

James Falzone

**who, if not I?**  
*for orchestra and treble choir*

*"The Known is the perfection of the Knower"*  
St. Thomas Aquinas

*Commissioned by:*  
The DuPage Symphony Orchestra  
The North Central College Women's Choral  
The Office of International Programs at North Central College

## **Instrumentation**

2 Flutes

1 Oboe

1 English Horn

2 Clarinets in Bb

2 Bassoons

2 Horns in F

Marimba

Vibraphone

Harp

Soprano 1

Soprano 2

Alto 1

Alto 2

Strings (Note: Contrabasses will need low C extension)

Score is written at pitch except contrabass sounding one octave lower than written.

## **Special Notation Concern**

Whenever slur markings are carried into rests or over bar lines, such as just before T, the intention is to move the "energy" of that gesture into the next section or measure. This can be achieved without the direct carry over of sound.

## **Text**

*The Song of Amergin, source unknown*

I am the wind that breathes upon the sea

I am the wave of the ocean

I am the murmur of the billows

I am the ox of the seven combats

I am the hawk upon the cliff

I am a beam of the sun

I am the fairest of flowers

I am a salmon in the water

I am a lake in the plain

I am a word of science

I am the point of the lance in battle

I am the God who created in the head . . . the fire

Who levels the mountain?

Who speaks the ages of the moon?

Who teaches the place where couches the sun?

Who, if not I?

## Performance Notes

### *Overall Performance Note*

*who if not I?* should feel liturgical in nature. Care should be taken to set a contemplative and spiritual mood and this should extend to the orchestra players and the singers. Beyond the instructions below, other imaginative means may be employed such as clothing for the singers or adornment to the performance space in candles or lighting.

### *The opening of the work should transpire thusly:*

2 singers are on stage with the orchestra. The remaining singers are out of sight, ready to make their entrance. The hall should be as dark as possible, representing the time before dawn.

The first audible sounds are those of the offstage singers chanting and ringing bells pitched in C (and only C).

Once chanting has begun, singers can begin their processional into the hall, still chanting and bell ringing. The lights can begin to get brighter.

As soon as the offstage singers are visible to the audience, the opening of the piece can ensue but care should be taken to ensure the offstage singers will reach their places by rehearsal letter A. They should be in place by this moment.

### *The closing of the work should transpire thusly:*

Four measures after rehearsal marking Y there is a reverse of the above. Two singers are left onstage with the orchestra while the others make their recession offstage, chanting and ringing bells.

As singers are leaving stage, the lights can begin to dim, reaching the initial setting by the close of the work.

It is acceptable that the singers leaving the stage continue their drone through the closing moments of the piece. The close may transpire in various ways at each performance but a sense of mystery should remain the constant.

# who, if not I?

James Falzone  
Autumn, 2009

"The Known is the perfection of the Knower" . . . St. Thomas Aquinas

**Time Is Suspended:** as before a sunrise . . . still and hushed

Flute 1

Flute 2

Oboe

English Horn

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 & 2 in F

Marimba

Vibraphone

Harp

Soprano 1

Soprano 2

Alto 1

Alto 2

Violin 1

Violin 2

Viola

Violoncello

Contrabass

*solo p*

Cog - ni - tum, sit per - fec - ti - o, cog - nos - -

**All voices except 2 soloists**  
Drone starts offstage and continues as singers make their procession as quietly as possible. Absolutely no vibrato should be used.  
Several singers should hold bells pitched in C and ring these occasionally. Singers should be seen and heard before soloists begin. The soloists are on stage with the orchestra.

S1. cen - tis. Cog-ni-tum, sit per-fec-ti - o, cog - nos -

S2.

A1. solo *p* Cog-ni-tum, sit per - fec - ti - o, cog - nos - cen - tis.

A2. drone continues

**A** Time Begins: Meditation on the Known

♩ = 66

Ob. *ppp* sempre senza vibrato

Cl. 2 *ppp* *p*

Mar. steady with no hint of accent or dynamic change *p*

Vib. bowed, sempre senza vibrato *p*

S1. solo continues *p* cen - tis. Cog-ni-tum, sit per - fec-ti - o, cog - nos - cen - tis.

A1. solo continues *p* Cog-ni-tum, sit per-fec-ti - o, cog-nos - cen - tis. Cog-ni-tum, sit per

A2. All singers in place. Drones and bells should die away. drone continues *ppp*

Vln. 1 sempre con sordino & sempre senza vibrato sul tasto *ppp* *p* *ppp* sul tasto

Vln. 2 sempre con sordino & sempre senza vibrato sul tasto *ppp* *p* *ppp*

Vc. sempre con sordino & sempre senza vibrato sul tasto *ppp* *p*

**B**

5 *sempre senza vibrato*

Fl. 1 *ppp p ppp*

Fl. 2 *ppp p ppp* *sempre senza vibrato*

Ob. *p ppp* *ppp p ppp*

Eng. Hn. *ppp p ppp* *sempre senza vibrato*

Cl. 1 *ppp p ppp*

Cl. 2 *ppp ppp p ppp*

Mar.

Vib.

SI. *Cog-ni- tum, sit per- fec-ti- o, cog- nos- cen- tis. Cog-ni- tum, sit per-fec-ti- o, cog- nos-*

AI. *fec-ti- o, cog- nos- cen- tis. Cog-ni- tum, sit per-fec-ti- o, cog- nos- cen- tis. Cog-ni- tum,*

Vln. 1 *p ppp* *sul pont* *ppp p ppp*

Vln. 2 *ord.* *ppp p ppp* *sul pont* *ppp p ppp*

Vla. *sempre con sordino & sempre senza vibrato sul tasto* *ppp p ppp* *sul pont* *ppp p ppp* *sul tasto* *ppp*

Vc. *p* *ppp p ppp* *sul pont* *ppp p ppp* *sul tasto* *ppp p*

**C**

**Slightly Faster: Contemplative . . . Like A Leaf Falling**

♩ = 76

12

Fl. 1  
ppp

Fl. 2  
ppp p ppp

Ob.  
ppp p ppp

Cl. 1  
p ppp p

Cl. 2  
ppp p ppp

Mar.  
p

Vib.  
struck w/mallet (medium hard)  
p

Hp.  
sempre legato  
p

SI.  
cen - tis.

Al.  
sit per - fec - ti - o.

Vln. 1  
sul pont  
ppp p ppp

Vln. 2  
sul tasto  
ppp p ppp

Vla.  
p ppp ord. ppp p

Vc.  
ppp p ord. divisi free bowing but do not change together

16

Cl. I *ppp* *ppp*

Mar.

Vib.

Hp.

Sl. *tutti* *p* *mp*  
I am the wind that breathes a - cross the sea

Vln. 2 *ppp* *sul pont*

Vla. *ppp*

Vc.



20

Fl. 1 *ppp* *p* *ppp*

Fl. 2 *ppp*

Ob. *ppp* *p* *ppp*

Cl. 1 *p* *ppp*

Mar.

Vib.

Hp.

Al. *tutti* *p*  
I am the wave of the ocean.\_\_\_\_

Vln. 2 *p* *ppp*

Vla. *ppp* *p* *sul pont*

Vc.

25

Fl. 2 *p* *ppp*

Cl. 2 *pp*

Mar. *mp*

Vib. *mp* l.v.

Hp. *mp*

SI. *p*  
I am the mur-mur of the bil - lows.

Al. *p*  
I am the ox of the sev-en com - bats...

Vln. 1 *pp* senza sordino sul tasto

Vln. 2 *pp* senza sordino sul tasto

Vla. *ppp* *pp* senza sordino sul tasto

Vc. *ppp*

Detailed description: This page of a musical score, numbered 25, contains ten staves. The top two staves are for Flute 2 and Clarinet 2, both in treble clef with a key signature of three sharps (F#, C#, G#). Flute 2 starts with a dynamic of *p* and then *ppp*. Clarinet 2 has a dynamic of *pp*. The third staff is for Maracas, in treble clef with a key signature of three sharps, playing a rhythmic pattern with a dynamic of *mp*. The fourth staff is for Vibraphone, in treble clef with a key signature of three sharps, playing sustained notes with a dynamic of *mp* and a *l.v.* (lento vivace) marking. The fifth staff is for Piano, in grand staff with a key signature of three sharps, playing a melodic line with a dynamic of *mp*. The sixth staff is for Soprano I (SI), in treble clef with a key signature of three sharps, with lyrics "I am the mur-mur of the bil - lows." and a dynamic of *p*. The seventh staff is for Alto I (Al.), in treble clef with a key signature of three sharps, with lyrics "I am the ox of the sev-en com - bats..." and a dynamic of *p*. The eighth staff is for Violin I (Vln. 1), in treble clef with a key signature of three sharps, with a dynamic of *pp* and the instruction "senza sordino sul tasto". The ninth staff is for Violin II (Vln. 2), in treble clef with a key signature of three sharps, with a dynamic of *pp* and the instruction "senza sordino sul tasto". The tenth staff is for Viola (Vla.), in treble clef with a key signature of three sharps, with a dynamic of *ppp* and a *pp* dynamic later, and the instruction "senza sordino sul tasto". The bottom staff is for Violoncello (Vc.), in bass clef with a key signature of three sharps, playing a sustained harmonic line with a dynamic of *ppp*.