



Commissioned by and dedicated to Westminster High School directed by Kelly Ann Self

In Times of Stasis

From Songs of Hope in Strange Times

Music & Text by Amy Gordon

Instrumentation:

SATB Choir (with featured Treble Choir)
& String Quartet

Duration: 5 Minutes

The music and lyrics of **Songs of Hope in Strange Times: In Times of Stasis** was written during the COVID-19 global pandemic of 2020-onwards and was commissioned by Westminster High School, directed by Kelly Ann Self. The overall song cycle is five movements long, with each movement reflecting on how to find hope and meaning during strange and unknown times of life. *In Times of Stasis*, the third movement of this song cycle, represents the sense of stasis deep in the waiting period of the pandemic. Without being able to observe the normal markers of time passing, such as birthdays, school years, or holidays, time seemed to stand still as each day blended into the next. This sense of moving neither forward nor backward is reminiscent of walking in the ocean tide, where one wave is crashing on shore and another is receding, creating the sense one is simply standing still. While it can be hard to find meaning in these static times, perhaps just being alive and present in this moment is in itself enough.

This movement could be performed as a stand-alone piece or as part of the entire song cycle.

Text

When you are suspended
In crystallized time,
Neither ebbing nor flowing
Caught mid-crosscurrent in the tide,
It is here you simply breathe,
Knowing that This.
You.
It is enough.

About the composer: Amy Gordon is an active composer, arranger, songwriter, and vocalist based in Los Angeles, CA. As a choral composer, she has worked with and been commissioned by numerous choirs, including being the composer-in-residence for Nova Vocal Ensemble. She has also scored numerous films and webcasts. She has a BA in Composition from Loyola Marymount University and an MM in Composition from California State University, Long Beach.

Choral Score

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In Times of Stasis

From *Songs of Hope in Strange Times*

Words & Music by Amy Gordon

Static ♩ = 94

String Reduction

String Reduction for Rehearsal Only
p evenly

blend with pedal

Stg. Redux

5

Stg. Redux

9

A

13

mp

S When you are sus-pend-ed, _____ when you are sus-pend-ed, _____

mp

A _____ When you are sus-pend-ed, _____

mp

T _____ When you are sus-pend-ed, _____ when you are sus-pend - ed, _____

mp

B _____ When you are sus-

Stg. Redux

as before

17

S when you are sus-pend-ed, _____ when you are sus-pend - ed, _____

A When you are sus-pend-ed, _____ when you are sus-pend-ed, _____

T _____ when you are sus-pend - - - - ed, _____

B pend - ed, _____ when you are sus-pend - ed, _____

Stg. Redux

21

S *mp* When _____ you are sus-pen-ded _____ in

A *mp* When _____ you are sus-pen-ded _____ in

T *mp* When _____ you are sus-pen-ded _____ in

B *mp* When _____ you are sus-pen-ded _____ in

Stg. Redux *mp*

Leo * *Leo*

26

S

f *pp*

crys-tal-lized time, (mm)

A

f *pp*

crys-tal-lized time, (mm)

T

f *pp*

crys-tal-lized time, (mm)

B

f *pp*

crys-tal-lized time, (mm)

Stg. Redux

B

31

evenly

mp

mp *crisply*

mp *crisply*

mp *mp* *mp*

Stg. Redux

36

mp evenly, matching Viola

Treble Choir

When you are sus-pend-ed in crys-tal-lized time, (mm)

Stg. Redux

mp

match Treble Choir

mp

40

Treble Choir

When you are sus-pend-ed _____ in crys-tal-lized time, (mm)

S

mp Nei-ther ebb-ing, *mp* nei-ther ebb-ing nor flow-

A

crisply mp Nei-ther ebb-ing, *mp* nei-ther ebb-ing nor flow-ing,

T

crisply mp Nei-ther ebb-ing, *mp* nei-ther ebb-ing nor flow-ing,

8

Stg. Redux

44

Treble Choir

sus-pen-ded, _____ in time, (mm)

S

mp ing, *mp* Nei-ther ebb-ing, *mp* nei-ther ebb-ing nor flow-

A

mp Nei-ther ebb-ing, *mp* nei-ther ebb-ing nor flow-ing,

T

mp Nei-ther ebb-ing, *mp* nei-ther ebb-ing nor flow-ing,

B

crisply mp Nei-ther ebb-ing, *mp* nei-ther ebb-ing nor flow-ing,

8

Stg. Redux

48

Treble Choir

p sus-pen-ded _____ *mp* sus-pen - ded, _____

S

ing, *p* nei-ther ebb ____ nor flow, *mp* nei-ther ebb ____ nor flow,

A

p nei-ther ebb ____ nor flow, *mp* nei-ther ebb ____ nor flow,

T

p nei-ther ebb ____ nor flow, *mp* nei-ther ebb ____ nor flow,

B

p nei-ther ebb ____ nor flow, *mp* nei-ther ebb ____ nor flow,

Stg. Redux

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

52

Treble Choir

mf *f*

sus-pen-ded

S

mf *f*

nei-ther ebb-ing nor flow ing,

A

mf *f*

nei-ther ebb-ing nor flow - ing,

T

mf *f*

nei-ther ebb-ing nor flow - - - ing,

B

mf *f*

nei-ther ebb-ing nor flow - - - ing,

Stg. Redux

mf *f*

7

3

The musical score is written for a choir and a stage ensemble. The choir parts (Treble, Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#). The stage ensemble (Stg. Redux) is in bass clef with the same key signature. The score is divided into two systems. The first system covers measures 52 to 54. The Treble Choir part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The Soprano, Alto, Tenor, and Bass parts enter in measure 53 with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics 'nei-ther ebb-ing nor flow ing,' are written under the Soprano, Alto, Tenor, and Bass parts. The stage ensemble part begins in measure 53 with a half note G2, followed by a quarter note A2, and then a half note B2. The lyrics 'nei-ther ebb-ing nor flow - - - ing,' are written under the stage ensemble part. The second system covers measures 55 to 57. The Treble Choir part continues with a half note C5, followed by a quarter note B4, and then a half note A4. The Soprano, Alto, Tenor, and Bass parts continue with a half note G3, followed by a quarter note A3, and then a half note B3. The stage ensemble part continues with a half note G2, followed by a quarter note A2, and then a half note B2. The lyrics 'nei-ther ebb-ing nor flow - - - ing,' are written under the stage ensemble part. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). The Treble Choir part has a *mf* marking at measure 52 and a *f* marking at measure 54. The Soprano, Alto, Tenor, and Bass parts have *mf* markings at measure 53 and *f* markings at measure 54. The stage ensemble part has *mf* markings at measure 53 and *f* markings at measure 55. The score also includes a 7-measure rest for the stage ensemble in measure 56 and a 3-measure rest for the stage ensemble in measure 57.

C 56

mf

S Caught _____ (t) caught mid - cross - cur - rent in the

mf

A Caught _____ (t) caught mid - cross - cur - rent in the

mf

T Caught _____ (t) caught mid - cross - cur - rent in the

mf

B Caught _____ (t) caught mid - cross - cur - rent in the

Stg. Redux

mp

molto rit. -----

61

p

S tide. _____

p

A tide. _____

p

T tide. _____

p

B tide. _____

Stg. Redux

lightly

mf

molto rit. -----

p

D*a tempo*

65

mp *inhale softly*

S It is here you sim-ply breathe.

mp *inhale softly*

A It is _____ here you sim-ply breathe.

mp *inhale softly*

T It is here you sim-ply breathe.

mp *inhale softly*

B It is _____ here you sim-ply breathe.

a tempo *softly shimmering*

Stg. Redux *p* *mp*

70

inhale softly

S It is here you sim - ply

inhale softly

A It is _____ here you sim - ply

inhale softly

T It is here you sim - ply

inhale softly

B It is _____ here you sim - ply

Stg. Redux

75 *accel.*
mf

S breathe. _____ You breathe. _____ *f*

A breathe. _____ You breathe. _____ *f*

T breathe. _____ You breathe. _____ *f*

B breathe. _____ You breathe. _____ *f*

Stg. Redux *mf* *f*
pedal freely

78 *ff*

S You breathe. _____ *ff*

A You breathe. _____ *ff*

T You breathe. _____ *ff*

B You breathe. _____ *ff*

Stg. Redux *ff*

E Finding Peace ♩ = 88

81

inhale softly mp *exhale softly* *inhale softly* *exhale softly*

Treble Choir

You breathe. You breathe.

softly shimmering

Stg. Redux

sub. p

87

inhale softly *exhale softly*

Treble Choir

You breathe. —

S

p

Know - ing ooh Know - ing this.

A

p

Know - ing ooh Know - ing this.

T

p

Know - ing ooh Know - ing this.

B

mp

Know - ing that this. Know - ing that this.

Stg. Redux

mp expressively

94

Treble Choir

You.

f

mp inhale and exhale as if calming yourself

S

You.

f

mp inhale and exhale as if calming yourself

A

You.

f

mp inhale and exhale as if calming yourself

T

You.

f

mp inhale and exhale as if calming yourself

B

You

f

mp inhale and exhale as if calming yourself

Stg. Redux

f

F*molto rall.* ----- *a tempo*

99

softly as if to yourself *Slowly recede out of texture at your own pace* *pp*

Treble Choir

It is e - nough.

softly as if to yourself *Slowly recede out of texture at your own pace* *pp*

S

It is e - nough.

softly as if to yourself *Slowly recede out of texture at your own pace* *pp*

A

It is e - nough.

softly as if to yourself *Slowly recede out of texture at your own pace* *pp*

T

8

It is e - nough.

softly as if to yourself *Slowly recede out of texture at your own pace* *pp*

B

It is e - nough.

molto rall. *a tempo*

Stg. Redux

p evenly

pedal freely

recede out of texture

103

Stg. Redux

n