

To the Hands

*This work was commissioned by The Crossing and Donald Nally, conductor,
with major support from The Pew Center for Arts & Heritage.*

I.

meditative, but still flowing forward

CAS

♩ = 100

pp

mn

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

sul tasto

pp

11

S

oo

ob

mm

B

Vln I

Vln II

Vla

Vc

Cb

A

S *p* oh *mf* ah na'n'n...

A *p* oh *mf* ah na'n'n...

T *mf* ah

B *mf* ah

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *pizz* *arco* *mf*

Cb *pizz* *arco* *mf*



30

S *p* ah

A *p* ah

T *p* *mp* *ah*

B *p* *mp* *ah*

Vln I *p*

Vln II *p*

Vla *p*

Vc *p*

Cb *p*

36

S *pp*
ob

A *pp*
ob

T *pp*
ob

B *pp*
ob

Vln I *dim.* *ppp* *p*

Vln II *dim.* *ppp* *p*

Vla *dim.* *ppp* *p*

Vc *dim.* *ppp*

Cb *dim.* *ppp*

B



48 *attacca*

S *oo* *nn*

A *oo* *nn*

T *oo* *nn*

B *oo* *nn*

Vln I

Vln II

Vla

II.

57 $\text{♩} = 100$

Vln I *mp* *mf* *p* *f*

Vln II *mp* *mf* *p* *f*

Vla *mp* *mf* *pizz* *p* *f*

Vc *mf* *f* *pizz* *arco* *pp*

Cb *f*

68 **C**

S *p* Quid sunt pla - - gae is - - tae

A *p* Quid sunt

T *p* Quid sunt pla - - gae is - - tae *p* Quid sunt

B Quid sunt pla - - gae

Vln I *p* *mf* *p* *mf* *pp*

Vln II *p* *mf* *p* *mf* *pp*

Vla *p* *p*

Vc *p* *mf* *p* *mf* *pp*

Cb *mp*

77

S *cresc...*
 Quid sunt pla - - - gae pla - - - gae pla - - - gae

A *cresc...*
 pla - - - gae pla - - - gae

T
 pla - - - gae Quid sunt pla - - - gae

B *cresc...*
 Quid sunt pla - - - gae Quid sunt pla - - - gae

Vln I *f*

Vln II *f*

Vla *arco mp* — *f*

Vc *mf* *pizz* *mf* — *ff*

Cb *arco p* — *ff*



D

S *f*
 Quid sunt pla gae is - tae Quid sunt pla gae is - tae Quid sunt pla-gae is - tae quid sunt pla - gae quid — sunt pla - gae

A *f*
 Quid sunt pla-gae is - tae Quid sunt pla-gae is - tae Quid sunt pla-gae quid sunt pla - gae is - tae quid sunt pla - gae

T *f*
 Quid sunt pla gae is - tae Quid sunt pla gae is - tae Quid sunt pla-gae is - tae Quid sunt pla - gae is -

B *f*
 Quid sunt pla gae is - tae Quid sunt pla gae is - tae Quid sunt pla-gae is - tae Quid sunt pla - gae Quid sunt pla - gae

Vln I **D**
p — *mf* *3* *p* — *mf* *5*

Vln II *f* *p* — *f* *f* *p* — *f* *p* — *f* *p* —

Vla *mp*

Vc *arco* *mf* *pizz*

Cb *f*

91

S is - tae
is - tae in me-di-o ma-nu-um tu - a-rum Quid sunt pla-gae is - tae

A is - tae in me-di-o ma-nu-um tu - a-rum Quid sunt pla-gae is - tae

T tae in me-di-o ma-nu-um tu - a-rum Quid sunt pla-gae is - tae

B is - tae in me-di-o ma-nu-um tu - a-rum Quid sunt pla-gae is - tae

Vln I *ff* *pp*

Vln II *f* *pp*

Vla *f*

Vc

Cb *fff*



97

S Quid sunt pla-gae is - tae in me-di-o ma-nu-um tu - a-rum in me-di-o ma-nu-um in me-di-o ma-nu-um in me-di-o ma num.

A Quid sunt pla-gae is - tae in me-di-o ma-nu-um tu - a-rum in me-di-o ma-nu-um in me-di-o ma-nu-um in me-di-o ma num.

T Quid sunt pla-gae is - tae in me-di-o ma-nu-um tu - a-rum in me-di-o ma-nu-um in me-di-o ma-nu-um in me-di-o ma num.

B Quid sunt pla-gae is - tae in me-di-o ma-nu-um tu - a-rum in me-di-o ma-nu-um in me-di-o ma-nu-um in me-di-o ma num.

Vln I *p*

Vln II *p*

Vla *pp* *p*

Vc *p*
arco

Cb *p*

104

S (u) *nm* **pp** *cresc...* oo oh

A (u) *nm* **pp** *cresc...* oo oh

T (u) *nm* **pp** *cresc...* oo oh

B (u) *nm* **pp** *cresc...* oo oh

Vln I *pp* to s.p. sul pont. to ord. ord.

Vln II *pp* to s.p. sul pont. to ord. ord.

Vla *pp* to s.p. sul pont. to ord. ord. **mp**

Vc *pp* to s.p. sul pont. to ord. ord. **mp**

Cb *pp* to s.p. sul pont. to ord. ord. **mp**



114

S **f** *ab* in me - di - o in me - di - o

A **f** *ab* in me - di - o in me - di - o

T **f** *ab* in me - di - o in me - di - o

B **f** *ab* in me - di - o in me - di - o

Vln I **mf** **ff**

Vln II **f** **ff**

Vla **f** **ff**

Vc **f** **ff**

Cb **f** **ff**

F

S *ff* in me - di - o ma - nu - um no - - - strum *pp*
mm
pp

A *ff* in me - di - o ma - nu - um no - - - strum *mm*
pp

T *ff* in me - di - o ma - nu - um no - - - strum *pp*
mm

B *ff* in me - di - o ma - nu - um no - - - strum *mm*

Vln I *p* *ppp*

Vln II *p* *ppp*

Vla *f* *ppp*

Vc *f* *ppp*

Cb *f* *ppp*

III.

129 $\text{♩} = 96$

f **p** **mp**

S Her_bea-con hand beck-ons: give give_ to me give give give_ to me those yearn-ing to breathe free_ tem-pest

A Her_bea-con hand beck-ons: give give_ to me give give give_ to me those yearn-ing to breathe free_ tem-pest

138 **G**

f **p**

S tossed they can-not see what lies be-yond the o-live tree what lies be-yond what lies be- yond oh

A tossed they can-not see what lies be-yond the o live tree what lies be-yond what lies be- yond oh

146

pp **ppp** **mp** **mf**

S *mm* give give give_ to me those yearn-ing to breathe

A *mm* give give give_ to me those yearn-ing to breathe

155 **H**

f

S free_tem-pest-tossed they can-not see what lies be-yond the o-live tree whose branch was lost a - mid the pleas for mer cy mer cy mer -

A free_tem-pest-tossed they can-not see what lies be-yond the o-live tree whose branch was lost a - mid the pleas for mer cy mer cy mer -

T a - mid the pleas for mer - cy

B a - mid the pleas for mer - cy

161 *p* *ab* *mf* *accel.*

S
mer cy mer - *ab*

A
mer cy mer - *ab*

T
a - mid the pleas for mer - cy a - mid the pleas for mer - cy a - mid the pleas for *mf* your tired fight

B
a - mid the pleas for mer - cy a - mid the pleas for mer - cy a - mid the pleas for *mf* your tired fight

168 *f* $\text{♩} = 116$

S
from from the from from the from

A
from from the from from the from

T
- ers flee - ing fly - ing fight - ers flee - ing fly - ing *f* *mm ba mm ba mm ba mm ba*

B
- ers flee - ing fly - ing fight - ers flee - ing fly - ing *f* *mm ba mm ba mm*

176

S
from from the from *mm ba mm ba mm ba mm ba mm*

A
from from the from from the from from the from from the from

T
mm ba mm ba mm ba mm ba mm ba mm ba mm ba those year - ing to breathe

B
ba mm ba mm ba mm ba mm ba mm ba mm ba those year - ing to breathe

The musical score consists of four staves labeled S, A, T, and B. The Soprano staff (S) begins with a melodic line and the lyrics "na'na'n'n'na..." followed by a rest and then "We will be your ref - uge". The Alto (A), Tenor (T), and Bass (B) staves enter with the lyrics "We will" in the first measure, "We will be your" in the second measure, and "We will be your ref - uge" in the third measure. Dynamic markings *p*, *mp*, and *pp* are placed above the notes in the second and third measures of the lower parts. The Soprano staff has a *pp* marking above the final measure. The music concludes with a double bar line.

IV.

208 ♩ = 86

K

mf

S ev - er ev - er

A ev - er ev - er

T ev - er ev - er

B ev - er ev - er

♩ = 86

slightly accented sempre

pp

Vln I

slightly accented sempre

pp

Vln II

slightly accented sempre

pp

Vla

217

S ev - er in the win- dow sills

A ev - er in the win- dow sills

T ev - er in the win- dow sills

B ev - er in the win- dow sills

Vln I

Vln II

Vla

225 *p* *pp*

S
ev - er in the win dow sils or the bev - eled edg - es of the ag - ing wood - en frames that hold old

A
ev - er in the win dow sils or the bev - eled edg - es of the ag - ing wood - en frames that hold old

T
ev - er in the win dow sils or the bev - eled edg - es of the ag - ing wood - en frames that hold old

B
ev - er in the win dow sils or the bev - eled edg - es of the ag - ing wood - en frames that hold old

Vln I

Vln II

Vla



231

S
— pho - to - graphs hands fold - ed fold - ed gent - ly in her lap ev - er

A
— pho - to - graphs gent - ly ev - er

T
— pho - to - graphs gent - ly ev - er

B
— hands fold - ed fold - ed gent - ly ev - er

Vln I

Vln II

Vla

239

S
in the crev-ic-es of the nev-er-end nev-er-end-ing ef-forts of the grand-moth-er's ten-dons tend-ing

A
in the crev-ic-es of the nev-er nev-er nev-er-end-ing ef-forts of the grand-moth-er's ten-dons tend-ing

T
in the crev-ic-es of the nev-er nev-er-end-ing ef-forts of the grand-moth-er's ten-dons tend-ing

B
in the crev-ic-es of the nev-er-end nev-er-end-ing ef-forts of the grand-moth-er's ten-dons tend-ing

Vln I

Vln II

Vla

Vc

Cb

pp *L*

||

243

S
to her bread and emp-ty chairs left for E-li-jah where are they now

A
to her bread and emp-ty chairs left for E-li-jah where are they now

T
to her bread and emp-ty chairs left for E-li-jah where are they now

B
to her bread and emp-ty chairs left for E-li-jah where are they now

Vln I

Vln II

Vla

Vc

Cb

f accel.

pp ff

arco

pp ff

pp ff

6 6

249 $\text{♩} = 96$

S
A
T
B

p
in cav - er - na cav - er - na in cav
p
in cav - er - na cav - er - na in cav
p
in cav - er - na cav - er - na in cav
p
in cav - er - na cav - er - na in cav

Vln I
Vln II
Vla
Vc
Cb

$\text{♩} = 96$



254 *accel. cresc...* $\text{♩} = 116$

S
A
T
B

f
er - na cav - er - na in cav er - na cav - er - na in cav er - na cav - er - na in cav -
cresc...
f
er - na cav - er - na in cav er - na cav - er - na in cav er - na cav - er - na in cav -
cresc...
f
er - na cav - er - na in cav er - na cav - er - na in cav er - na cav - er - na in cav -
f
er - na cav - er - na in cav er - na cav - er - na in cav er - na cav - er - na in cav -

Vln II
Vla
Vc
Cb

accel. $\text{♩} = 116$

261

S
er - na cav - er - na in cav er - na cav - er - na in cav er - na cav - er - na in cav

A
er - na cav - er - na in cav er - na cav - er - na in cav er - na cav - er - na in cav

T
er - na cav - er - na in cav er - na cav - er - na in cav er - na cav - er - na in cav

B
er - na cav - er - na in cav er - na cav - er - na in cav er - na cav - er - na in cav

Vln I

Vln II

Vla

Vc

Cb



267

S
er - na cav - er - in cav - er - na cav - er - na in cav er - na cav -

A
er - na cav - er - in cav - er - na cav - er - na in cav er - na cav -

T
er - na cav - er - in cav - er - na cav - er - na in cav er - na cav -

B
er - na cav - er - in cav - er - na cav - er - na in cav er - na cav -

Vln I

Vln II

Vla

Vc

Cb

S
-er - na in cav er - na cav - er - na in cav er - na cav - er - na

A
-er - na in cav er - na cav - er - na in cav er - na cav - er - na

T
-er - na in cav er - na cav - er - na in cav er - na cav - er - na

B
-er - na in cav er - na cav - er - na in cav er - na cav - er - na

Vln I

Vln II

Vla

Vc

Cb

ff

V.

$\text{♩} = 104$
278
Vln I
mf

281
Vln I

284
Vln I
Vln II
mf

287
Vln I
Vln II
Vla
mf

290
Vln I
Vln II

293 M

Soprano: 900, 7,800, 10,000

Alto: 224, 224, 7,500, 8,400, 17,113

Tenor: 3,400, 4,500, 11,000

Bass: 4,000, 10,000

Vln I: *pizz*, *arco*, 6, 6, 6, 6

Vln II: 6, 6, 3, 3

299

Soprano: 20,000, 20,000, 25,378

Alto: 24,000, 24,000

Tenor: 19,719, 25,378

Bass: 23,000, 24,000

Vln I: 6, 6, 6, 6, 6, 6, 6, 6

302

Soprano: 29,356, 29,356

Alto: 35,000, 35,000

Tenor: 36,000, 36,000

Bass: 29,800, 29,800

Vln I: 6, 6, 6, 6, 6, 6

Vln II: 6, 6, 6, 6, 6, 6

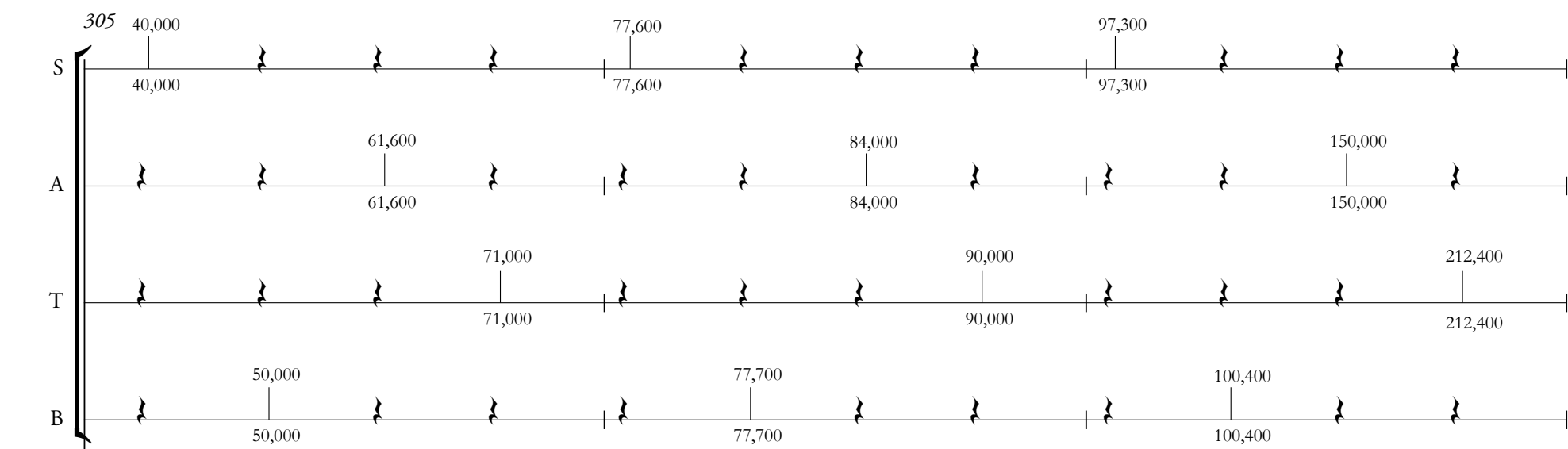
305 40,000 77,600 97,300

S
40,000 77,600 97,300

A
61,600 84,000 150,000
61,600 84,000 150,000

T
71,000 90,000 212,400
71,000 90,000 212,400

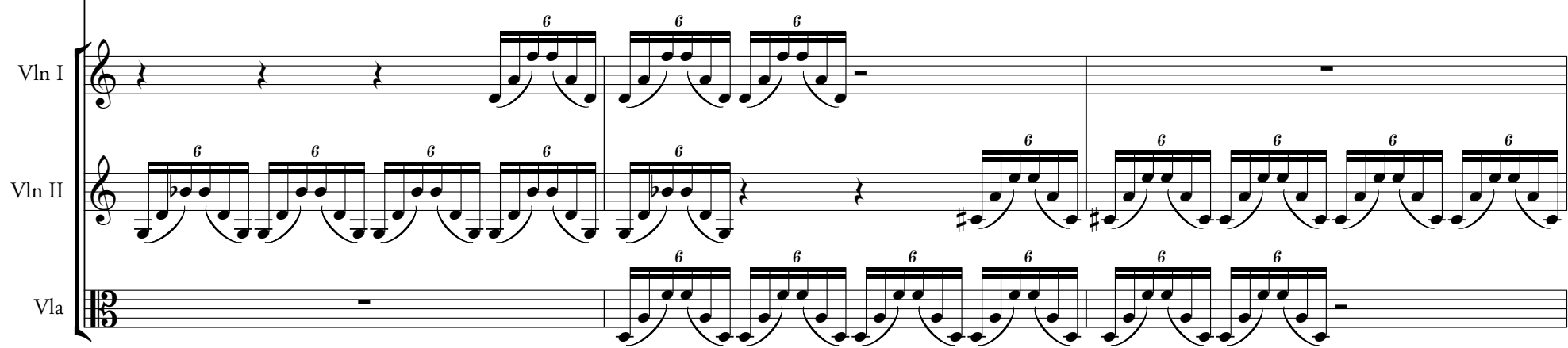
B
50,000 77,700 100,400
50,000 77,700 100,400



Vln I

Vln II

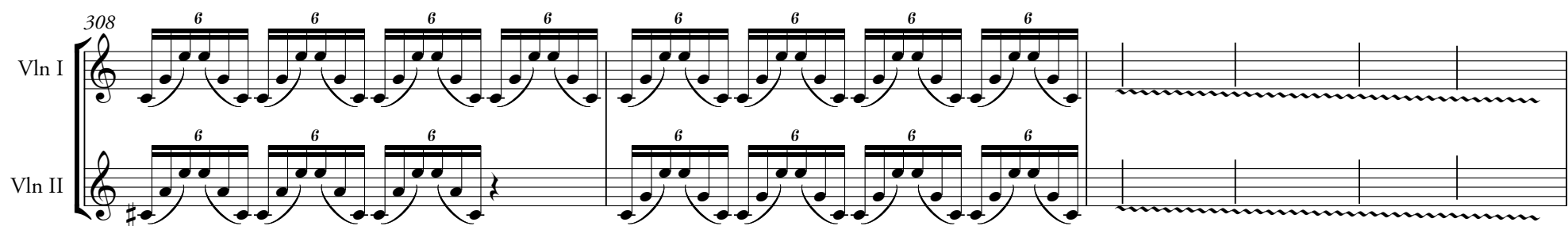
Vla



308

Vln I

Vln II



311

A

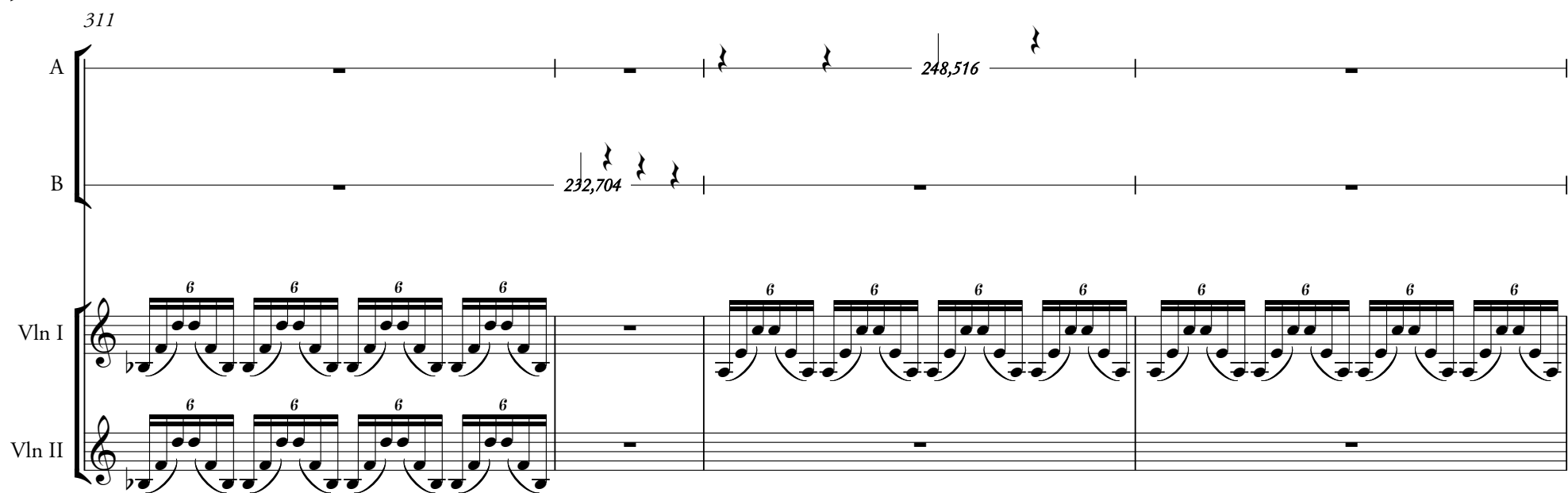
B

Vln I

Vln II

248,516

232,704



315

S

A

T

Vln I

Vln II

281,418

275,000

288,870



S
A
T
B
Vln I
Vln II



S
A
T
B
Vln I
Vln II
Vla
Vc

S
953,700
one mil - lion nine-

A
one mil - lion sev-en-ty-five thous-and three - hund - red

T
805,409
one mil - lion one hund-red and six thous-and sev-en-hund-red fff - ty - one

B
853,900
one mil - lion four-hund - red-nine-ty-eight

Vln I

Vln II

Vc



S
- hund - red thous - and one

A
one mil - lion sev-en-ty - five thous - and three - hund - red

T
one mil - lion one

B
thous - and two hund - red one mil - lion

Vln I

Vln II

Vc

330

S
mil - lion nine - hund - red thous - and

A
2,756,600

T
3 3
hund - red and six thous - and sev - en - hund - red fif - ty - one

B
3
four - hund - red - nine - ty - eight thous - and two hund - red

Vln I
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vln II
6 5

Vc

333

A
7,600,000

B
6,044,151

Vln I
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vln II
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vla
6

Vc

335

Vln II
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vla
/ / /

Vc

338

Vla

Vc

ppp



340

Vla

Vc

VI.

343 $\text{♩} = 76$

T *pp* I would hold you I would hold you I would hold you I will love

B *pp* I would hold you I would hold you I would hold you I will love

351

S *pp* I will hold

A *pp* I will hold

T *pp* you I will hold

B *pp* you I will hold

Vln I *f* *dry, brittle, close to bridge* pizz *warm, resonant* *p*

Vln II *f* *dry, brittle, close to bridge* pizz *warm, resonant* *p*

Vla *f* *dry, brittle, close to bridge* pizz *warm, resonant* *p*

Vc *f* *dry, brittle, close to bridge* pizz *warm, resonant*

Cb *f* *warm, resonant*

357

S
you I will hold you ev-er ev-er will I hold you ev er

A
you I will hold you ev-er ev-er will I hold you ev er

T
you I will hold you

B
you I will hold you

Vln I

Vln II

Vla

Vc

Cb

363

S
ev-er will I en fold you ev-er ev-er will I hold you ev-er

A
ev-er will I en fold you ev-er ev-er will I hold you

T
ev-er ev-er will I hold you ev-er ev-er will I en- fold

B
ev-er ev-er will I hold you ev-er ev-er will I en- fold

Vln I

Vln II

Vla

Vc

Cb

367

S
 ev-er will I en - fold
 ev-er ev-er will I hold you ev-er ev-er will I en fold you

A
 ev - er ev - er ev-er ev-er will I ev-er ev-er will I hold you

T
 you ev-er ev-er will I hold you ev - er ev-er will I en fold you

B
 you ev-er ev-er will I hold you ev-er ev - er will I hold you

Vln I
 5 5 5 5 *f*

Vln II
 5 5 5 5 *f*

Vla
 arco 3 3 *f* 5 5

Vc
f

Cb
f

371

S
 in me - di - o

A
 in me - di - o *f*

T
 in me - di - o *f*

B
 in me - di - o *f*

Vln I
 5 5 5 5 5 5 5 5

Vln II
 3 3 5 5 5 5 5 5

Vla
 5 3 6 6 6 6 arco 5

Vc
 φ φ φ φ

Cb
 φ φ φ φ

374

S in me - di - o in me - di - o

A in me - di - o in me - di - o

T in me - di - o in me - di - o

B in me - di - o in me - di - o

Vln I *p* *pp*

Vln II *p* *pp*

Vla *ppp* sul pont.

Vc *arco* 6 6 6 6 6 6

Cb *arco* 6 6 6 6 6 6

P *solo p*

378

S *tutti* *pp* in me - di - o in me - di - o in *mf* *ff*

A *tutti* *pp* in me - di - o in me - di - o in *mf* *ff*

T *tutti* *pp* in me - di - o in me - di - o in *mf* *ff*

B *tutti* *pp* in me - di - o in me - di - o in *mf* *ff*

Vln I *ff*

Vln II *ff*

Vla *ff* (ord.)

Vc *ff*

Cb *pp* *ff*

me - di - o ma - nu - um tu - a - - - rum

me - di - o ma - nu - um tu - a - - - rum

me - di - o ma - nu - um tu - a - - - rum

me - di - o ma - nu - um tu - a - - - rum

me - di - o ma - nu - um tu - a - - - rum

Vln I

Vln II pizz *p*

Vla

Vc

Cb

Detailed description: This page of a musical score, numbered 383, features a SATB choir and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the Latin phrase "me - di - o ma - nu - um tu - a - - - rum" across four measures. The instrumental parts include Violin I, Violin II (with a pizzicato section starting in measure 384), Viola, Violoncello, and Contrabass. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).