

Moments
from

SINGING HEART

Image Music XII
from
Notes from the Center of the Earth

(by K'os Naahaabii)

for

Choir
(SATB)

GREG A STEINKE

SCORE

FRONTISPIECE

“Good talk comes from a singing heart.”

Old Native American Saying

Texts for

SINGING HEART
(Image Music XII)

(--Apache Morning Song)

**“LOOK UP, MORNING HAS COME!
ANY WRONG THOUGHT OR IMPROPER ACTION
WENT DOWN WITH YESTERDAY’S SUN.
A NEW DAY HAS COME UP. THE PAST
IS FORGOTTEN; START OVER WITH THIS DAY.”**

WHICH

Often I am asked by a brother or sister
Who comes from one tribe or another
Why many of my verse do not sound
As if they were “Indian.”

I wonder about that question
As I study the blueness of a different
Sky . . . at least different than it was yesterday,
And the only answer I can find is --
Are we not all people of the Earth?

ONE

Standing here on the brink
Of forever, balanced upon
The edge of eternity, one
Feels the loss of something
Which one cannot define.

There is a void of celestial
Numbness, of sharing, of love,
Of acceptance, of knowing.

So much has come.
So much has gone.
So much is to come.
So much more to go.

The Sun is rising again.
The Shadows deep within
That void below begin
To dissipate, and one
Is able to see the bottom . . .
There is nothing but each other
And what we can share with another,
Or each other, one to one, to one.

The loss is ours

DON'T WE

They say there are
No such things as
Indian devil spirits.
But we know differently,
Don't we

They say there are
No such things as
Good Indian spirits
But we know differently,
Don't we

THE DISTANCE OF A MOMENT

Every day becomes a mile.
Another mile from forgotten
Places, happenings, people.
Every mile becomes a day
Which becomes clouded
By the distance of a moment
From which there is no turning back.
Only the young can

What is the distance
Of a moment?

SHADOWS

It is getting late again.
I have been thinking of what
One friend said about the shadows. . .
They do, Bill. They move out
From beneath all things and spread
Out across the face of the Earth.

But then, too, I have often thought
That it was the Sun's shadow which
Places darkness upon the Earth;
Then, as I became older, I thought
It was the rhetoric of man
Which placed the shadows upon the Earth.
But, again, Bill, what are shadows?

LIKE QUESTIONS

Like all questions
Which give rise to other questions. . .
What breadths and heights
Can a man's emotions reach before
The intoxications kill?

THE BITTER ROOTS OF PEACE

Long ago. . . I remember a person
Who sat and told me
Stories of an age gone from man
But remembered by those few
Who live within the spectrums
Of endless memories.
The memories of that person
Bring longing, straining emotions.
And the bitter roots of peace
Sear the lips and tongue--and parch
Reasons for tomorrow.
And yet, always,
Tomorrow comes.

K'os Naahaabii
(Don Jordan)

from *NOTES FROM THE CENTER OF THE EARTH*
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Program Notes

The composer has not tried to be "Indian" in creating these pieces but rather to create the "Image" each poem seems to invoke from his own experience. While making no apology for perhaps "Indian-like" references in the creation of these pieces, the composer realizes he can't be "Indian" because he isn't of that culture. Nonetheless, these poems evoked strong images and feelings, and it is hoped they have been successfully captured for others listening to them as well.

GAS

Note: While the composer prefers these pieces be done as a whole set (the number of them and the musical structures being symbolically significant), nonetheless, he doesn't object to them being done singly or as a set of fewer number.

Duration:

Dedicated
to
K'os Naahaabii

SINGING HEART

(Image Music XII)

from
Notes from the Center of the Earth
for
Choir

Words:
K'os Naahaabii

Music:
Greg A Steinke

(- - Apache Morning Song)

$\bullet = 60$

1 *pp*, da lontano*

Soprano
Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

Alto
p
LOOK

Tenor
p
LOOK

Bass
pp, da lontano*

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

*Chant-like, like a drum;
half-spoken, half-sung.

4

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

UP, MOR - NING HAS COME!

UP, MOR - NING HAS COME!

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

sub. p

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

sub. mp

AN - Y WRONG THOUGHT — OR IM - PROP - ER AC - TION WENT DOWN WITH YES - TER - DAY'S

sub. mp

AN - Y WRONG THOUGHT — OR IM - PROP - ER AC - TION WENT DOWN WITH YES - TER - DAY'S

sub. p

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

8

dim.

Thum, Thum, Thum, Thum, Thum, Thum, Thum. *mf*

pp, cresc.

SUN. Thum, Thum, Thum, Thum, Thum, Thum,

pp, cresc.

SUN. Thum, Thum, Thum, Thum, Thum, Thum,

dim.

mf

Thum, Thum, Thum, Thum, Thum, Thum, Thum. A

11

NEW DAY HAS COME UP. — THE PAST — IS FOR - GOT - TEN;

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

NEW DAY HAS COME UP. — THE PAST — IS FOR - GOT - TEN;

14

START OV ER WITH THIS DAY. LOOK UP, MOR-NING HAS

Thum, Thum, Thum, Thum, Thum, Thum, Thum. LOOK UP, MOR-NING HAS

Thum, Thum, Thum, Thum, Thum, Thum, Thum. LOOK UP, MOR-NING HAS

START OV ER WITH THIS DAY. LOOK UP, MOR-NING HAS

f *mf* *f* *f* *f* *f*

17

COME! AN-Y WRONG THOUGHT OR IM-PROP-ER AC-TION WENT DOWN WITH YES-TER-DAY'S

COME! Thum, Thum, AN-Y WRONG THOUGHT OR IM-PROP-ER AC-TION WENT DOWN WITH YES-TER-DAY'S

COME! AN-Y WRONG THOUGHT OR IM-PROP-ER AC-TION WENT DOWN WITH YES-TER-DAY'S

COME! Thum, Thum, AN-Y WRONG THOUGHT OR IM-PROP-ER AC-TION WENT DOWN WITH YES-TER-DAY'S

f *f* *f* *f*

20

SUN. Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, A

SUN. Thum, Thum, Thum, Thum, Thum, Thum, Thum, A

SUN. Thum, Thum, Thum, Thum, Thum, Thum, Thum, A

SUN. Thum, Thum, Thum, Thum, Thum, Thum, Thum, A

p *mp, cresc.* *f* *p, cresc.* *f* *p, cresc.* *mp, cresc.* *f*

23

NEW DAY Thum, HAS COME UP.

NEW DAY Thum, HAS COME UP. Thum,

NEW DAY Thum, HAS COME UP. Thum,

NEW DAY Thum, HAS COME UP.

26

Thum, Thum, Thum, THE PAST IS FOR-GOT-TEN; START OV-ER WITH THIS

Thum, Thum, Thum, THE PAST IS FOR-GOT-TEN, START OV-ER

Thum, Thum, Thum, THE PAST IS FOR-GOT-TEN, START OV-ER

Thum, Thum, Thum, THE PAST IS FOR-GOT-TEN; START OV-ER WITH THIS

29

DAY. LOOK UP.

THIS DAY. LOOK UP. Thum, Thum, Thum, Thum,

THIS DAY. LOOK UP. Thum, Thum, Thum, Thum,

DAY. LOOK UP.

33 *pp* *sub. p*

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

MOR-NING HAS COME! AN - Y WRONG THOUGHT OR IM-PROP-ER

MOR-NING HAS COME! AN - Y WRONG THOUGHT OR IM-PROP-ER

36 *mf* *dim.*

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

AC - TION WENT DOWN WITH YES - TER-DAY'S SUN, Thum, Thum,

AC - TION WENT DOWN WITH YES - TER-DAY'S SUN. Thum, Thum,

39 *mf* *mf* *mp* *mp*

A NEW DAY HAS COME UP. THE

A NEW DAY HAS COME UP. THE

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

42

PAST — IS FOR-GOT - TEN START OV - ER WITH THIS DAY. — Thum, *sub. p*

PAST — IS FOR-GOT - TEN START OV - ER WITH THIS DAY. — Thum, *sub. p*

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

45

ad libitum ON CUE: fade and into

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

ad libitum

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

p *ad libitum*

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

p *ad libitum*

Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum, Thum,

48

S & A speak at random: "The past is forgotten; Start over with this day."

ON CUE: fade and into

Thum, Thum, Thum, Thum, —

T & B speak at random: "The past is forgotten; Start over with this day."

Thum, Thum, Thum, Thum, —

*TUTTI: fade speaking into whisper and fade. As choir fades, make "fake" motions as if moving away from one another to go about the "day's business."

Words:
K'os Naahaabii

Music:
Greg A Steinke

DON'T WE

♩ = 80

mp

Soprano I/Alto I

Choir I

Tenor I/Bass I

mp

They

They

a2 p

Soprano II/Alto II

Choir II

Tenor II/Bass II

a2 p

*Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

*Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

5

say _____ there are no such things as In - di - an de - vil - spi - rits. But we know dif - ferent - ly

say _____ there are no such things as In di an - de - vil spi - rits. But we know dif - ferent ly

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

10

mf *Don't we... Don't we, Don't we, Don't we, Don't we,

p a2 Don't we, Don't we, Don't we, Don't we,

dim.

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

dim.

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

*Do not say as a question!!

15

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

mp They say — there are no such things as Good In - di - an spi - rits - But

mp They say — there are no such things as Good In - di an spi -- rits. But

20

dim.

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

dim.

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we, Don't we,

mf

we know dif-ferent-ly *Don't we...

we know dif-ferent ly *Don't we...

*Do not say as a question!!

25

Sub. *f* *dim.* *pp* Sub. *f*

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we...

Sub. *f* *dim.* *pp* Sub. *f*

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we...

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we...

Sub. *f* *dim.* *pp* Sub. *f*

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we...

Sub. *f* *dim.* *pp* Sub. *f*

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we...

Don't we, Don't we, Don't we, Don't we, Don't we, Don't we...

*Baritones may need to help here.

30

unis. *f* **G.P.** *mf*

Don't we, Don't we, Don't we, Don't we,

unis. *f* **G.P.** *mf*

Don't we, Don't we, Don't we, Don't we,

f unis. *f* **G.P.** *mf*

Don't we... Don't we, Don't we, Don't we, Don't we,

f unis. *f* **G.P.** *mf*

Don't we... Don't we, Don't we, Don't we, Don't we,

Repeat 2-3 times

35

f **G.P.** *f* , *f*

Don't we, Don't we, *Don't we? ***Sh

f **G.P.** *f* , *f*

Don't we, Don't we, *Don't we? ***Sh

f **G.P.** *p* , *f*

Don't we, Don't we, **Don't we? ***Sh

f **G.P.** *p* , *f*

Don't we, Don't we, **Don't we? ***Sh

* Loud chant as a question.
 ** Loud stage whisper as a question.
 *** Slowly bring hands up to face as if to hide it.

**Don't we?_____

***Sh_____