fff*.
- Cello (Vc.):** Starts with *arco* and *ff*, then *mf dolce*, and ends with *fff*.
- Double Bass (Cb.):** Starts with *arco* and *ff*, then *mf dolce*, and ends with *fff*.

E ♩ = 76

A bit more broadly ♩ = 72

51 Well I'm com-ing in

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. It is written in E major and 7/16 time, with a tempo of ♩ = 76. The piece begins at measure 51. The vocal line enters with the lyrics "Well I'm coming in". The orchestration is dense, with multiple woodwinds and strings. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Performance markings include "senza rit." (without ritardando), "calmly", and "A bit more broadly". The score includes various articulation marks such as accents (>) and slurs. The piano part is marked *senza rit.* and includes "Red" markings. The harp part features "pp calmly" and "mp" markings. The strings are marked *p* and *mp*, with "pizz" (pizzicato) and "arco" (arco) markings for the violoncello and contrabass. A large diagonal watermark "REVIEW COPY" is overlaid on the score.

American Songs - Sacred and Profane

2. Blood love

Peter Elliot
use by permission of the author

for Christopher Johnson

Steven Sametz

$\text{♩} = 85-92$

Baritone

Flute

Picc. (Fl.2)

Oboe

English Horn

Clarinet in A

Bass Clarinet

Bassoon

Contrabassoon

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone

Tuba

Harp

Piano

Percussion (3 players)

Violin I

Violin II

Viola

Violoncello

Contrabass

Solo

mf con sord.

mp

p

mf

mp

f

pp

marimba

Bs. Dr.

pizz

arco

pont.

xylo.

pp

f

pp

arco

pizz

arco

pizz

Solo pizz

arco

tutti

f

7

A
rech. (freely) ♩ = 80

mf I won-der have you found the two points of

Bar. *mf* *p* *f*

Fl. *mf* *p* *f*

Picc. (Fl. 2) *mf* *p* *f*

Ob. *mf* *p* *f*

E. Fl. *p* *f*

A. Cl. *mf* *p* *f*

Bs. Cl. *p* *f*

Bsn. *p* *f*

C. Bn. *p* *f*

Hr. 1 *mp* *p* *f*

Hr. 2 *mp* *p* *f*

C Tpt. 1 *f* *straight mute*

C Tpt. 2 *mf* *f*

Upr. *f*

pno. *mf* *p* *less* *f*

Perc. *mf* *p* *f* *xylo.*

Vln. I *p* *f* *(trém.) cresc.* *normal* *(arco)* *f* *lh. pizz.*

Vln. II *p* *f* *mp* *(trém.) cresc.* *normal* *f*

Vla. *mf* *div.* *p* *arco* *f* *pizz.* *normal* *f* *arco*

Vc. *mf* *pizz.* *mf* *div.* *f* *arco*

Ch. *mf* *pizz.*

Tempo 1

11

Bar. (ped.) - - - re - mem - brance of our night to - ge - ther? As I

Fl.

A. Cl.

Bs. Cl.

Bsn.

C. Bn.

Hr. 2

C. Tpt. 2

Tbn.

Tba. Solo mp

pno.

11

8^{va}

perc.

11

marimba

guerro

susp. cym. (scrape calm)

guerro

concert toms

Via.

3

p legg. lh. pizz.

Ve.

p pizz.

arco

pizz.

arco

calmly

mp

Cb.

p pizz.

arco

17 **B**

fly a - cross the con-tin-ent's edge I curl my tongue a-round each in-cl - sor (you'd been

Fl. *f*

Picc. (Fl. 2)

Ob.

E. Hrn.

A. Cl. *mf* *p* *pp*

Bs. Cl. *mf* *p* *mf* *p*

Bsn. *mf* *p*

C. Bn. *p* *Solo*

Hrn. 1 *fp*

Hrn. 2

C. Tpt. 1

C. Tpt. 2

Tbn. *open leg.* *p*

Tba. *p*

Hrp.

pno. *p*

Perc. *marimba* *p* *mf* *p* *xylo.* *mp* *p*

Vln. I *p*

Vln. II *p*

Vla. *arco* *p* *pizz.*

Vc. *div. (inside) (outside)* *mf* *p* *unis.* *arco* *pizz.* *arco* *pizz.*

Cb. *pizz.* *mf* *arco* *p* *Lh. pizz.* *arco* *pizz.* *arco* *pizz.*

25

Bar. nice e-nough to say what nice teeth I had...)

Fl. *f* *mp* *p*

Picc. (Fl. 2) *p* *f*

Ob. *f* *mp* *p*

E. Hn. *f*

A. Cl. *f* *mf* *p*

Bs. Cl. *f* *mf* *p*

Bsn. *f*

C. Bn. *f*

Hn. 1 *f* *mp* *poco cùvré*

Hn. 2 *f*

C Tpt. 1 *f* *open*

C Tpt. 2 *f* *open*

Tbn. *mf* *glissando*

Tba. *f* *glissando*

Harp *f* *glissando* *p*

Pno. *f* *ff* *p*

Perc. *f* *susp. cym. (choke)* *p* *xyla.*

Vln. I *p* *ff*

Vln. II *f* *p* *ff*

Vla. *p* *f* *p* *ff* *pizz. mp* *p* *arco*

Vc. *f* *ff* *p*

Cb. *pizz.* *f* *arco* *ff* *p*

31 [C]

Bar. The sound of your blood racing fills my ears a gain. Your

Fl.

Picc. (Fl. 2)

Ob.

Bs.Cl.

Bsn.

Thn.

pno.

Perc.

Vla.

Vc.

Cb.

p

mp

mp

pp

pizz.

pizz.

pizz.

susp. cym. (scrape cym.)

concert toms

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American Songs - Sacred and Profane 3. At being buried, my surprise

Jeremy Driscoll
from *Some Other Morning*
used by permission of the author

for my good friend, Joseph Fabboli
(baritone and chorus*)

Steven Sametz

p
♩ = 48

Baritone
When they put me down here I knew they had to; I was not an - gry, I ex - pect - ed

Oboe 1
pp

Oboe 2
English Horn
Eng. Hn.
pp

Clarinet in A1
pp

Clarinet in A2
B♭ Clarinet
Cl 2
pp

Percussion (3 Players)
vibes
pp *sempre*

Harp
p *lv.*

Celesta
pp *sempre*

Baritone
12
on - ly the dark and the damp cold and the long bor - ing years of hop - ing for the re - sur - rec - tion. *mf*

Flute 1
ff

Oboe 1
p

Clarinet in A1
p

Clarinet in A2
B♭ Clarinet
p

Bassoon 1
p

Bassoon 2
C. Bn.
p *bssn 2*

Percussion
12

Harp
12

Celesta
12

*While not essential, it is much preferred if the chorus is off-stage.

At Being Buried, My Surprise, 2

22

Bar. ma-gine my sur-prise, then, when not ten min-utes af-ter they'd cried their last and gone I sensed some... some

Fl. 1

Fl. 2 picc. *p*

Ob. 1

ACL 1

A Cl. 2 Bs. Cl.

Bsn.

Bssn. 2 C. Bn.

Hrp. *secco*

30

Bar. breath-ing com-ing toward me through the ground. It was dis-tant, ve-ry dis-tant, but it was grow-ing strong-er,

Fl. 1

Fl. 2 picc.

Ob. 1

Ob. 2 E. Hn.

ACL 1

A Cl. 2 Bs. Cl.

Bsn.

Bssn. 2 C. Bn.

Hrp. *lv.*

B

mp *poch. rit.* *a tempo* *pp* *p*

39 *mp* *mf* *mp*

Bar. and it was def-i-nite-ly com-ing my way. What was it? As the breath-ing drew clos-er I slow-ly dis-cerned

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 2 *Solo mp* *p*

ACL 1

A Cl. 2 *to Bs. Cl.*

Bs. Cl. *mp*

Bsn. *mp* *p*

Bsn. 2 *mp* *p*

Vc. *p*

47 *p* *warmly*

Bar. that it was the breath-ing of a song and grow-ing clos-er still, I could say the song of a

Fl. 1 *p*

Fl. 2 *p*

ACL 1

A Cl. 2

Bs. Cl.

Bsn. *p*

Bsn. 2 *p*

Hrn. 1 *p*

Hrn. 2 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.*

Ch. *p* *pizz.* *arco*

At Being Buried, My Surprise, 4

56 *mp* *p* **D**

Bar. through, and clos-er still, at last the words: they cried, and I per-ceived this, the song of those who had

SA *ppp*
Sanc-tus. Sanc-tus. Sanc-tus.

Chor. *ppp*
Sanc-tus.

TB *p*
Sanc-tus.

Fl. 1 *ppp*

Fl. 2 picc *ppp*

Ob. 2 E. In. *ppp*

ACl. 1

A Cl. 2 Bs. Cl.

Bsn. *p*

Bssn 2 C. Bn. *p*

Trn. 1 *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *arco* *div.* *p*

Cb. *pizz.* *arco* *p*

64 ⁽³⁾ ⁽³⁺²⁺²⁾ *f* E *mf*

Bar. died and now praised the Lamb as Lord of hea-ven-ly ar-mies. This song was com-ing to

Fl. 1 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

ACL 1

A Cl. 2 *to Cl.*

Bsn. *to Cl.*

Bssn. 2 *to Cl.*

C. Bn.

Hrn. 1 *mp*

C Tpt. 1 *Solo* *mf*

Tba. *p*

Perc. *Solo Bs. Dr.* *mp*

Hrp. *p* *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *pizz.* *p* *arco*

70 F At Being Buried, My Surprise, 6

Bar. *mp dolce*
stir and roll me o - ver in my grave, Then

Ob. 2
E. Fla. *mp*

ACL 1 *mp*

Bsn. *mp* *p* *poco cresc.* *p*

Bssn 2
C. Bn. *mp* *p* *poco cresc.* *p*

Fl. 1 *p*

Fl. 2 *p*

Tbn. *leg.* *p*

Tba. *p*

Perc. 1 *p*

Perc. 2 *pp*

Upr. *p*

Vla. *div.* *p*

Vcl. *pizz.* *arco* *div.*

Cb. *pizz.* *arco*