

FALLING INTO MERCY

EUAN TAIT

(b 1968)

KIM ANDRÉ ARNESEN

(b 1980)

With wonderment ♩ = 72

SOPRANO

ALTO

TENOR

BASS

PIANO (optional)

With wonderment ♩ = 72

pp sempre legato e dolce

con Ped

5

pp < *p* *pp* *poco rit* *ppp*,

pp < *p* *pp* *ppp*,

pp < *p* *pp* *ppp*,

pp *p* *pp* *ppp*,

poco rit

(8).....

a tempo

10

pp *legato* *p* *pp*

To fall

To fall

To fall

To fall

a tempo

pp *p* *pp*

14

p

in - to mer - cy is to

p

in - to mer - cy is to

p

in - to mer - cy is to

p

in - to mer - cy is to

18

Musical score for measures 18-21. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *mp* (mezzo-piano). The lyrics are: "keep fall - ing, end - less - ly, the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

22

Musical score for measures 22-25. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *p* (piano). The lyrics are: "one fall that". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score includes a *poco rit* (poco ritardando) marking in measure 24. The lyrics "one fall that" are repeated in each vocal part.

26

a tempo

can - - not be stopped, can - - not be stopped, can - - not be stopped, can - - not be stopped,

mp *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p*

This block contains the first system of the musical score, measures 26 through 29. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "can - - not be stopped," repeated for each voice part. The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamic markings *mp*, *mf*, and *p* are indicated above the vocal staves and the piano part.

a tempo

mp *mf* *p*

This block shows the piano accompaniment for measures 26 through 29. It consists of two staves (treble and bass clef). The left hand plays a steady eighth-note accompaniment, while the right hand plays a melodic line. Dynamic markings *mp*, *mf*, and *p* are indicated above the piano part.

30

can - - not be stopped since love's can - - not be stopped since love's can - - not be stopped since love's can - - not be stopped since love's

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

This block contains the second system of the musical score, measures 30 through 33. It features four vocal staves and a piano accompaniment. The lyrics are "can - - not be stopped since love's" repeated for each voice part. The piano part continues with the same accompaniment pattern. Dynamic markings *mp*, *mf*, and *p* are indicated above the vocal staves and the piano part.

mp *mf* *mp*

This block shows the piano accompaniment for measures 30 through 33. It consists of two staves (treble and bass clef). The left hand plays a steady eighth-note accompaniment, while the right hand plays a melodic line. Dynamic markings *mp*, *mf*, and *p* are indicated above the piano part.

34 *mf* *rit* *mp* *mf* *p* *a tempo*
 depths have ne - ver, ne - ver been, nn
 depths have ne - ver, ne - ver been, nn
 depths have ne - ver, ne - ver been, nn
 depths have ne - ver, ne - ver been, nn

mf *rit* *a tempo*
 depths have ne - ver, ne - ver been, nn
 depths have ne - ver, ne - ver been, nn
 depths have ne - ver, ne - ver been, nn
 depths have ne - ver, ne - ver been, nn

39 *rit*
 mm oo★
 have ne-ver, have ne-ver, ne-ver been sound-ed.
 have ne-ver, have ne-ver, ne-ver been sound-ed.
 have ne-ver, have ne-ver, ne-ver been sound-ed.

pp *rit*
 8⁻⁻⁻1 8⁻⁻⁻1 8⁻⁻⁻1
 Ped

★ move to oo gradually