

Full Score

Music and Text by
Katharina S. G. Mueller (2024)

Sleep

for SSAATTBB and Tenor Solo

Duration ca. 8''

Text by Katharina Mueller

Sleep now, my worries, in your weary turning wheel
Sleep now fear, so faithful that you are to me
That my mind, like the long-traveled flock
May come to rest, far from the wintered field

Sleep all you day-lit dreams,
Sleep doubt, and dread,
Sleep memory, buried deep,
Leave the stones unmoved
In the darkest chamber of the heart

Stone upon stone colliding in the heart.
Shifting ceaseless light, The webbed shapes of slow-breaking glass
What has been done. What comes next? Where is the threshold into silence?

Sleep now my worries, and my dearest fears.
Sleep doubt, and dreadful memory
Fall into the darker hue,
Like the downward turn of a dove song sigh

I give you a pillow for your head
And a blanket that can embrace all thorns and stains and loose thread
Stray stray till nigh of dawn bid you tenderly from slumber.
And the robin calls the new song

Consonant Cut-offs

When words ending in consonants are followed by rests, the consonants should be placed on the rest. The pitched vowel sound should be drawn out for the full indicated duration notated.

When words ending in consonants are followed directly by a word beginning with a vowel, in time, take care to give the consonant the softest ending possible, ending it just before moving on to the next word.

Look for instances like:

“Sleep, Oh...”

“Far, Oh...”

“Field, oh...”

etc.

Text without starting consonant



p < > * < >

(sl)eep _____ eep _____



p < > * < >

(sl)eep _____ eep _____



p < > * < >

Sleep _____ sleep _____

This piece often relies on singing only the middle vowel sound and closing consonant of a syllable, but omitting the starting consonant.

Sometimes the starting consonant is shown in italics and parentheses, not to be sung, but to guide pronunciation of the syllable.

“(sl)eep” is sung “eep”

Whisper Textures:

At [E1], [E2], [E3] and [F] any vocal part with “Whisper Texture*” indication should whisper (voiceless, soft) the indicated text above that system, until a new texture is indicated, or until a fully-notated entrance.

Underlined syllables are to be stressed. For [E1], [E2], [E3], the two lines of text given are the same, except that the stressed syllables differ. Speak through both lines of text in their given order, then repeat.

To create an even texture, whisperers should **stagger entrances** from [E1] and keep them staggered.

There is no specific rhythm. Instead aim for a normal rhythm and cadence of a speech. To create an even texture, **whispers should move through the text faster than the written-out rhythms.**

Between one whisper texture and another, each singer should finish their sentence normally even if it bleeds into the next texture. The only time a sentence should be cut off prematurely is for the sake of starting a notated rhythm. Notated entrances must be prioritized.

For the Whisper Texture at [F], these words do not have to be spoken through as fast as [E1], [E2], and [E3], but should be **heavily** punctuated/**accented**.

Spoken Texture:

From [F] to [G], spoken lines are gradually introduced, in notated rhythm, to make the effect of a large crescendo into [G]. The dynamic is fairly soft until a large final push from mm. 78-83; the speaking should feel like a boost up from whispering, but not yet intense.

Even where speaking is marked “forte”, it should not be shouted, because the effect should be that [G], which is sung, is the loudest point. The only thing to approach shouting should be the “fortissimo” “Silence, Silence, Silence!” between Sopranos and Altos in mm. 81-82.

Notes on the Piece:

This music is addressed to the anxious thoughts which, when they are in control, leave no room in the mind for rest. They are their own entity, a force we are left to reckon with; at the same time they are part of us, with us since the beginning (either the *very* beginning, or one of the many beginnings thereafter), and are here to stay. I wish to address my relentless fears with some endearing, to extend an offer of rest – a pillow, a blanket large enough to fit around all of them and give a warm embrace – asking them to leave something untold and unconsidered (un-worried) so that there might be a moment of peace.

To reach out to the composer, contact katya.mueller.24@gmail.com

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♩ = 60 Softly Rocking

**final consonant on rest following the note*

Tenor Solo

Soprano

Alto

Tenor

Bass

Sleep _____ Sleep _____ Oh

sleep_____ sleep now sleep.____

(sl)eep_____ eep_____ sleep_____ sleep_____ eep_____

(sl)eep_____ eep_____ eep_____ eep_____ eep_____

Sleep_____ sleep_____ sleep sleep_____ sleep_____

T. Solo

S.

A.

T.

B.

sleep now my wor - ries_____ in your wear - y turn-ing wheel, Sleep all my

_____ wor - ries_____ turn - ing_____ wheel, my

eep_____ wear - y_____ turn_____ all,_____

eep_____ eep_____ (t)urn - (wh)eel all____

sleep_____ sleep turn - ing wheel,_____



16

T. Solo

p *mp* *mf* *p*

That my mind like the long trav-eled flock may come to rest,

S.

pp *mp* *unis.*

oh_____ mind, long, flock come to rest, come to rest,____

A.

pp *mp*

oh_____ mind, long, flock come to rest, rest, Oh

T.

pp *mp*

oh_____ mind, long, flock come_ to rest,_____ Oh

B.

pp *mp*

oh_____ mind, long, flock come to rest,_____

B Moving More

20

T. Solo *pp* far from the win-tered field. *p* Sleep all you day-lit dreams. *mf*

S. *pp* far win-tered field. *f* Sleep you day lit *mf*

A. *pp* far oh *f* Sleep all you dreams. *mf* div. unis.

A. 2 *pp* far win-tered field.

T. *pp* far oh *mf* all you dreams. *f*

B. far oh *f* Sleep all you dreams.

24

T. Solo *f* Sleep doubt, and dread. *f* Sleep all my me-mo-ries, *mp* bur-ried

S. *f* dreams. *mf* dread, Sleep my me-mo-ries, *p*

A. *f* sleep doubt, and dread. *mf* eep me-mo-ries, *p*

T. *mf* doubt and dread. *f* eep eep, *p*

B. *f* Sleep doubt, sleep dread. *mf* eep Sleep *p*

29

C

T. Solo

deep. Leave the stones un - moved in the dark - kest

S.

deep.

A.

deep, deep. (st)one oh

T.

deep, eep. (st)one oh

B.

deep, deep. Stone oh



Growing

34

T. Solo

cham ber of the heart.

S.

(h)ear (d)ar - kest cham (b)er the heart, heart.

div.

S. 2

heart. Oh

A.

ear dark - est ber of the heart Oh

T.

(h)ear est (ch)am of heart. Oh

B.

heart dar - kest cham of heart. Oh

D Pouring Forward

39

S. *sleep, sleep* *sleep.* *oh* *p*

S. 2 *sleep,* *oh* *sleep,* *pp*

A. *sleep,* *sleep,* *sleep,* *oh* *p*

T. *sleep* *sleep* *oh* *oh* *p*

B. *sleep* *oh* *sleep,* *oh* *p*



E1 ♩ = 80 Eerie, Sural

*Texture 1:
Stone upon stone col-lid-ing in the heart. Stone u-pon stone col-lid-ing in the hear-t

(S1 only) *Whisper Texture 1

S. *ppp* *pp*

A. *ppp* *Whisper Texture 1

T. *ppp* *p* 3 Stone up-on stone col - lid-ing in the heart.

B. *Whisper Texture 1 *pp*

50

S. [Musical staff with whole rests]

A. [Musical staff with whole rests, then notes for "Stone up - on stone col" with dynamics *p* and triplet markings]

T. [Musical staff with notes for "Stone up - on stone Stone up - on stone" with dynamics *p* and triplet markings]

B. [Musical staff with whole rests]

Annotations: "End whisper phrase", "A1 only (A2 Whisper Texture 1*)"

54

S. [Musical staff with whole rests]

A. [Musical staff with notes for "lid - ing in the heart. col lid - ing heart. Stone up-on" with dynamics *p* and triplet markings]

T. [Musical staff with notes for "Stone up-on stone col - lid - ing in the heart." with dynamics *p* and triplet markings]

B. [Musical staff with whole rests]

E2

*Texture 2: *Shif-ting cease-less ligh-t, the webbed shape-sss of slow brea-king gla-sss*
Shift-ing cease-less light, the webbed shapes of slow break-ing glass

57

S. [Musical staff with whole rests]

A. [Musical staff with notes for "stone Shift ing cease - less Shift" with dynamics *mp* and triplet markings]

T. [Musical staff with whole rests]

B. [Musical staff with notes for "Shift ing cease-less light, the webbed shapes(sss) of slow break-ing" with dynamics *mp* and triplet markings]

Annotations: "*Whisper Texture 2", "B1 only (B2 Whisper Texture 2*)"

60

End whisper phrase

S.

A.

T.

B.

ing
cease - less light, the webbed shapes
shapes of slow break-ing glass

glass.
Shift - ing
cease - less light, the webbed shapes
of slow break - ing



E3

*Texture 3: *What has been done? What comes next? Where is the thresh-old into si-lence*
What has been done? What comes next? Where is the thre-shold into si-lence

S1 only (S2 Whisper Texture 3*)

63

mf

S.

A.

T.

B.

What has been done?
What comes next?
Where?

Whisper Texture 3*

Whisper Texture 3*

mf
glass.
What has been done?
mf
What comes next? Where is the



65

S.

A.

T.

B.

Where is the thresh - old
in - to

thresh - old
in - to
si - lence?
What has been done?
What comes next?

F Moving Forward

S.

67

3

3

3

si - lence? Shift - ing cease - less

A.

A1 Spoken

A2 Whisper

3

Stone up - on stone, col - lid - ing in the heart. col -

T.

End Phrase

3

What has been done?

B.

Whisper Texture 4*

*Texture 4: *Stone Stone Col-lide Heart. Shift Cease Light Web Shape Slow Break Glass. What is Done? What Next? Where Thresh-old Si-lence*



S.

69

S1 Whisper

S2 Spoken

Shift - ing cease-less light, the webbed shapes of break ing glass.

A.

All Altos Spoken

lid - ing in the heart. Stone up - on stone,

T.

3

What comes next? Where is the thresh - old, the thresh - old,

B.

S.

72

3

Shift-cease-less light, the webbed shapes of slow break-ing glass.

A.

3

col-lid - ing in the heart. col-lid - ing in the heart. Stone up-on

T.

T1 Spoken

T2 Whisper

3

All Tenors Spoken

p

What has been done? What coomes next? Where is the thresh - old in-to si-lence?

B.

All Sop. Spoken

mp

75

S.

Shift - ing cease less light, the webbed shapes of slow break-ing glass. the

A.

stone. col lid - ing in the heart. Stone_____ up-on stone.

T.

Where is the thresh - old in - to si - lence?

B.

Sung

mp

Where? is the thresh- old? Where



77

S.

webbed shapes of slow breakinglass. the webbed shapes of Where is the thresh-old__

A.

Where is the thresh - old in-to si - lence? Si - lence. in-to

A2

in-to si - lence?

Sung mp

Where is the

T.

in - to si - lence?

Sung

mp

Where is the thresh - old? Where is the

B.

mf

is the thresh - old Where is? Where is the thresh - old? Where is the

make this a concise layer that builds

80

S. in - to si - lence? to si - lence si - lence! Oh

S2 si - lence in - to si - lence? Oh

A. si - lence. Where is the thresh - old in - to si - lence? Si - lence! Oh

A.2 thresh - old in - to in - to si - lence? Oh

T. thresh - old in - to in - to si - lence? Oh oh

B. thresh - old in - to si - lence? Oh oh

rit. Sung *mf*

Sung *f*

Sung *f*

f *mf* *f*



G♯ = 80 Immense

83 *ff* *f* *ff* *f*

S. Sleep, sleep, sleep, Sleep

S.2 *ff* *f* *ff* *f* Sleep, sleep, sleep, my wor - ries, Sleep Oh

A. *ff* *f* *ff* *f* sleep now my wor-ries, Sleep my dear-est fears,

A.2 *ff* *f* *ff* *f* Sleep, sleep, sleep Sleep my dear-est fears, dear-est fears,

T. *ff* *f* *ff* *f* Sleep, sleep, sleep, Sleep, Oh

B. *ff* *f* *ff* *f* Sleep, oh sleep, oh sleep, Sleep, Oh

H Flowing

89

f *mf* *f* *mf*

S. sleep, oh oh sleep, Sleep,

S.2 sleep, oh sleep dread - ful me - mo - ry. Sleep, sleep

A. *f* *mf* *f* *mf* *mp*

A. sleep oh sleep all doubt sleep, Oh Sleep,

A.2 *f* *mf* *f* *mf* *mp*

A.2 sleep, all doubt, oh sleep, Oh Sleep, oh

T. *f* *mf* *f* *mf* *mp*

T. sleep, oh sleep, Oh Sleep,

B. *f* *mf* *f* *mf* *mp*

B. sleep, oh sleep, Oh Sleep,

94

pp **I**

T. Solo Fall

S. *mf* *mp* *mp*

S. sleep, sleep, sleep,

S.2 *mf* *mp* *mp* *pp*

S.2 sleep, sleep, sleep,

A. *mf* *mp* *p* *mp*

A. oh oh, sleep,

A.2 *mf* *p* *mp* *pp*

A.2 oh sleep, oh sleep.

T. *mf* *p* *mp* *pp*

T. eep, eep,

B. *mf* *p* *mp* *pp*

B. Sleep, Sleep,

105

T. Solo

of a dove song

sigh.

S.

A.

Oh sleep, please sleep,

T.

Oh sleep, please sleep,

B.

sss - leep sss - leep

pp

pp

pp

pp

pp

p

pp

p

J ♩ = 60 Serene

109

S.

p *3*

I give you a pil-low, for your wear-y head. I give you a blank-et

S.2

pp *3*

I give you a pil - low, wear-y head. I give you a blank-et

A.

pp *pp*

now sleep please now sleep, oh

T.

pp *pp*

now sleep please now sleep, oh

B.

pp *p* *pp* *p* *pp*

sss - leep sss - leep

113

S.

mp *mp*

that can em-brace all stains and thorns and loose threads.

S.2

mp *mp*

that can em - brace all stains and thorns and loose threads.

A.

mp *pp*

sleep brace stains and thorns loose thread, threads.

A.2

mp *pp*

sleep em - brace and thorns loose threads,

T.

p *p*

sleep sleep all and loose threads,

B.

p

thorns loose threads,

rit.

K ♩ = 60 Serene

117

S. *mp* Sleep

S.2 *p* Sleep, sleep,

A. *p* eep, eep,

T. *p* eep, eep,

B. *p* Sleep sleep,



122

T. Solo *p* *mp* *mf* *p* Stray, stray till nighof dawn,

S. *p* *mp* *p* *p* *pp* sleep, Sleep, eep, eep,

S.2 oh sleep,

A. *mp* *p* *pp* eep, eep, eep,

T. *p* *p* eep, eep, eep, Sleep,

B. *p* *p* *pp* Sleep eep, Sleep Sleep

L Take Time

128

T. Solo *mp* bids you ten-der-ly from *mf* slum ber, *p* and the

S. *mp* Sleep *mf* from slum - ber *pp*

A. *mp* Sleep *mp* from *mf* slum - ber, *pp* Oh

A. 2 *p* ly *mp* slum - ber, *pp* Oh

T. *mp* you ten-der-ly *mf* slum - ber, *pp* Oh

B. *mp* Sleep *mp* ly *mf* from ber, *pp* oh

133

$\text{♩} = 60$ poco rit.

T. Solo ro - bin calls the new song.

S. *pp* Sleep, *p* sleep. *ppp*

A. *p* eep, *pp* eep. *ppp*

A. 2 *p* eep, *pp* eep. sleep. *ppp*

T. *p* eep, *pp* eep. *ppp*

B. *p* Sleep, *pp* sleep. *ppp*