

Commissioned by the Flower Mound High School Jaguar Chorale
Dr. Mark Rohwer, Conductor

when god decided to invent

For Keith Koehlmoos and Dagan Hanson

E.E. Cummings

Joshua Shank

With rubato ♩ = c. 60

Soprano Saxophone (concert pitch)

Finger Cymbals

9

mp

when god de-cid-ed to in-vent _____ ev - 'ry - thing he took one _____

mp

when god de-cid-ed to in-vent _____ ev - 'ry - thing he took one

mp

when god _____ ev - 'ry - thing one

mp

when god _____ ev - 'ry - thing one

"when god decided to invent" Copyright 1944, (©) 1972, 1991

by the Trustees for the E. E. Cummings Trust,

from COMPLETE POEMS: 1904-1962 by E. E. Cummings, edited by George J. Firmage.

Used by permission of Liveright Publishing Corporation.

© Copyright 2006 by Santa Barbara Music Publishing Inc., for all countries

Printed in the U.S.A.

breath big-ger than a cir - cus - tent and ev - 'ry - thing be - gan

breath big-ger than a cir - cus - tent and ev - 'ry - thing be - gan

breath and ev - 'ry - thing be -

breath and ev - 'ry - thing be -

15 Undulating (same tempo)

mf

For Perusal Only

mf

gan one breath, one breath, one

gan one breath, one breath, one

mf one

one

simile

breath, one breath, one breath, one

simile

breath, one breath, one breath, one

20

simile

breath, one breath, one breath, one

breath, one breath, one breath, one

breath, one breath, one breath, one

breath, one breath, one breath, one

21

mf placidly

one breath, one breath, one breath, one

breath, one breath, one breath, one

breath, one breath, one breath, one

breath, one breath, one breath, one

breath, one breath, one breath, one

28

breath, one breath, one *f* breath, one

breath, one breath, one *f* breath, one

breath, one breath, one *f* breath, one

breath, one breath, one *f* breath, one

breath, one breath, one *f* breath, one

For Perusal Only

breath, one breath, one breath, hawh, *ff*

breath, one breath, one breath, hawh, *ff*

breath, one breath, one breath, hawh, *ff*

breath, one breath, one breath, hawh, *ff*

breath, one breath, hawh, *ff*

32

ff

hawh,

hawh,

hawh,

hawh,

hawh,

For Perusal Only

30

ff

oh,

oh,

oh,

oh,

oh,

stringendo

rit.

stringendo

rit.

stringendo

rit.

stringendo

rit.

40 In 2 $\text{♩} = c. 60$ 43

when man, _____

when man, _____ when

when man, _____ when man, _____

49

mp when man _____ de - ter - mined to de -

mp when man _____ de - ter - mined to de -

man, _____ when man _____ de - ter - mined to de -

_____ when man _____ de - ter - mined to _____

For Perusal Only

53

mf

stroy him - self he picked the was of shall

stroy him - self he picked the was of shall

stroy, de - stroy, de - stroy, de -

de - stroy, de - stroy, de - stroy,

For Perusal Only

57

and find - ing on - ly why smashed it in - to be -

and find - ing on - ly why smashed it in - to be -

stroy, de - stroy, de - stroy,

de - stroy, de - stroy, de - stroy,

cause sh

cause sh

mf la

mf la

For Perusal Only

ff

f sempre sha la la la la la la la la la la la la la la la la

f sempre sha la la la la la la la la la la la la la la la la

f sempre la

f sempre la

© protection

86

la la la la la la la la

la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) sing "la" notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

For Perusal Only

Musical score for the second system, featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) sing "la" notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

This system contains five staves. The top staff is a vocal line with a melodic line of eighth notes. The second and third staves are vocal lines with long, sustained notes, each with the syllable "la" written below. The fourth staff is a vocal line with a rhythmic pattern of eighth notes, with "la" syllables written below. The fifth staff is a piano accompaniment line with a rhythmic pattern of eighth notes, also with "la" syllables written below.

For Perusal Only

This system contains five staves. The top staff is a vocal line with a melodic line, including a triplet of eighth notes marked with a "3" and a measure number "98" in a box. The second, third, and fourth staves are vocal lines with long, sustained notes, each with the syllable "hawh," written below. The fifth staff is a piano accompaniment line with a rhythmic pattern of eighth notes, with "la" syllables written below.

la la la la la la la la la

Burnsville, December 2005

About the composer

Born in 1980, Joshua Shank is quickly becoming recognized as a talented and innovative young composer whose music has been widely performed by high school and professional ensembles alike. He received his undergraduate degree in Vocal Music Education from Luther College in Decorah, Iowa.

In 2002, Joshua became the youngest composer ever awarded the Raymond W. Brock Student Composition Award by the American Choral Directors Association. The winning piece, *Musica animam tangens* (written at the age of 20), was premiered at the 2003 ACDA National Convention.

Visit www.sbmp.com to listen to a recording of this piece and to see and hear additional titles by Joshua Shank.

The Text

By E.E. Cummings (1894-1962)
From *1 x 1 [One Times One]*

when god decided to invent
everything he took one
breath bigger than a circustent
and everything began

when man determined to destroy
himself he picked the was
of shall and finding only why
smashed it into because

Note from the composer

I thought a lot about what the creation of the world would actually be like. Would it be something so vast and epic that it might be perceived with some degree of violence? Or would it be meticulously planned and lovingly, playfully executed? I chose the latter and, because of that, my "creation" music is more intimate than larger-than-life. The last chord (and what comes after it) is meant to sound "transformative." For some reason, the ending is always the last thing I write and by the time I got there the arc of the piece was "creation/destruction/re-creation." This final chord is the creator taking control of the creation again.

Performance notes

The closer the harmonies, the less vibrato should be used. Staggered breathing should be employed throughout with no apparent break in the musical line unless specified.

Range

S1 S2 A1 A2 T1 T2 B1 B2

Soprano saxophone part: SBMP 693.1