

# Wholeness

Score

[Subtitle]

Sharon Scholl  
[Arranger]

quoting Ernest Hemingway

FF

The world breaks

ponderously

Piano

FF

Detailed description: This system contains the first four measures of the score. The vocal line is in 4/4 time, with lyrics 'The world breaks' starting in the fourth measure. The piano accompaniment is also in 4/4 time and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include 'FF' (fortissimo) for both parts.

5

ev'-ry one

from our bod - ies to our dreams.

F

5

Pno.

F

MF

Detailed description: This system contains measures 5 through 9. The vocal line continues with lyrics 'ev'-ry one' and 'from our bod - ies to our dreams.'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include 'F' (forte) and 'MF' (mezzo-forte). Measure numbers '5' are indicated at the start of the vocal and piano staves.

# Wholeness

2

10

*p*

Ev-en brave acts can court dis-as - ter.

10

*p* *MF*

Pno.

15

*FF* *F*

The world breaks ev'-ry one in - to be fore and af - ter, in-to

15

*F* *MF*

Pno.

Detailed description: This is a musical score for a piece titled "Wholeness". It consists of two systems of vocal and piano accompaniment. The first system (measures 10-14) features a vocal line with lyrics "Ev-en brave acts can court dis-as - ter." and a piano accompaniment. The piano part starts with a piano (*p*) dynamic and includes a mezzo-forte (*MF*) section. The second system (measures 15-19) features a vocal line with lyrics "The world breaks ev'-ry one in - to be fore and af - ter, in-to" and a piano accompaniment. The piano part starts with a fortissimo (*FF*) dynamic and includes a forte (*F*) and mezzo-forte (*MF*) section. The piano accompaniment is written for both hands, with a grand staff format.

20 rit...  
du - bi ous fit - ure and van ished past.

Pno. 20 rit... a tempo  
lighter, lyrical

25 MF  
But some of us are strong — at the brok - en

Pno. 25 MP

Wholeness

4

29

plac - es      The hurts that heal can bear the weight of time.

The vocal line consists of four measures. The first measure contains the lyrics 'plac - es' with a dotted quarter note on 'plac' and a quarter note on 'es'. The second measure contains 'The hurts that heal can bear' with a quarter note on 'The', a quarter note on 'hurts', a quarter note on 'that', a quarter note on 'heal', a quarter note on 'can', a quarter note on 'bear', and a quarter note on 'The'. The third measure contains 'the weight of time.' with a quarter note on 'the', a quarter note on 'weight', a quarter note on 'of', and a quarter note on 'time.'. The fourth measure is a whole rest.

Pno.

29

The piano accompaniment for measures 29-32 features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The right hand starts with a chord of G4, B4, and D5, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a chord of G2, B2, and D3, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

33

But then we heal un - til we're whole.      rit...

The vocal line consists of four measures. The first measure contains the lyrics 'But then we heal un - til we're whole.' with a quarter note on 'But', a quarter note on 'then', a quarter note on 'we', a quarter note on 'heal', a quarter note on 'un - til', a quarter note on 'we're', and a quarter note on 'whole.'. The second measure contains 'rit...' with a quarter note on 'rit...'. The third and fourth measures are whole rests.

Pno.

33

The piano accompaniment for measures 33-36 features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The right hand starts with a chord of G4, B4, and D5, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a chord of G2, B2, and D3, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. The piece concludes with a double bar line.