

Kala Pierson



Power Lines

SSAA and piano – 6:00

Commissioned by the GALA Choruses Catherine Roma Commissioning Consortium for GALA Festival 2016

Power Lines

Denise Levertov

SSAA and piano • 5:00

Kala Pierson

*We have only begun to know the power that is in us
if we would join our solitudes in the communion of struggle.*

intenso, rubato ♩ = 124

Sop. I *mf* The pow - er, the

Sop. II *mf* The pow - er, the

Alto I *mf* The pow - er, the

Alto II *mf* The pow - er, the

intenso, rubato ♩ = 124

f *mp* *mf*

Ped.

Continuous pedal, changing only as marked! (for example: first two changes are in bars 10 and 16)

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Power Lines is available in SSAA, TTBB, and SATB editions

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2

6

f (non dim.) *mp*

S I pow - - - er, the pow -

S II pow - - - er, the pow -

A I pow - - - er, the pow -

A II pow - - - er, the pow -

f *mp* *p*

11

sempre *pp* **A**

S I er.

S II er. We have on-ly be - gun.

A I er. We have on-ly be - gun.

A II er.

sempre *pp* **A**

p *legatiss., rubato*

18

S I We have on-ly be - gun

S II We have on-ly be - gun

A I We have on-ly be - gun

A II

25 (no breath)

S I to know

S II to know to know

A I We have on-ly be

A II We have on-ly be

4

33

S I

to know

S II

to know

A I

gun to know

A II

gun to know

mf *f*

mf *f*

mf *f*

mf *f*

mf

(Ped. up with voice cutoff)

41

B

S I

the pow - er, The pow - - - -

S II

the pow - er, The pow - - - -

A I

the pow - er, The pow - - - -

A II

the pow - er, The pow - - - -

mf *f*

mf *f*

mf *f*

mf *f*

p *mf* *f*

Ped.

46 *poco poco* $\text{♩} = 84$

S I - er, that is in us if we would join

S II - er, that is in us if we would join

A I - er, that is in us if we would join

A II - er, that is in us if we would join

(strong grace note before the beat)

(arp. starting on the beat)

52 *mp p* **C** $\text{♩} = 108$ *p*

S I our sol - i - tudes com -

S II our sol - i - tudes in the com - mu - -

A I our sol - i - tudes in the com - mu - -

A II our sol - i - tudes

pp p legatiss., rubato

57 **rit.**

S I mu - - - nion, com - mu - nion, com -

S II - - - nion, com - mu - nion, com -

A I - - - nion, com - mu - nion, com -

A II Ah, com - mu - nion, com -

pp *p* *pp* *p*

64 ♩ = 96

S I mu - - nion, com - mu - nion of

S II mu - - nion, com - mu - nion of

A I mu - - nion, com - mu - nion of

A II mu - - nion, com - mu - nion of

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

♩ = 96

70 *poco* **rit.** **D** *sub.* ♩ = 116

S I *poco* strug - - - - - gle. *poco*

S II *poco* strug - - - - - gle. *poco*

A I *poco* strug - - - - - gle. *pp* Ah

A II *poco* strug - - - - - gle. *pp* Ah

rit. **D** *sub.* ♩ = 116

mf *f* *ppp*

75 *mp* *pp* *mp*

S I We have on-ly be - gun, com -

S II We have on-ly be - gun,

A I *ppp*

A II *ppp* com -

p *pp* *p*

82

S I mu - - - nion of strug - - - gle, *mf*

S II We have on-ly be - gun, *mp* We have on-ly be - gun, *mf*

A I We have on-ly be - gun, *mp* We have on-ly be - gun, *mf*

A II mu - - - nion of strug - - - gle, *mf*

mp

(Ped. up with voice cutoff)

E ♩ = 124

89

S I We have on-ly be-gun to know the pow - er *p* *mf* *f*

S II We have on-ly be-gun to know the pow - er *p* *mf* *f*

A I We have on-ly be-gun to know the pow - er *p* *mf* *f*

A II We have on-ly be-gun to know the pow - er *p* *mf* *f*

p *f* *+LH (non arp.)*

Ped.

94 9

F *ff*

S I that is in us, Ah

S II that is in us, Ah

A I that is in us, Ah

A II that is in us, Ah

(strong grace note before the beat)

pp *f*

(Ped. up with voice cutoff)

Ped.

99

pp *mf*

S I Ah,

S II no accents* *mp* *mf*

A I no accents* *p* *mf*

A II no accents* *p* *mf*

We have on-ly be-

We have on-ly be - gun

We have on-ly be - gun,

sub. mp

no accents* *mf*

no accented feel of 5 (or of 2+3) – just smooth, even lines all building to the held chord

← ♩ = ³ ♩ →

104 ♩ = 124

S I *f* to know,

S II *f* gun to know,

A I *f* to know,

A II *f* to know,

pp *f* *sub. p*

Ped.

(Ped. up on "know")

109 *mp* *f* *ff*

S I Ah, to know.

S II *mp* *f* *ff* Ah, to know.

A I *mp* *f* *ff* Ah, to know.

A II *mp* *f* *ff* Ah, to know.

(... sempre p) *mp* *ff*

(strong, non-rushed arp. starting on the beat)