

MUÉVETE HANDOUT

Raul Dominguez, Pacific Lutheran University

**Handouts,
Slides, & More**



The Body Responds

Introducing Movement

Aid to Technique

Score Study

Movement in Rehearsal

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Talk Nerdy to Me

Brainstorm on Your Examples

Thank you!

**Raul Dominguez, DMA
Pacific Lutheran University**

**domingr@plu.edu
713-203-7234
raulconducts.com**

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62 *p* unwavering
a - stra, Mm.
a - stra, Mm.
a - stra, Mm.
p unwavering
to the stars...
mp *p*

66
to the stars... to the
to the
mp *mp*

stars... to the stars...

stars... to the stars...

mf 2 *div.* *unis. f*

to the stars! Mo - ve - re, de - in - ceps,

to the stars! Mo - ve - re, de -

to the stars! Mo - ve - re, de - in - ceps, si - ne -

to the stars! Mo - ve - re, de - in - ceps, si - ne -

mf *sf* *f legato*

* Back of RH, gliss. on white keys

ped.

* *ped.*

* *ped. sim.*

76

— si - ne - cu - ra, — post om - nes. — Move for - ward, —
 in - cept, — si - ne - cu - ra, — post om - nes. — Move
 cu - ra, — post om - nes. — Move for - ward, — look
 cu - ra, — post om - nes. — Move for - ward, — look

The piano accompaniment consists of two staves. The right hand plays a series of chords, each marked with a '2' (fingerings), while the left hand plays a simple eighth-note bass line.

79

— look up - ward, — *più f* Ad
 for - ward, — leave all cares be hind.
 up - ward, — leave all cares be hind.
 up - ward, — leave all cares be - hind. — *più f* Ad

The piano accompaniment continues with similar chordal patterns in the right hand and a bass line in the left hand. The final measure of the system features a crescendo leading to a fortissimo (*più f*) dynamic and a tempo change to Adagio (*Ad*).

a - stra per a - spe-ra, Ad a - stra per
più f 2
 to the stars... to the
più f 2
 to the stars... to the
 a - stra, ad a - stra.
più f LH over sim.
 * *ped. sim.*

a - spe-ra, Sur - sum, sur - sum, sur - sum.
p sub. 2 2 2
 stars... Sur - sum, sur - sum, sur - sum.
p sub. 2 2 2
 stars... Sur - sum.
p sub. 2
 Sur - sum.
p sub. 2
 Sur - sum.

88

mp *mf*

Sur - sum, sur - sum, sur - sum. ____

mp *mf*

Sur - sum, sur - sum, sur - sum. ____

mp *mf*

Sur² - sum. ____

mp *mf*

Sur² - sum. ____

mp 2

2

Ped.

2

*

91

mp

Ad a - stra,

mp

Ad a - stra,

mp

Ad a - stra,

mp

Ad a - stra,

mp

Ped.

* *Ped.*

* *Ped.*

*

ad a - stra, ad a - stra. *mf* *f* Ad

ad a - stra, ad a - stra. *mf* *f* Ad

ad a - stra, ad a - stra. *mf* *f* Ad

ad a - stra, ad a - stra. *mf* *f* Ad

fast roll *f* 8va-1

Ped. * Ped. * Ped. * Ped. *

a - stra! *mf* *f* Ad

a - stra! *mf* *f* Ad

a - stra! *mf* *f* Ad

a - stra! *mf* *f* Ad

ff LH over *sfz* 8va1

Ped. * Ped. * Ped. *

S I S Z A B

Dirait-on

Rainer Maria Rilke

Morten Johannes Lauridsen (1993)

Tempo rubato (♩ = ca. 108)

All Sop & Altos Homophonic Gentle

Sop *Alto* *3x B Alto 2*

fête. *A* *5*

Tempo rubato (♩ = ca. 108)

freely, caressingly *rit.* *a tempo* *rit.* *p* *A* *5* *a tempo*

lunga

(Note: if "Dirait-on" is not immediately preceded by "La Rose Complète", the chorus will begin in measure 4.)

10

- ban-don, ten-dresse tou-chant aux ten-dres - ses... C'est ton in-té-ri- eur qui

fawn *on* *eur* *10*

(S.A.) *rit.* *molto rit.* *a tempo mp* 15

sans — cesse se — ca - resse, dir - ait, dir - ait - on, dir - ait - on, dir - - ait -

rit. *molto rit.* *mp* 15

poco rit. , *a tempo* *poco rit.*

on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -

poco rit. *a tempo* *poco rit.*

20 *a tempo* *rit.* **T.B. (unis.) mp** **B** *a tempo*

on. Se ca - res - se en soi -

20 *mp a tempo* *rit.* *mp a tempo*

B

25

mé - me, par son pro - pre re - flet — é - clai - ré. Ain - si tu in - ventes le

25 *mp a tempo*

ah

S1

S2

A/B

B

40

on, dir-ait, dir-ait - on, dir-ait - on, dir - ait -

on, dir-ait, dir-ait - on, dir-ait - on, dir - ait -

on, dir-ait, dir-ait - on, dir-ait - on, — dir -

on, dir-ait, dir-ait - on, dir-ait - on, — dir -

Handwritten note: *↓ & crawl*

45

on, dir-ait, dir-ait - on, dir-ait - on, dir-ait, dir-ait - on,

on, dir-ait, dir-ait - on, dir - ait - on,

ait - on, dir-ait - on, dir - ait - on,

ait - on, dir-ait, dir-ait-on, dir-ait, dir-ait, dir-ait - on, —

Handwritten notes: *Eli/Daniel* and *Thomas* with arrows pointing to notes in the B part.



molto rit. *a tempo* 50 *rit. mf*

dir-ait, dir-ait, dir - ait - on. _____ A - ban-

molto rit. *a tempo* *rit.*

dir - ait - on. _____ *rit.*

molto rit. *a tempo*

8 dir - ait - on. _____ *rit.*

molto rit. *a tempo*

dir - ait - on. _____ *rit.*

molto rit. *a tempo* 50

rit.

C *a tempo*

55

don en-tou-ré d'a ban-don, ten-dresse tou-chant aux ten-dres - se...

mp a tempo

Dir - ait - on, _____

↓ octave

8 Dir - ait - on, _____

a tempo mf

A - ban-don en-tou-ré d'a - ban-don, ten-dresse tou-chant aux ten-

C *a tempo*

55

mf mp mf mp

Peace I leave with you

Amy Beach

Andante

pp *cresc.*

Soprano
Peace I leave with you, I leave with

Alto
Peace I leave with you, I leave with

Tenor
Peace I leave with you, I leave with

Bass
Peace I leave with you, I leave with

5

S
you, my peace I give un - to

A
you, my peace, my peace I give un - to

T
you, my peace, my peace I give un - to

B
you, my peace, my peace I give un - to

9

pp *cresc.*

S
you. Not as the world gi - veth give I

pp *cresc.*

A
you. Not as the world gi - veth give I

pp *cresc.*

T
you. Not as the world gi - veth give I

pp *cresc.*

B
you. Not as the world gi - veth give I

13 *mf*

S un - - to you. Let not your heart be

A un - to you. Let not your heart be

T un - - to you. Let not your heart be

B un - to you. Let not your heart be

17 *p*

S trou - - bled, let not your heart, your

A trou - bled, let not your heart, your

T trou - - bled, let not your heart, your

B trou - - bled, let not your heart, your

21 *pp*

S heart be trou - - - bled.

A heart be trou - - - bled.

T heart be trou - - - bled.

B heart be trou - - - bled.