

Matthew Tiramani

THE TWILIGHT PEOPLE

for SSAATTBB choir, unaccompanied

PREVIEW

The Twilight People

It is a whisper among the hazel bushes;
It is a long, low, whispering voice that fills
With a sad music the bending and swaying rushes;
It is a heart beat deep in the quiet hills.

Twilight people, why will you still be crying,
Crying and calling to me out of the trees?
For under the quiet grass the wise are lying,
And all the strong ones are gone over the seas.

And I am old, and in my heart at your calling
Only the old dead dreams a-fluttering go;
As the wind, the forest wind, in its falling
Sets the withered leaves fluttering to and fro.

Composer's Notes

"The Twilight People" was written during a time of great difficulty for me. I was frustrated with my life's direction, my musical output, and my economic standing. I reconnected with this old text by Seumas O'Sullivan and wrote this piece as an emotional response, which reminded me of why I chose to pursue music composition in the first place. Throughout the process, I drew inspiration from Chopin, another troubled composer, and his so-called "Raindrops" Prelude.

"He saw himself drowned in a lake. Heavy drops of icy water fell in a regular rhythm on his breast, and when I made him listen to the sound of the drops of water indeed falling in rhythm on the roof, he denied having heard it. He was even angry that I should interpret this in terms of imitative sounds. He protested with all his might – and he was right to – against the childishness of such aural imitations. His genius was filled with the mysterious sounds of nature, but transformed into sublime equivalents in musical thought, and not through slavish imitation of the actual external sounds."

Performance notes

- The line through select soprano/alto measures (mm. 1-22, 40-51) indicates that sopranos and altos should choose freely from among the listed figures for that duration.
- The soprano/alto chanting of "Twilight people" should be kept in rhythm, though not necessarily at the indicated tempo that the tenors and basses follow.
- The timed fermata in measure 1 indicates that 10-30 seconds should be spent on the soprano/alto figures alone before proceeding to measure 2.
 - Measure 38 features the same idea, but with 5-10 seconds.
- Sopranos and altos should not feel the need to progress through the figures any faster at measure 10.
- The timed fermatas of measure 22 and measure 51 indicate that sopranos and altos should fade out freely before proceeding to the next measure.

THE TWILIGHT PEOPLE

Poem by Seumas O'Sullivan

Music by Matthew Tiramani

Soprano/Alto

Choose among/switch between the following figures during indicated measures (in any order)

begin at any time, but then keep in rhythm

cresc. / decresc. freely

free time

Soprano/Alto

Twi - light peo - ple

Loo ____

Ah ____

× Sss

× Shh

With rubato (♩=60)

10-30

10-30

10-30

p *mf* *p* *mf*

p *mf* *p* *mf*

S/A

T

B

It is a whis - per a - mong the ha - zel bush - es;

It is a whis - per a - mong the ha - zel bush - es;

6

mp *mf* *mp* *mf*

It is ____ a long, low, whis - per - ing voice that

It is ____ a long, low, whis - per - ing voice that

11 (no accel.)

S/A

Accel.

T

8 fills with a sad mu - sic the bend - ing and

Accel.

B

fills with a sad mu - sic the bend - ing and

14

S/A

f **A tempo** *mp*

T

8 sway - ing rush - es; It is a heart beat

f **A tempo** *mp*

B

sway - ing rush - es; It is a heart beat

19

S/A

Soprano/Alto fade out

T

8 deep in the qui - et hills.

Soprano/Alto fade out

B

deep in the qui - et hills.

Soprano/Alto fade out

23 *f* *ff*

S Twi - light peo - ple, why will you still be cry - ing, —

A Twi - light peo - ple, why will you still be cry - ing,

T Twi - light peo - ple, why will you still be cry - ing,

B Twi - light peo - ple, why will you still be cry - ing,

27 *mf*

S Cry - ing — and call - ing — to me out of the trees?

A Cry - ing and call - ing — to me out of the trees?

T cry - ing, cry - ing, cry ing, out of the

B cry - ing, cry - ing, cry ing, out of the

31

mp *mf* *f*

S the wise are ly - ing and all the

mp *mf* *f*

A For un - der the qui - et grass and all the

mp *f*

T trees? and all the

mp *f*

B trees? and all the

Rit.

36

ff *mp*

S strong ones are gone o - ver the seas.

ff *mp*

A strong ones are gone o - ver the seas.

ff *mp*

T strong ones are gone o - ver the seas.

ff *mp*

B strong ones are gone o - ver the seas.