

# "All We Would Become"

Text from "Ex Libris Humanis"  
William M. Plater

for the Dedication of the IUPUI University Library

Don Freund  
(1994)

*♩ = 132, robust!*

Chorus

Brass Quintet

Tpt 1 (Bb) (transposed)

Tpt 2 (Bb) (transposed)

Horn (F) (transposed)

Trbn

Tuba

8

*p magical*

I - ma - gined, i - ma - gined, the

*p*

15

li - bra - ry sig - ni - fies our bold - ness to be

*mf* *f*

*mf* *f*

Play if needed to support chorus

*p* *mf* *f*

*p* *mf* *mf*

21

new.

*f* *mf* *mf* *f*

*f* *p* *mf* *p* *mf* *p* *mf* *p* *f*

*f* *p* *mf* *f*

27

*p*

I - ma - gined, i - ma -

*p*

*mp* *mf* *p*

straight muted *mf* *p*

*mf* *mf* *p* *p*

*mp* *f* *p*

34

*mp* *mf* *f*

gined, the li - bra - ry sig - ni - fies our bold - ness

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mf* *f*

*open* *mp* *mf* *f*

41

to be new. *mp* I - ma - gined,  
bold - ness to be new. *mp* i - ma - gined,

*mp*  
*mf*  
*f* *p* *f* *p* *f* *p* *mp* *mf* *mp*  
*f* *p* *f* *p*

Detailed description: This block contains the musical score for measures 41 through 47. It features a vocal line with lyrics and a piano accompaniment. The piano part includes multiple staves with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The key signature has one sharp (F#).

48

Cen - tered, *p*

*p*  
*cup muted*  
*cup muted* *p* *cup muted* *p*  
*cup muted* *p* *cup muted* *p*

Detailed description: This block contains the musical score for measures 48 through 54. It features a vocal line with lyrics and a piano accompaniment. The piano part includes multiple staves with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *p* (piano) to *mp* (mezzo-piano). The key signature has two flats (Bb, Eb).

56

*mf* cen - tered, *tutti f* the li - bra - ry in - ter - sects the

*mf* cen - tered, *tutti* the li - bra - ry in - ter -

*mp* *mf* *f* *mf* *f* *mf*

*p* *mf* *stopped* *open* *f* *mf*

*open* *mf* *f* *mf* *f* *mf*

*mp* *mf* *f* *mf* *f* *mf*

62

*tutti* cros - sings of our lives; in - ter - sects the cros - sings of our lives; *tutti* it is the

sects the cros - sings of our lives; the cros - sings of our lives; *tutti*

*f* *mf* *f* *mf* *f* *mf*

*open* *mf* *f* *open* *mf* *f*

*mf* *f* *mf* *f* *mf* *f*

*mf* *f* *mf* *f* *mf* *f*

68

point of con - ver - gence for those who still dream.

*mp*  
*p*  
*f*  
*p*  
*p*  
*p*  
*p*

75

*mf*  
*p*  
*mp*  
*mf*  
*mf*  
*mp*  
*mf*  
*mf*  
*p*  
*mp*  
*mp*  
*mf*

81

Musical score for measures 81-86. The score consists of six staves. The top two staves are for vocal parts, which are mostly silent. The bottom four staves are for piano accompaniment. The piano part features complex rhythmic patterns with many triplets. Dynamic markings include *f*, *mp*, *mf*, *f*, *p*, and *fp*. The key signature has one sharp (F#).

87

Musical score for measures 87-92. The score consists of six staves. The top two staves are for vocal parts. In measure 87, the vocal line begins with the lyrics "En - tered,". The piano accompaniment continues with complex rhythmic patterns, including triplets. Dynamic markings include *p*, *mp*, and *p*. The key signature has one sharp (F#).

93 *mf* en - tered, *f* the li - bra - ry un - folds as a screen un -

*mf* the li - bra - ry un - folds as a screen *f* the li - bra - ry un -

*mf* *mf* *f*

*mp* *mf* *f*

*mf* *mp* *mf* *f*

*mf* *mp* *mf* *f*

*mf* *mp* *mf* *f*

*mf* *mp* *mf* *f*

99 folds on which we per - form our hu - man - i - ty. *f* per - form our hu -

as a screen *f* on which we per - form our hu - man - i - ty.

folds as a screen on which we per - form our hu - man - i - ty. *f* per - form our hu -

li - bra - ry un - - folds *f* on which we per - - form our hu - man - i - ty.

*mf* *mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf* *mf*



106 man - i - ty.

man - i - ty.

*mf* *mp* *p*

*mf* *mp* *p*

*f* *p* *mf* *p* *mp* *p*

*mf* *mp* *p*

*p*

112 *p* *mp* *f* the li - bra - ry un -

En - tered, en - tered, *f* the

*p* *mp*

*p* *mp* *p* *mf* *f*

*p* *mp* *mf*

*mp* *mf* *p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

118 folds as a screen un - folds on which we per - form our hu - man - i - ty.

li - bra - ry un - folds as a screen  
the li - bra - ry un - folds as a screen  
as a screen on which we per - form our hu - man - i - ty.  
on which we per - form our hu - man - i - ty.

*f* *mf*

125 per - form our hu - man - i - ty.

man - i - ty. *f*  
per - form our hu - man - i - ty. *f*  
man - i - ty. *f*  
Filled with our

*mf* *f* *mf*

131

past, it holds the sub - stance of all

*tutti*

*tutti*

This musical block covers measures 131 through 136. It features a vocal line with the lyrics "past, it holds the sub - stance of all" and a piano accompaniment. The piano part includes several triplet figures and dynamic markings such as *mf*, *f*, and *tutti*. There are also some breath marks above the piano lines.

137

that we would be come. of all that we would be come. - of all that

This musical block covers measures 137 through 142. It features a vocal line with the lyrics "that we would be come. of all that we would be come. - of all that" and a piano accompaniment. The piano part includes several triplet figures and dynamic markings such as *mf*, *f*, and *mf*. There are also some breath marks above the piano lines.

143

*tutti*

we would be - come. of all that we would be - come. of all that we would be - come.

*tutti*

*mf* *f* *f* *f*

*mf* *f* *f* *f*

*mf* *f* *f* *f*

149

*ff*

of all that we would be - come.

*ff*

*mf* *f* *ff* *ff*

*mf* *f* *ff* *ff*

*mf* *f* *ff* *ff*