

# **Soliloquy**

**SATB Chorus**



**Paul Rudy**

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**Soliloquy (2003)**  
**SATB Chorus**

**Program notes**

The Four Corners area of the United States (Colorado, New Mexico, Utah and Arizona) will always be a special place for me, because of the power of its beauty, simplicity, color, shape, smell, sound and feel. In the summer of 2003 I was reading Edward Abbey's "Desert Solitaire" while traveling through the very places that he was writing about in this area. Wilderness experiences (often in solitude) are those which I had always thought could not be adequately expressed in words, yet Abbey finds a way to penetrate the beauty and power of (and nature of personal experience with) this unique place. His text snapshots have the ability to transport a reader back to sights, smells, emotions, places, and even personal experiences through the poetry of his own understanding. Soliloquy is based on one of the most eloquent of these passages, not only because of its beautiful descriptive ability to capture the essence of a place, but also for metaphors and parallels with my own personal life at the time of reading (and composing).

**Text from Desert Solitaire by Edward Abbey**

The wind will not stop.

Gusts of sand swirl before me, stinging my face.

But there is still too much to see and marvel at,

the world very much alive in the bright light and wind,  
exultant with the fever of spring, the delight of morning.

Strolling on,

it seems to me that the strangeness and wonder of existence are emphasized here, in the  
desert,

by the comparative sparsity of the flora and fauna:

life not crowded upon life as in other places

but scattered abroad in sparseness and simplicity,

with a generous gift of space for each herb and bush and tree,  
each stem of grass,

so that the living organism stands out bold and brave

and vivid against the lifeless sand and barren rock.

The extreme clarity of the desert light is equaled by the extreme individuation of desert life  
forms.

Love flowers best in openness and freedom.

Duration: 5:30

Text used by permission of Clarke Abbey

# Soliloquy

~for Kim~

**Paul Rudy**

(b. 1962)

Text: Edward Abbey

**Shouted frenetic!**

♩ = 116

**Freely**

15"

Soprano

*fff* 3

The wind will not stop.

hum and whistle changing pitches

who-----

Alto

*fff* 3

The wind will not stop.

sh-----s-----sh-----s-----sh

Tenor

*fff* 3

The wind will not stop.

Blow air changing mouth cavity (low wind noise)

Bass

*fff* 3

The wind will not stop.

Whistle

(random pitch contour)

all transitions should be gradual

15"

S

random breath accents

Sh-----

A

S-----

T

random breath accents

Sh-----

B

S-----

**Conducted, energetic** ♩ = 116

9 *fff* > > > 3 > > (do NOT accent 16 notes)

S Gusts of sand swirl be - fore me, ts

A *fff* Rapid vowel changes, vary speed, do not coordinate  
sh e o u

T *fff* > > > 3 > > (do NOT accent 16 notes)

8 Gusts of sand swirl be - fore me, ts

B *fff* Rapid vowel changes, vary speed, do not coordinate  
sh e o u

12

S ts

A > > 3 > > 3 > > 3 > >  
sting sting sting sting sting sting

T 8 ts

B > 3 > 3 > 3 >  
sting - ing sting sting sting - ing sting

Soliloquy p. 3

14

S  
ts ts

A  
my face sting - ing sting - ing sting - ing

T  
8  
ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts sting - ing ing

B  
my fa

16

S  
my fa \_\_\_\_\_ ce ts

A  
(do NOT accent 16 notes)  
ts ts

T  
my fa \_\_\_\_\_ ce ts

B  
(do NOT accent 16 notes)  
ce ts

Soliloquy p. 4

19

S *mf*

A *mf*

T *mf*

B *mf*

ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts s \_\_\_\_\_ ts ts ts ts

s \_\_\_\_\_ ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts

s \_\_\_\_\_ ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts

ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts s \_\_\_\_\_ ts ts ts ts

22

S *mf*

A *f* *mp*

T *f* *mp*

B *mf*

ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts s \_\_\_\_\_

s \_\_\_\_\_ *f* *mp* ts ts ts ts ts ts ts ts ts ts ts ts ts ts

s \_\_\_\_\_ *f* *mp* ts ts ts ts ts ts ts ts ts ts ts ts ts ts

ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts s \_\_\_\_\_ *mf*

25

S *p* *mf*

ts ts ts ts ts ts ts ts ts ts ts ts

A *p* *mf*

s ts ts ts

T *p*

s

B *p* *mf*

ts ts ts ts ts ts ts ts ts ts ts ts

29

S *ppp*

A *ppp*

T one pitch pipe (at pitch-no 8vb) *ppp* (the rest of section hum) hm

B *p* *mf* *ppp* (hum) hm





41

S *mp* ul-tant with the fe-ver of spring, the de-light de-light of morn - ing.

A *mp* ul-tant with the fe-ver of spring, the de-light de-light of morn - ing.

T *mp* ul-tant with the fe-ver of spring, the de-light de-light of morn - ing.

B *mp* ul-tant with the fe-ver of spring, de-light of morn - ing.

45

S morn - ing.

A morn - ing.

T morn - ing.

B *mp* morn. sasasasasasasasasasasasasasa sasasasasasasasa sa sasasasasa

Stroll-ingon, *f*



55

S here in the de - sert de - sert de - sert

A here in the de - sert de - sert de - sert

T 8 here in the de - sert, by the spar - si - ty of flor - a faun - a de - sert

B here in the de - sert, de - sert de - sert

59

S de - sert

A de - sert su su su su

T 8 life not crowd - ed up - on life as in o - ther plac - es but scatt - ered

B de - sert

62

S de - sert de - sert

A su su su su su su su su de - sert de - sert

T scatt - ered a - broad in sparse - ness - and simpl - i - ci - ty de - sert

B de - sert de - sert

66

S de - sert, de - sert a gen - er - ous gift of

A de - sert, de - sert a gen - er - ous gift of

T de - sert, de - sert a gen - er - ous gift of

B de - sert, de - sert a gen - er - ous gift of



81

S the liv - ing or - gan - ism stands out bold brave and viv - id a - gainst the life - less

A the liv - ing or - gan - ism stands out bold brave and viv - id

T 8 the liv - ing or - gan - ism stands out bold brave and viv - id a - gainst the life - less

B the liv - ing or - gan - ism stands out bold brave and viv - id

**Stark** (no vibrato)

85

S sand and barr - en rock.

A sand and barr - en rock. *mp* barr - en *pp*

T 8 sand and barr - en rock. *mp* barr - en *pp*

B and barr - en rock. *mp* barr - en *pp*

91 *mf*

S ex-treme clar-i-ty of de-sert light de-sert

A *mf*  
de-sert light de-sert

T *mf*  
ex-treme clar-i-ty of de-sert light de-sert

B *ppp* *mf*  
nnnnn de-sert light de-sert

97

S light is e-qualled in-di-vi-du-a-tion of de-sert

A light by in-di-vi-du-a-tion of de-sert

T light ex-treme in-di-vi-du-a-tion of de-sert

B light ex-treme in-di-vi-du-a-tion of de-sert

**Tenderly**  
**Warm** ♩ = 60

101

S *pp* cresc. poco a poco  
life forms. Love love flow - ers

A *pp* cresc. poco a poco  
life forms. Love love flow - ers

T *pp* cresc. poco a poco *mp*  
life forms. flow - ers

B *mp*  
life forms. flow - ers

107

S *f*  
best, flow - ers best in o-pen

A *f*  
best, flow - ers best in o-pen

T *f*  
best, flow - ers best in

B *f* cresc. poco a poco  
best, flow - ers best in



113 *mf* 1/2 section  
SSSSSSSS

S o - pen - ness

A o - pen - ness

T o - pen o - pen - ness

B o - pen o - pen - ness

119 *n* **Calm, peaceful** ♩ = 40 *p*

S o - pen free - dom.

A o - pen and free - dom.

T o - pen - ness and free - dom.

B and free - dom.

Kansas City Sept. 29-Oct. 4, 2003