

Lou Warde

GEOMETRICS

For *Voice(s) and String Quartet

(*All four pieces can be sung with two vocalists.)

Platso Music

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GEOMETRICS

I. Circles

Lou Warde

Buoyantly, dance-like ♩=160 ***mf***

Aggressively!
full bow!

I

f *simile*

f

A

5

stand a - lone at noon - tide wait - ing for the sun - rise,

mf *f*

wooden pencil

mf *f*

pizz. *ord.* *arco*

mf *f*

Aggressively!

mf *f* *mf sub.*

*All four pieces can be sung with two vocalists. Here in *Circles*, the two vocalists will share the melody at the verses: one vocalist sings the first half of the melody ("I stand alone at noontide waiting for the sunrise"), and the other vocalist sings the second half ("I stand alone at midnight waiting for the sunset."). The vocalists may either sing unison or in harmony at the chorus. (Optional harmony is given in the score). The first half of letter F should be sung by only one vocalist, but joined in unison at the second half (bar 89).

8

I stand a - lone at mid - night wait - ing for the

mf
wooden pencil

mf
pizz.

f *mf*sub. *f*

11

sun - set. I stand a - lone at noon -

f

ord.
f
arco

mf
wooden pencil

mf
pizz.

f *mf*sub. *f* *mf*sub.

14

- tide wait - ing for the sun - rise, I

f

ord.

f

arco

f

f *mfsub.* *f*

17

stand a - lone at mid - night wait - ing for the sun - set. Be -

mp

mf

wooden pencil

ord.

mf

pizz.

arco

mf

mfsub.

sul D

mp

*Optional harmony

22 **B** Freely $\text{♩} = 72$

tween two Cir - cles

mp

mp

mp

25

Be - tween two

mf

mf

mp

mf

28

f

Cir - cles Be - tween

mf *f* *f*

31

two Cir - cles

mf *f*

40

stand a - lone at noon - tide wait - ing for the sun - rise,

mf
wooden pencil

mf
pizz.

mf
aggressively!

f
ord.

f
arco

mf *f* *mf*_{sub.}

43

I stand a - lone at mid - night wait - ing for the

mf
wooden pencil

mf
pizz.

mf

f *mf*_{sub.} *f*

46

sun - set. I stand a - lone at noon -

f

mf
wooden pencil

ord.
f
arco

mf
pizz.

f

mf

*mf*_{sub.} *f* *mf*_{sub.}

49

- tide wait - ing for the sun - rise, I

f

ord.

f
arco

f

f *mf*_{sub.} *f*

52 *mp*

stand a - lone at mid - night wait - ing for the sun - set. Be -

mf
wooden pencil
ord.

mf
pizz.
arco

mf
*mf*_{sub.}

57 **E** Freely ♩ = 72

tween two Cir - cles

mp

mp

mp

60

Be - tween two

mf

mf

63

Cir - cles Be - tween

f

mf

f

f

66

two Cir - cles de -

3

3

3

69

ci - sions, de - ci - sions,

mf

p

mf

p

mf

p

3

3

F ♩ = 60

73 *mf* sweetly, expressively

Here — on — this pier, the end — of the pier —

sweetly, expressively

mp

p

p

pp

III

IV

77

Of - ten — I stood and gazed at the end - less — sea The

III

3

3

pp

81

edge — of — my world, the edge — of the sea — — — — — Sus -

III

85

pen - ded be - tween now and for - ev - er

II

III

p

p

p

p

89 *f*

Now it— is clear, Pur - ga - to - ry's here

mf *f*

mf *f*

mf *f*

mf *f*

93

Here— on— this pier, the edge of e - ter - ni - ty The

mf

mf

mf

mf

mf

ff

97

thresh - hold be - tween Ce - les - ti - al spheres De -

f

101

ci - sions are made now and for - ev - er Be -

mf *p* *mp*

105 **G** Freely $\text{♩} = 72$

tween two cir - cles,

mp

mp

mp

108

Be - tween two

mf

mf

111

cir - cles, Be - tween

mf *f*

114

two cir - cles.

mf *f*

H Tempo 1 ♩=160

117

mf *f* *mf* *mf*

120

pp poco a poco cresc. *simile* *f* *simile*

122

Musical score for measures 122-123. The score is in D major (two sharps) and 3/4 time. It consists of five staves: a vocal line (top), a piano right-hand part, a piano left-hand part, a bass line, and a double bass line. The piano part features a complex rhythmic pattern of eighth and sixteenth notes with slurs. The bass line is mostly rests, with some notes in the second measure. A dynamic marking of *f* (forte) is placed below the piano part in the second measure.

124

Musical score for measures 124-125. The score is in D major (two sharps) and 3/4 time. It consists of five staves: a vocal line (top), a piano right-hand part, a piano left-hand part, a bass line, and a double bass line. The piano part features a complex rhythmic pattern of eighth and sixteenth notes with slurs. The bass line has notes in the second measure with accents (>). A dynamic marking of *f* (forte) is placed below the bass line in the second measure.

126

Musical score for measures 126-127. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble, Middle Treble, Bass, and Middle Bass. The top staff features a melody of eighth notes. The middle staff has a rhythmic accompaniment of eighth notes with slurs. The bass staff has a simple bass line with accents. The middle bass staff has a bass line with accents.

128

Musical score for measures 128-129. The score is in G major (one sharp) and 3/4 time. It consists of four staves. A dynamic marking *f* is placed above the second staff at the start of measure 129. A dynamic marking *f* is placed below the bass staff at the start of measure 129. A dynamic marking *f sub.* is placed below the bass staff at the start of measure 130. The notation includes various note values, slurs, and accents.

130

Musical score for measures 130-131. The score is in G major (one sharp) and 3/4 time. It consists of four staves. Dynamic markings *ff* are placed above the second, third, and fourth staves at the start of measure 131. A dynamic marking *f* is placed below the bass staff at the start of measure 131. A dynamic marking *ff* is placed below the bass staff at the start of measure 132. The notation includes various note values, slurs, and accents.