

# Alvin SINGLETTON

## PraiseMaker

Text by Susan Kouguell

for SATB Chorus & Orchestra  
Full Score

**European American Music Corporation**

Miami, Florida

***PraiseMaker*** was commissioned by the Cincinnati May Festival, in celebration of its 125th Anniversary, May 1998. James Conlon, Music Director. Robert Porco, Director of Chorus. The Cincinnati May Festival is grateful to The Otto M. Budig Family Foundation for its generous underwriting of this commission.

The text by Susan Kouguell was commissioned by the composer.

### **First Performance:**

May 22, 1998  
May Festival Chorus, Robert Porco, Director  
Cincinnati Symphony Orchestra  
James Conlon, Conductor  
Music Hall, Cincinnati, Ohio

### **Instrumentation**

2 Flutes  
2 Oboes  
English Horn  
2 Clarinets in B $\flat$   
Bass Clarinet in B $\flat$   
2 Bassoons  
Contrabassoon  
4 Horns in F  
2 Trumpets in C  
3 Trombones  
Tuba  
Percussion (2 players)\*  
Harp

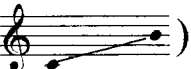
Chorus (SATB)

Strings

The Score is in C

Duration: *ca.* 20:00

\*Percussion –

Percussion 1: Crotales (1-octave set )

Percussion 2: Tubular Bells, Vibraphone

## PraiseMaker

To begin again and again  
beginning with slow resisting  
with wisdom  
of past and present souls  
whispering words  
of grace and inheritance  
how it was  
when it was  
in a world  
in our world  
where forgiveness  
is often an impossibility

who we were  
when we were  
who we are to be

counting minutes  
and living the next  
hindsight remembered  
of living and loving  
and dreaming and believing

alive the time  
in the murmur  
of these whispers

we who swirl and sing with each dawn  
hear the souls calling out  
their loving and living  
and believing and dreaming  
how it was  
when it was  
who we were  
when we were  
who we are to be

—Susan Kouguell  
(October, 1997)

# PRAISEMAKER

Text by  
Susan Kouguell

Alvin Singleton (1998)

$\text{♩} = 48$

5

The musical score for 'PRAISEMAKER' (page 5) is written for a full orchestra and vocal soloists. The orchestration includes:

- Flute 1 & 2
- Oboe 1 & 2
- English Horn
- B♭ Clarinet 1 & 2
- B♭ Bass Clarinet
- Bassoon 1 & 2
- Contra-Bassoon
- Horn in F 1, 2, 3, 4
- Trumpet in C 1, 2
- Trombone 1, 2, 3
- Tuba
- Percussion I, II
- Harp
- Vocal Soloists: Soprano (S), Alto (A), Tenor (T), Bass (B)
- Violin I, Violin II
- Viola
- Cello
- Basses

The score is in 3/4 time with a tempo of quarter note = 48. The key signature is C major. The score shows a full orchestral arrangement with various dynamics and articulations. The vocal parts (S, A, T, B) have lyrics written below them. The score includes dynamic markings such as *pp*, *mf*, *pp espr.*, and *mf*. Articulation markings include *div.* (divisi) and *unis.* (unison). The score is marked with a '5' in a box, indicating the page number.

10 15

Vln. I *div.* *pp* *mf* *pp espr.* *unis.* *div.*

Vla. *pp espr.* *pp* *mf pp espr.*

20 25

Trp. 1 *mf* *sub. pp*

Trp. 2 *mf* *sub. pp*

Trb. 1 *mf* *sub. pp*

Perc. I CROTALES (sound 2 octaves higher) *l.v.*

Perc. II T. BELLS *l.v.* *mf*

20 25

Vln. I *mf sub. pp espr.* *div.* *pp* *unis.*

Vln. II *pp tenuto, non espr.*

Vla. *mf sub. pp espr.*

30 35

Perc. I (CROT.) *mf*

Vln. I *div.* *mf* *pp espr.* *mf* *pp*

Vln. II *mf* *pp*

Vla. *pp* *mf pp espr.* *mf pp espr.*

40 45

Perc. I (CROT.)

Perc. II T. BELLS *l.v.* *mf*

Vln. I *mf* *pp espr.* *mf sub. p*

Vln. II *mf sub. p*

Vla. *pp* *mf pp espr.* *mf sub. p*

Vnc. *pp espr.* *mf sub. p*

Cb. *pp espr.* *mf sub. p*



55 60

Fl. 1 & 2  
55 *pp*

Ob. 1 & 2

Cl. 1 & 2  
*pp*

Bn. 1 & 2  
*ppp*

Hn. 1  
*ppp*

Hn. 2  
*ppp*

Hn. 3  
*ppp*

Hn. 4  
*ppp*

Trp. 1  
*tr*

Trp. 2  
*tr*

Perc. I  
(CROT.)  
*mf*

Perc. II  
*lv*

Harp  
*pp*

55 60

Vln. I  
55 *sub. ppp tenuto, non espr.*

Vln. II  
55 *sub. ppp tenuto, non espr.*

Bn. 1 & 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

65

70

S

A

T

B

64

65

70

*pp*

To be-gin a-gain and a-gain, to be-gin a-gain and a-gain,

S

A

T

B

71

75

*f*

*p*

to be-gin a-gain and a-gain, to be-gin a-gain and a-

Hn. 1

Hn. 3

Trb. 1

Trb. 2

Trb. 3

Tuba

77

80

*p espr.*

S

A

T

B

77

80

gain

gain

gain

gain

be-gin-ning with slow

be-gin-ning with slow

be-gin-ning with slow

be-gin-ning with slow



90

Fl. 1 & 2  
Ob. 1 & 2  
Eng. Hn.  
Cl. 1 & 2  
Bass Cl.  
Bn. 1 & 2

90

S  
A  
T  
B

of past and pres-ent souls... whis - per-ing words of grace and in - her -

of past and pres-ent souls... whis - per-ing words of grace and in - her -

of past and pres-ent souls... whis - per-ing words of grace and in - her -

of past and pres-ent souls... whis - per-ing words of grace and in - her -

95

100

Fl. 1 & 2  
Cl. 1 & 2  
Perc. I  
Perc. II

2.  
ppp attack imperceptibly  
morendo al niente

2.  
ppp attack imperceptibly  
morendo al niente

CROTALES l.v.  
mf

T. BELLS l.v.  
mf

95

100

S  
A  
T  
B

it-ance... how it

it-ance... how it

it-ance... how it

it-ance... how it

95

100

Vln. I  
Vln. II  
Vla.  
Vnc.  
Cb.

95

100

unis.  
p ten., espr.

unis.  
p ten., espr.

unis.  
p ten., espr.

p ten., espr.

p ten., espr.

95

p ten., espr.

105

T. BELLS

Perc. II *mp* *lv*

Harp *mp* *lv*

105

S  
was when it was in a world in our world where for-give-ness is of-ten an im-pos-si-bil-i-ty

A  
was when it was in a world in our world where for-give-ness is of-ten an im-pos-si-bil-i-ty

T  
was when it was in a world in our world where for-give-ness is of-ten an im-pos-si-bil-i-ty

B  
was when it was in a world in our world where for-give-ness is of-ten an im-pos-si-bil-i-ty

105

Vln. I *mp* *sempre espr.* *div.*

Vln. II

Vla.

Vnc.

Cb.

102

Perc. I (CROT.) 110 *mp*

Perc. II (T. BELLS) 108 VIBES *mp*

Harp 108 *espr.*

S 110 *mp* how it was when it was in a world in our

A *mp* how it was when it was in a world in our

T *mp* how it was when it was in a world in our

B *mp* how it was when it was in a world in our

Vln. I 108 *mp sempre espr.* *unis.* 110

Vln. II

Vla. *mp sempre espr.*

Vnc. *mp sempre espr.*

Cb. 108 *mp sempre espr.*

115 120

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Trb. 3

Tuba

Harp

115 120

S

A

T

B

world where for-give-ness is of-ten an im-pos-si-bil-i-ty

115 120

Vln. I

Vln. II

Vla.

Vnc.

Cb.

div.

unis.

pizz.

This musical score page features the following instruments and parts:

- Fl. 1 & 2:** Flute parts with a *ff* dynamic and a *sub. p* dynamic.
- Ob. 1 & 2:** Oboe parts with a *ff* dynamic and a *sub. p* dynamic.
- Eng. Hn.:** English Horn part with a *ff* dynamic and a *sub. p* dynamic.
- Cl. 1 & 2:** Clarinet parts with a *ff* dynamic and a *sub. p* dynamic.
- Bass Cl.:** Bass Clarinet part with a *ff* dynamic and a *sub. p* dynamic.
- Hn. 1-4:** Horn parts (1-4) with a *f* dynamic.
- Trp. 1-2:** Trumpet parts (1-2) with a *f* dynamic.
- Trb. 1-3:** Trombone parts (1-3) with a *f* dynamic.
- Tuba:** Tuba part with a *f* dynamic.

The score includes various musical notations such as dynamics (*ff*, *f*, *sub. p*), articulation marks (accents), and slurs. The woodwind parts feature complex rhythmic patterns, while the brass parts are more melodic and sustained.

130

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Cl. 1 & 2

Bass Cl.

B

*p*

3

3

3

3

who we are when we were — who we are — to be —

130

Vln. I

Vln. II

Vla.

Vnc.

Cb.

*p espr.*

*p espr.*

*p espr.*

*p espr.*

*arco*

*p espr.*

Cl. 1 & 2

Bn. 1 & 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

*ff*

*ff*

*ff*

*ff*

*ff*

T

*p*

3

3

3

3

who we are when we were — who we are — to be —

B

3

3

3

3

who we are when we were — who we are — to be —

131

Vln. I

Vln. II

Vla.

Vnc.

Cb.

Cl. 1 & 2

Bn. 1 & 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Trb. 1

Trb. 2

Trb. 3

Tuba

Perc. I

Perc. II

133

133

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*f*

*f*

*f*

*f*

CROTALES  
*l.v.*

VIBES  
*p*

Ob. 1 & 2

Cl. 1 & 2

Perc. I

Perc. II

S

A

138

138

*p*

10

10

10

10

10

10

1.

10

10

*p*

*p*

3

3

3

3

who we were

when we were—

who we were

when we were—

who we are—

to be—

140

Fl. 1 & 2 *p* 10 40 10 10

Ob. 1 & 2 *p* 10 10

Cl. 1 & 2 10 10

Bn. 1 & 2 *p* 10 10

Perc. I

Perc. II

S  
A

140

who we are \_\_\_\_\_ to be \_\_\_\_\_ who we were when we were \_\_\_\_\_

who we were when we were \_\_\_\_\_ who we are \_\_\_\_\_ to be \_\_\_\_\_

Fl. 1 & 2 *p* 10 10

Ob. 1 & 2 1. 10 10 10

Cl. 1 & 2 1. 10 10 10

Bn. 1 & 2 1. 10 2. *pp*

C-Bn. *pp*

Hn. 1

Hn. 2 *p* *poco*

Hn. 3 *p* *poco*

Hn. 4 *p* *poco*

Perc. I *mf*

Perc. II *mf*

Harp *p*

S  
A

142

who we are \_\_\_\_\_ to be \_\_\_\_\_ who we are \_\_\_\_\_ to be

who we are \_\_\_\_\_ to be

Vnc. *pizz.* *p*

Cb. *pizz.* *p*

142

145

Bn. 1 & 2

C-Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Harp

*poco*

*poco*

*poco*

*poco*

*poco*

*sim.*

145

S

A

T

B

Vnc.

Cb.

count - ing min - utes

count - ing min - utes

count - ing min - utes

count - ing min - utes

count - ing min - utes

count - ing min - utes

Bn. 1 & 2

C-Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Harp

S

A

T

B

and liv - ing the next hind-sight

count - ing min - utes

Vnc.

Cb.

151

Bn. 1 & 2

C-Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Harp

S

A

T

B

Vnc.

Cb.

151

*p*

*poco*

*p*

*poco*

*p*

*poco*

*p*

*poco*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

and liv - ing the next hind - sight

count - ing min - utes

and liv - ing the next hind - sight

count - ing min - utes

and liv - ing the next hind - sight

count - ing min - utes

and liv - ing the next hind - sight

count - ing min - utes

and liv - ing the next hind - sight

count - ing min - utes

Fl. 1 & 2  
154

Ob. 1 & 2

Eng. Hn.  
154

Cl. 1 & 2

Bass Cl.

Bn. 1 & 2

C-Bn.  
154

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Harp

154

155

S

A

T

B

*mp* and liv - ing the next hind - sight re - mem - bered *poco*

*mp* and liv - ing the next hind - sight re - mem - bered *poco*

*mp* and liv - ing the next hind - sight re - mem - bered *poco*

*mp* and liv - ing the next hind - sight re - mem - bered *poco*

155

Vnc.

Cb.

154

*poco* *l.v.*

*poco* *l.v.*

Fl. 1 & 2  
157

Ob. 1 & 2

Eng. Hn.  
157

Cl. 1 & 2

Bass Cl.

Bn. 1 & 2

C-Bn.  
157

sub. p

ff

sub. p

sub. p

ff

sub. p

sub. p

ff

sub. p

p

p

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Perc. I

Perc. II

157

CROTALES

VIBES

ff

ff

p

p

p

p

Bn. 1 & 2  
C-Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

S  
A  
T  
B

*mf* of liv - ing and lov - ing and  
*mf* of liv - ing and lov - ing and  
*mf* of liv - ing and lov - ing and  
*mf* of liv - ing and lov - ing and

Vln. I  
Vln. II  
Vla.

161  
*mf*  
*div. pizz.*  
*mf*  
*sim.*  
*mf*

165

S  
A  
T  
B

dream - ing and be - liev - ing - of liv - ing and lov - ing and dream - ing and be - liev - ing  
dream - ing and be - liev - ing - of liv - ing and lov - ing and dream - ing and be - liev - ing  
dream - ing and be - liev - ing - of liv - ing and lov - ing and dream - ing and be - liev - ing  
dream - ing and be - liev - ing - of liv - ing and lov - ing and dream - ing and be - liev - ing

165

Vln. I  
Vln. II  
Vla.

164  
*mf*  
*mf*  
*mf*

Bn. 1 & 2  
C-Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

167

170

S  
A  
T  
B

of liv - ing and lov - ing and dream - ing and be - liev - ing

167

170

Vln. I  
Vln. II  
Vla.  
Vnc.

173

175

180

*pp* *mf* *pp espr.* *mf*

*arco unis.* *div.* *unis.*

*pp* *mf* *pp espr.* *mf*

*pp* *mf* *pp espr.* *mf*

*arco* *div.* *unis.*

*pp* *mf* *pp espr.* *mf*

Vln. I  
Vln. II  
Vla.  
Vnc.

182

185

190

*pp* *mf* *pp espr.* *mf*

*pp* *mf* *pp espr.* *mf*

*pp espr.* *pp* *mf* *pp espr.* *mf*

*pp espr.* *pp* *mf* *pp espr.* *mf*

*div.* *unis.* *div.* *unis.*



200 205

Ob. 1 & 2 *mf* *sub. pp*

Eng. Hn. *mf* *sub. pp*

Trp. 1

Trp. 2

Trb. 1

Perc. I CROTALES *mf*

Perc. II T. BELLS *mf*

200 205

S *pp*  
a - live — the time —

A *pp*  
a - live — the time —

200 205

Vln. I *pp tenuto, non espr.* *unis.*

Vln. II *pp tenuto, non espr.* *unis.*

Vla. *pp tenuto, non espr.* *unis.*

Vnc. *pp tenuto, non espr.* *unis.*

210

Perc. I *mf*

210

S in the mur-mur of these whis - pers —

A in the mur-mur of these whis - pers —

T *pp*  
a - live — the time —

B *pp*  
a - live — the time —

210

Vln. I 208

Vln. II

Vla.

Vnc. 208

215

Perc. I

215

S

a - live — the time — a - live — the

A

a - live — the time — a - live — the

T

in the mur - mur of these whis - pers

B

in the mur - mur of these whis - pers

Vln. I

215

Vln. II

Vla.

Vnc.

215

220

Perc. I

225

Perc. II

T. BELLS  
*l.v.* *l.v.*

*mf*

220

225

S

time — a - live — the time —

A

time — a - live — the time —

T

a - live — the time —

B

a - live — the time —

Vln. I

220

225

Vln. II

Vla.

Vnc.

220



235 240

Fl. 1 & 2  
235  
*pp*

Ob. 1 & 2  
*pp*

Cl. 1 & 2

Hn. 1

Hn. 3

Trp. 1

Trp. 2

Perc. I  
CROTALES  
*mf*

Perc. II  
235  
*lv.*

Harp  
235  
*pp*  
*lv.*  
*sim.*

235 240

Vin. I  
235  
*sub. ppp*  
*tenuto, non espr.*

Vin. II  
235  
*sub. ppp*  
*tenuto, non espr.*

245

250

Fl. 1 & 2  
Ob. 1 & 2  
Hn. 1  
Hn. 3  
Trb. 1  
Trb. 2  
Trb. 3  
Tuba  
Perc. I  
Perc. II

243

*pp* *poco* *pp* *mp*

*pp* *poco* *pp* *mp*

*pp* *poco* *pp* *mp*

*pp* *poco* *pp* *mp*

*pp* *poco* *pp* *mp*

*pp* *poco* *pp* *mp*

CROTALES *p* *l.v.*

VIBES *p* *l.v.*

245

250

Vla.  
Vnc.  
Cb.

243

*ppp* *dim.*

*ppp* *dim.*

*ppp* *dim.*

255

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bn. 1 & 2  
C-Bn.  
Perc. I  
Perc. II  
Harp

251

*p*

*p*

*p*

*p*

*p*

*p*

*p* *l.v.* *sim.*

260

Fl. 1 & 2  
259

Ob. 1 & 2

Cl. 1 & 2

Bn. 1 & 2  
(2.)

C-Bn.  
259

Perc. I  
*p*

Perc. II  
259 *p*

Harp

259

260

S  
*p* 3

A  
*p* 3

T  
*p* 3

B  
*p* 3

259

we who swirl and sing with each dawn—

we who swirl and sing with each dawn—

we who swirl and sing with each dawn—

we who swirl and sing with each dawn—

265

Fl. 1 & 2  
264

Ob. 1 & 2

Cl. 1 & 2

Bn. 1 & 2  
(2.)

C-Bn.

Perc. I  
264

Perc. II  
264

265

S  
5  
*mf* *sub. p* *mf* *p*  
hear the souls call - ing - out their lov - ing and liv - ing be -

A  
5  
*mf* *sub. p* *mf* *p*  
hear the souls call - ing - out their lov - ing and liv - ing be -

T  
5  
*mf* *sub. p* *mf*  
hear the souls call - ing - out

B  
5  
*mf* *sub. p* *mf*  
hear the souls call - ing - out

265

Vln. I  
264

Vln. II

Vla.

Vnc.

*pp tenuto, non espr.*

*pp tenuto, non espr.*

*pp tenuto, non espr.*

*pp tenuto, non espr.*

264

270

Trp. 1 *f pp ff*

Trp. 2 *f pp ff*

Perc. II T. BELLS *f ff*

Harp *f ff*

270

S liev - ing and dream - ing

A liev - ing and dream - ing

T *p* their lov - ing and liv - ing — be - liev - ing and dream - ing

B *p* their lov - ing and liv - ing — be - liev - ing and dream - ing

270

Vln. I *p*

Vln. II *p*

Vla. *p*

Vnc. *p*

275

Fl. 1 & 2 *à2*

273 *ppp attack imperceptibly*

Trp. 1 *ff pp ffff*

Trp. 2 *ff pp ffff*

Perc. II

Harp

275

S *ppp espr.* how it was when it was who we

A *ppp espr.* how it was when it was who we

T *ppp espr.* how it was when it was who we

B *ppp espr.* how it was when it was who we

280 CROTALES 285

Perc. I VIBES *l.v.*

Perc. II *mp*

Harp *l.v.*

*mp*

279

280 285

S  
were when we were \_\_\_\_\_ who we are to be \_\_\_\_\_

A  
were when we were \_\_\_\_\_ who we are to be \_\_\_\_\_

T  
were when were \_\_\_\_\_ who we are to be \_\_\_\_\_

B  
were when were 3 \_\_\_\_\_ who we are to be \_\_\_\_\_

280 285

Vln. I *mp*

Vln. II *ten., espr.*

Vla. *mp*

Vnc. *ten., espr.*

Cb. *mp*

279 *ten., espr.*

Perc. II

286

Harp

*espr.*

286

S

*mp molto espr.*

how it was when it was who we were when we were who we are who we are to

A

*mp molto espr.*

how it was when it was who we were when we were who we are who we are to

T

*mp molto espr.*

how it was when it was who we were when were who we are who we are to

B

*mp molto espr.*

how it was when it was who we were when were who we are who we are to

290

Vln. I

286

Vln. II

Vla.

Vnc.

Cb.

286

290

*div*

Bn. 1 & 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

*ppp*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*

*poco*  
*poco*  
*poco*  
*poco*

Trp. 1  
Trp. 2  
Trb. 1  
Trb. 2  
Trb. 3  
Tuba

*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*ffff*  
*ffff*  
*ffff*  
*ffff*  
*ffff*  
*ffff*

Harp

*l.v.*  
*f*

S  
A  
T  
B

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

be  
be  
be  
be

Vln. I  
Vln. II  
Vla.  
Vnc.  
Cb.

*unis.*  
*sub. f*  
*sub. f*  
*sub. f*  
*sub. f*  
*sub. f*  
*pizz.*  
*sub. f*

*ppp attack imperceptibly*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*  
*ppp attack imperceptibly*

*div.*

Atlanta April 6, 1998

# The Music of Alvin Singleton

<b>After Fallen Crumbs</b>	Orchestra
<b>Again</b>	Chamber Orchestra
<b>Akwaaba</b>	Chamber Ensemble
<b>Alleluia</b>	Female Chorus
<b>Apple</b>	Clarinet Quartet
<b>Argoru I</b>	Piano Solo
<b>Argoru II</b>	'Cello Solo
<b>Argoru III</b>	Flute Solo
<b>Argoru IV</b>	Viola Solo
<b>Argoru Va</b>	Bass Clarinet Solo
<b>Argoru Vb</b>	Alto Flute Solo
<b>Argoru VI</b>	Marimba Solo
<b>Be Natural</b>	Three Bowed Instruments
<b>Bernsteinlied</b>	Voice & Chamber Ensemble
<b>Between Sisters</b>	Voice & Chamber Ensemble
<b>Blueskonzert</b>	Piano & Orchestra
<b>Cara mia Gwen</b>	Orchestra
<b>Changing Faces</b>	Piano Solo
<b>Cinque</b>	Piano Solo
<b>Dream Sequence</b>	Voice & Chamber Orchestra
<b>Durch alles</b>	Orchestra
<b>Ein Kleines Volkslied</b>	Chamber Ensemble
<b>Eine Idee ist ein Stück Stoff</b>	String Orchestra
<b>Epitaph</b>	Chorus
<b>Et Nunc</b>	Chamber Ensemble
<b>Even Tomorrow</b>	Orchestra
<b>Extension of a Dream</b>	Two Percussion
<b>Fallen Crumbs</b>	Male Chorus
<b>Fifty Times Around the Sun</b>	Clarinet & Piano
<b>56 Blows (Quis Custodiet Custodiet?)</b>	Orchestra
<b>Gloria from Messa</b>	Voice, Choir & Chamber Ensemble
<b>Gospel</b>	Chorus
<b>In Our Own House</b>	Chamber Ensemble
<b>Inside-Out</b>	Piano Four Hands
<b>Intezar</b>	String Trio
<b>Kwitana</b>	Chamber Orchestra
<b>La Flora</b>	Chamber Ensemble
<b>Messa</b>	Voice, Choir & Chamber Ensemble
<b>Mutations</b>	Piano Solo
<b>Necessity is a Mother</b>	Voices & Contrabass
<b>PraiseMaker</b>	Chorus & Orchestra
<b>Search</b>	Voice & Chamber Ensemble
<b>A Seasoning</b>	Voice & Chamber Ensemble
<b>Secret Desire to be Black</b>	String Quartet
<b>Shadows</b>	Orchestra
<b>Sinfonia Diaspora</b>	Orchestra
<b>Sing to the Sun</b>	Narrator, Choir & Chamber Ensemble
<b>Somehow We Can</b>	String Quartet
<b>String Quartet No. I</b>	String Quartet
<b>Such a Nice Lady</b>	Chamber Ensemble
<b>Le Tombeau de Petit Prince</b>	Harpsichord Solo
<b>Umoja - Each One of Us Counts</b>	Narrator & Orchestra
<b>Woodwind Quintet</b>	Chamber Ensemble
<b>The World is Here with Me</b>	Female Chorus & Piano
<b>A Yellow Rose Petal</b>	Orchestra

Photo: Joanna Eldredge Morrissey

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