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Sigma Alpha Iota Fort Worth Alumnae Chapter  
on the occasion of their 70th Anniversary  
honoring their commitment to American Music

# Daughters of Music

Lyric by Debra Rue

Music by James Adler

Lilting - Cantilena (♩ = 48)

Soprano I and II

Alto

Horn in F (concert pitch)

Piano

*mp e legato*

*mp*

*mp*

*mf*

*poco*

Daugh - ters of Mus - ic — Sis - ters in Art —

Daugh - ters of Mus - ic — Sis - ters in Art —

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8 *mf* *cresc.* *rfz*  
Hear how we whis - per Mel - o - dies \_\_\_ from the heart. \_\_\_\_\_

*mf* *cresc.* *rfz*  
Hear how we whis - per Mel - o - dies \_\_\_ from the heart. \_\_\_\_\_

8 *mf*

8 *mf*

11 *mf e cresc.* *fz*  
Daugh - ters of Mus - es Proph - ets, Proph - ets of peace - in song! \_\_\_\_\_

11 *mf e cresc.* *fz*  
Daugh - ters of Mus - es Proph - ets, Proph - ets of peace - in song! \_\_\_\_\_

11 *fz*

11 M.D. *cresc.* *fz* *dim.*

15

Soprano I

*mp*

Musical staff for Soprano I, showing a whole rest followed by a quarter note G4.

Who

Soprano II

*mp*

Musical staff for Soprano II, showing a whole rest followed by a quarter note G4, then a half note G4-A4-B4.

Who gave us a soul filled with

Alto

*mp*

Musical staff for Alto, showing a half note G4, then a half note G4-A4-B4.

Who knows from whence came our gift? Came our

15

Piano accompaniment for measures 15-17. Measure 15: G4, A4, B4, G4. Measure 16: G4, A4, B4, G4. Measure 17: G4, A4, B4, G4. Dynamics: *mp*, *cresc.*

18

Musical staff for Soprano I, measure 18. Dynamics: *mf*. Lyrics: gave us the cour-age ——— to share what we found?

gave us the cour-age ——— to share what we found?

Musical staff for Soprano II, measure 18. Dynamics: *mf*. Lyrics: sound? The cour-age to step out— to share, to share what we found?

sound? The cour-age to step out— to share, to share what we found?

Musical staff for Alto, measure 18. Dynamics: *mf*. Lyrics: gift? The cour-age to step out— to share, to share what we found?

gift? The cour-age to step out— to share, to share what we found?

18

Bass line for measure 18. Dynamics: *mf* < *fz*.

*mf* < *fz*

18

Piano accompaniment for measures 18-21. Measure 18: G4, A4, B4, G4. Measure 19: G4, A4, B4, G4. Measure 20: G4, A4, B4, G4. Measure 21: G4, A4, B4, G4. Dynamics: *mf*.

22

Musical notation for measures 22-24. The top three staves are vocal staves, and the bottom two are piano accompaniment. The key signature has three flats and the time signature is 4/4. The piano part features chords and moving lines in both hands.

22

Musical notation for measure 22, bass line. It shows a single measure with a bass clef, a key signature of three flats, and a 4/4 time signature.

22

Musical notation for measures 22-24, piano accompaniment. It shows the piano part for measures 22-24, including dynamics like *mp* and *poco*, and articulation like accents and slurs.

25

Musical notation for measure 25, vocal line. It shows the vocal line for measure 25, including dynamics like *mp* and *fz*, and articulation like accents and slurs.

Sure-ly we were born in song, — A gen-tle cry in the night, — We found an ex-tra voice to be

Musical notation for measure 25, piano accompaniment. It shows the piano part for measure 25, including dynamics like *mp* and *fz*, and articulation like accents and slurs.

Sure-ly we were born in song, — A gen-tle cry in the night, — We found an ex-tra voice to be

Musical notation for measure 25, piano accompaniment. It shows the piano part for measure 25, including dynamics like *mp* and *fz*, and articulation like accents and slurs.

Sure-ly we were born in song, — A gen-tle cry in the night, — We found an ex-tra voice to be

25

Musical notation for measure 25, bass line. It shows the bass line for measure 25, including dynamics like *mp e legato* and *f*, and articulation like accents and slurs.

25

Musical notation for measures 25-27, piano accompaniment. It shows the piano part for measures 25-27, including dynamics like *mp - poco rfz* and *mf*, and articulation like accents and slurs.



28 *mf*  
heard, voice to be heard, voice to be heard Through

heard, voice to be heard, Hmm Through  
*mp*

heard, A voice to be heard, Hmm Through

28 *fz* *mf*

28 *fz* *mf* *mp*

28 *fz* *mf*

30 notes to play, sing, sing, sing and write. *f* *mf*

notes to play, to sing and to write. *f* *mf*

notes to play, to sing and write. *f* *mf*

30 *fz* *p*

30 *cresc.* *f* *mp* *f subito*

30 *f* *mp* *f subito*

33 Soprano II *accel. poco* *mp* *più animato*

Was it the song of a

*p e cresc.* *accel. poco* *f* *mp subito*

36 *mf*

bird? The rus - tle of leaves in a gen - tle wind?

*mf* *mp*

39 *poco* *fz* *mf*

Per - haps a roar - ing riv - er Stir - red the cre - a - tive soul with -

French Horn *mf*

39 *fz e dim.* *8va* *mp* *mf* *8vb*

Soprano II

*f*

42

Musical staff for Soprano II, measures 42-45. The staff contains a melodic line starting with a half note, followed by quarter notes and rests.

in. \_\_\_\_\_

Alto

*mf*

*cresc.*

Musical staff for Alto, measures 42-45. The staff contains a melodic line with accents and dynamic markings.

From the chords of St. Ce - cil - ia \_\_\_\_\_ To the tunes from pipes of

42

Musical staff for Bass, measures 42-45. The staff contains a bass line with eighth notes and quarter notes.

42

Musical staff for Piano, measures 42-45. The staff contains a piano accompaniment with chords and moving lines in both hands.

*rfz*

*fz*

*mf*

46

*rfz*

Musical staff for Soprano II, measures 46-49. The staff contains a melodic line with accents and dynamic markings.

Pan, \_\_\_\_\_ The an - cient chor - u - ses \_\_\_\_\_ of old. \_\_\_\_\_ And the

46

Musical staff for Bass, measures 46-49. The staff contains a bass line with quarter notes and rests.

46

Musical staff for Piano, measures 46-49. The staff contains a piano accompaniment with chords and moving lines in both hands.

*fz*

*mf*

50

Soprano II

*mf*

Musical staff for Soprano II, measures 50-52.

Ah,

Alto

*f*

*mf*

Musical staff for Alto, measures 50-52.

works from Old, Old Mas - ters' hands,

50

Musical staff for Bass, measures 50-52.

50

Musical staff for Piano (Right Hand), measures 50-52.

Musical staff for Piano (Left Hand), measures 50-52.

8<sup>vb</sup>

8<sup>vb</sup>

53

Soprano I

*mp*

Musical staff for Soprano I, measures 53-55.

They are

Soprano II

*mp*

*mf*

Musical staff for Soprano II, measures 53-55.

Stir - red the cre - a - tive soul with - in.

Alto

*dim. sempre*

Musical staff for Alto, measures 53-55.

Old Mas - ters' hands.

53

Musical staff for Bass, measures 53-55.

*mp*

*mf*

*mp*

Musical staff for Piano (Right Hand), measures 53-55.

8<sup>vb</sup>

53

Musical staff for Piano (Left Hand), measures 53-55.

*sfz*

*mp*

Musical staff for Piano (Left Hand), measures 53-55.



56 *2* *2* *2*  
brought to life and heard once more Their beau-ty for all to hear; \_\_\_\_\_ To

*mp* \_\_\_\_\_ *p*  
Hmm. \_\_\_\_\_

56 *poco*  
*2* *2*

60 *mf*  
*2* *2* *2*  
touch the soul, \_\_\_\_\_ mind \_\_\_\_\_ and heart— \_\_\_\_\_ In

*mf*  
Ah \_\_\_\_\_

60 *mf*  
*2* *2*  
*2*

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63 *mf* *mp* *sempre cresc.*

lands both far and near. In lands both far and near. They are

*mp* *sempre cresc.*

lands both far, In lands both far and

*mp* *sempre cresc.*

lands both far, In lands both far and

63 *sempre cresc.*

67 *ffz* *dim.*

brought to life and heard once more In lands both

*ffz* *dim.*

near, and heard once more In

*ffz* *dim.*

near, and heard once more In

67 *mf* *fz* *poco* *ffz*

70 *f* *mf* (♩=♩.)  
far, far and near.

*f* *mf*  
lands, far and near.

*f* *mf*  
lands, far and near.

70 *f* *mf* (♩=♩.)  
Piano accompaniment for the first system.

70 *f* *mf*  
Piano accompaniment for the second system.

73 French Horn  
*fz e dim.* *mp* *mf*

73 *mp* *cresc.* *fz*  
Piano accompaniment for the French Horn section.

73 *fz*  
Piano accompaniment for the French Horn section.

77 *p* *cresc.* *f*  
Piano accompaniment for the third system.

77 *mf* *fz*  
Piano accompaniment for the third system.

77 *fz*  
Piano accompaniment for the third system.

⊕ SAI Choruses continue on page 14; all other choruses skip to page 17

# SAI Choruses Only

solo or a few sopranos

80 *mf* *f*  
Sig - ma Al - pha I - o - ta— Sist - ers all in S A I! Born to

80 *mf* *f*

80 *mf* *f*

80 *mf* *f*

82 *mf* *cresc.* *f* *fz*  
live a life in mus - ic Though Faith, Hope and Love... un - til we die.

82 *mf* *fz*

82 *mf* *fz*

82 *fp*

82 *mf* *mf* *fz* *subito p e cresc. molto*



SAI Choruses Only

89

Love... Through Hope and Love...  
Hope Through Hope and Love...  
Faith, Through Faith, Hope, and

*mf* *f* *mf*

89

*f*

89

*mp e cresc.* *mf*

91

live a life un - til we die.  
live a life un - til we die.  
Love un - til we die.

*f* *p* *p* *p*

⊕ Skip to page 20  
⊕ Skip to page 20  
⊕ Skip to page 20

91

*f* *mf subito* *mp*

⊕ Skip to page 20

# General Choruses

solo or a few sopranos

80 *mf* *f*  
Armed with grace and wis - dom, — We've a mes - sage— hear our cry! We can

80 *mf* *f*  
Piano accompaniment for the first system, including chords and melodic lines in both hands.

82 *mf*, *cresc.* *f* *fz*  
sound the winds of change Through Faith, Hope and Love... un-til we die.

82 *fp*  
Piano accompaniment for the second system, ending with a forte piano (fp) dynamic.

82 *mf* *fz* *subito p*  
*e cresc. molto*  
Piano accompaniment for the third system, featuring triplets and dynamic changes from mezzo-forte to subito piano with a crescendo.

# General Choruses

85

Soprano I (tutti)

Joyously

Armed with grace and wis - dom, We've a

Soprano II

Ah, We've a

Alto

Ah, We've a

85

*mf e cresc.*

*fz*

Joyously

85

87

mes - sage hear our cry!

We can sound the winds of change

mes - sage,

O hear our cry!

Sound the winds of change

mes - sage,

O hear our cry!

Sound the winds of change Through

87

*mf*

*fz*

*mp*

87

*mf*

*fz*



# General Choruses

89

Love... Through Hope and Love...  
Hope Through Hope and Love...  
Faith, Through Faith, Hope, and

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

Detailed description: This block contains the first two vocal staves and the beginning of the piano accompaniment for measures 89 and 90. The vocal parts feature a melodic line with a crescendo from mezzo-forte (mf) to forte (f). The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

89

*mp e cresc.* *mf*

Detailed description: This block shows the piano accompaniment for measures 89 and 90. The right hand plays chords, and the left hand plays a rhythmic bass line. The dynamics start at mezzo-piano (mp) with a crescendo (cresc.) and reach mezzo-forte (mf) by measure 90.

91

— sound the change un - til we die.  
sound the change un - til we die.  
Love... un - til we die.

*f* *p* *p*

Detailed description: This block contains the vocal staves for measures 91 and 92. The lyrics are: "— sound the change un - til we die.", "sound the change un - til we die.", and "Love... un - til we die.". The vocal parts feature a melodic line with a crescendo from forte (f) to piano (p). The piano accompaniment includes triplets in the right hand.

91

*f* *mf subito* *mp*

Detailed description: This block shows the piano accompaniment for measures 91 and 92. The right hand features triplets and a melodic line, while the left hand provides a bass line. The dynamics start at forte (f), then change to mezzo-forte subito (mf subito), and finally to mezzo-piano (mp).

# All choruses

Soprano I and II  
*mp*

93 *mf* *cresc.*

Daugh-ters of Mus-ic— Sis-ters in Art— Hear how we whis-per Mel-o - dies — from the

Alto  
*mp*

*mf* *cresc.*

Daugh-ters of Mus-ic— Sis-ters in Art— Hear how we whis-per Mel-o - dies — from the

*mp* *mf*

97 *rfz* *mf e cresc.* *fz*

heart. — Daugh-ters of Mus - es Proph-ets, Proph-ets of peace— in song!

*rfz* *mf e cresc.* *fz*

heart. — Daugh-ters of Mus - es Proph-ets, Proph-ets of peace— in song!

97 *mf* *fz*

*mf* *fz*

97 *M.D.* *cresc.* *fz*

101 *mp* *mf* *mp* *mf*

Each song, each life, Each song, each life, a jour - ney —

Each song, each life, Each song, each life, a jour - ney — un -

101 *mp e cresc.*

101 *ff* *mp* *rfz* *mp e cresc.* *mp*

105 *cresc.* *f* *cresc.* *f*

Un - til the fin - al note has rung, Un -

til the fin - al note has rung, un -

105 *f*

105 *fz*

108 *mf e cresc. sempre* solo or a few sopranos *fz*  
til the fin - al note has rung,

*mf e cresc. sempre* Soprano I and II *fz*  
til the fin - al note has rung, the

*mf e cresc. sempre* Alto *fz*  
til the fin - al note has rung,

108 *mf e cresc. sempre* *ff*  
*mp e cresc. sempre* *ff*

108 *mf e cresc. sempre* *ff*  
*mp e cresc. sempre* *ff*

111 *ff*  
has rung!

*ff*  
fin - al note has rung!

*ff*  
has rung!

111 *mf* *ffz* *mp* *ffz* *fff* *cuivé*  
*ffz* *ffz*

111 *ffz* *ffz*

111 *ffz* *ffz*

111 *ffz* *ffz*

111 *ffz* *ffz*

111 *ffz* *ffz*

111 *ffz* *ffz*

111 *ffz* *ffz*

111 *ffz* *ffz*