

Make Space for Life to Live

Music and Words by
MICHAEL JOHN TROTTA

Three-part Mixed Voices and Optional Baritone with Keyboard

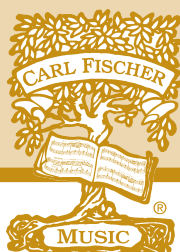
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About the Music

Make Space for Life to Live features expansive, yet accessible vocal lines perfect for the emerging choir negotiating the challenges of adolescent voice change. It offers compelling melodies and singable vocal lines interwoven with a piano accompaniment that makes subtle allusions to the main theme. The addition of the optional baritone part allows this work to be flexible enough to be an attractive choice for a wide variety of choral situations. The work may be performed as three-part mixed (omitting the baritone part) or as an SATB work with the inclusion of the baritone part throughout.

About the Text

The text for this work was written while on an extended seashore retreat several years ago. It was the product of many long walks looking out into the vastness of the sea. It was a time in my life that was immediately preceded by great personal loss and turmoil. It was in that silence, and in that space I was able to reconnect to that still, small voice within that reminded me that I was merely a part of something much bigger than myself. The text that was hewn from that experience is a reflection on the importance of allowing space in my daily life to experience the simple joy that every moment has to offer.

About the Composer

Dr. Michael John Trotta is a composer, conductor, and clinician regularly accepting commissions and conducting engagements throughout the country. As an educator, he has held positions at the middle school, high school, and university levels. As a composer he is published with Colla Voce Inc., GIA Publications, Kjos Music Company, MorningStar, Alliance and Carl Fischer Publications. He completed his Doctorate of Music Arts in choral conducting at Louisiana State University. He holds a Bachelor of Music (Music Education) and a Master of Music (Choral Conducting) from Rowan University where he studied with Dr. Z. Randall Stroope. He served on the faculty of Oklahoma State University as the Associate Director of Choral Studies and Assistant Professor of Music Education. He is currently the Director of Choral Activities and Assistant Professor of Music at Virginia Wesleyan College. For more information, a full list of works, and recorded samples visit his website (www.mjtrotta.com).

Optional Narration

Regardless of race or creed the abundance that is found in the reality of the present moment is augmented by regular exposure to the arts. The capricious nature of time in the age of immediacy is that it is entirely flexible. Experience suggests that exposure to natural beauty, such as watching sunrise unravel over the sea or a cloud formation sweep through a mountain range, allow an individual to feel part of something greater than themselves. Music has the ability to take time and slow it down, revealing to the participant their part in the whole. Taking part in choral music, whether as an audience member, singer, conductor, or composer, is an opportunity to slow down time long enough to allow the beauty of life to catch up with you.

Make Space for Life to Live

for Three-part Mixed Voices (Opt. Baritone) with Keyboard*

Words and Music by
MICHAEL JOHN TROTTA

With boundless possibility ♩ = 72

Keyboard

p *mp*

pp

Part I *mp*

To ne-ver hun - ger to ne-ver thirst sim-

Part II *mp*

To ne-ver hun - ger to ne-ver thirst sim-

8

pli - ci - ty of beau-ty in our midst. It fills my cup to

pli - ci - ty of beau-ty in our midst. It fills my cup to

* Also available for SA Voices (CM9274) and TB Voices (CM9283).

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11 *rit.* *mf*

ov - er-flowed shin - ing with the ra - di-ance of youth. Make

ov - er-flowed shin - ing with the ra - di-ance of youth. Make

rit.

14 *a tempo*

space for life to live from deep with-in your

space for life to live from deep with-in your

Part III
(opt. Bar.) *f*

Make space for life from deep with -

a tempo *mf*

17

soul what you call forth_ will come back to you, a

soul what you call forth_ will come back to you _____ a

in, from deep with - in. _____ a

20

vis - ion of your youth, _____ a mo - ment of the

vis - ion of your youth, _____ a mo - ment of the

vis - ion of your youth, _____ a mo - ment of the

23

Musical score for measures 23-24. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of a half note G#4 in measure 23 and a whole note G#4 in measure 24. The bass clef has a whole note G#3 in measure 23 and a whole note G#3 in measure 24. The piano accompaniment in the grand staff features a continuous eighth-note arpeggiated pattern in the right hand and a simple harmonic accompaniment in the left hand. The dynamic marking *mp* is present in measure 24.

truth.

truth.

truth.

mp

25

Musical score for measures 25-26. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of a half note G#4 in measure 25 and a whole note G#4 in measure 26. The bass clef has a whole note G#3 in measure 25 and a whole note G#3 in measure 26. The piano accompaniment in the grand staff features a continuous eighth-note arpeggiated pattern in the right hand and a simple harmonic accompaniment in the left hand. The dynamic marking *mp* is present in measure 25.

mp

The still - ness calls — oo —

mp

The still - ness calls — and wak - ens me to

The still - ness calls —

27

rise and greet the day

to rise and greet the day.

This musical system contains measures 27 and 28. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#). The vocal line in measure 27 has the lyrics 'rise and greet the day' with a long note on 'day' that continues into measure 28. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

29

I stretch and reach to live with - in my skin

I stretch and reach to live with - in my skin

to

This musical system contains measures 29 and 30. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#). The vocal line in measure 29 has the lyrics 'I stretch and reach to live with - in my skin' with a long note on 'skin' that continues into measure 30. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

31

to touch a place so deep with-in. To taste it all, to

to touch a place so deep with-in. To taste it all, to

touch a place so deep with-in. to taste it all, to

34

drink it in, the spark fanned in - to flame.

drink it in, the spark fanned in - to flame.

drink it in, the spark fanned in - to flame. to

37

Più mosso

to taste it___ all,___ to drink it___ in, the spark fanned in - to

to taste it___ all,___ to drink it___ in, the spark fanned in - to

taste it___ all,___ to drink it___ in,___

Più mosso

40

poco rit.

flame. This I wish for me and you, and let your dream come

flame. This I wish for me and you, and let your dream come

make space for life and let your dream come

poco rit.

43 *a tempo* *rit.*

true. _____

true. _____

true. _____

f Make

a tempo *rit.*

To ne - ver hun - ger to ne - ver thirst from deep with - in your

space for life to live _____ from deep with - in your

f Make space for life _____ from deep with -

a tempo

49

soul what you call forth_ will come back to you, a *mf*

soul what you call forth_ will come back to you — a *mf*

in, from deep with - in — a

52

vis - ion of your youth, — a mo - ment of the

vis - ion of your youth, — a mo - ment of the

vis - ion of your youth, — a mo - ment of the

55

mp

truth. Sim - pli - ci - ty of

mp

truth. Sim - li - ci - ty of beau - ty

mp

truth. Sim - pli - ci - ty of beau - ty

optional accompaniment, mm. 56–57

mp

58

p

beau - ty in our midst.

p

in our midst.

p

in our midst.

p

pp

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