

Three Humanist Hymns

**for
solo voices satb
with choir SATB**

**words by Maira Benjamin
music by Matthew H. Fields**

total duration 15:45

Breezes (choir) 1.
Warmth (alto, tenor and choir)..... 11.
Ashes (soprano, bass and choir) 35.

**Part of the
Humanist Hymnal Project**

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I. Breezes

*In the breezes of my mind
I see your smile
Sparking pleasant roaming
I see your eyes
Glowing embers of passion*

*Many thoughts blow through
The rooms of memories
I pleasantly run through
The curtains closing them
I can visit again*

*There are windows and doors
Windows let me see the scenes
Doors let me enter the play
We leave them all open
To add another act in our lives*

*Cool breezes of love
Blowing through doors, windows, and rooms
Cool breezes of love
The wind intertwines our passion
Feeding the flame of desire*

II. Warmth

*When I gaze into your eyes
I become lost in you*

*When I wake up in the sunrise
I feel alive with you*

*When I touch the curve of your back
I know the strength in you*

*When I leave the room
I steal a glance at you*

*When I notice you looking at me
I smile joyously at you*

*When I hear you moan
I revel in passion with you*

*When I start to feel old
I will be there with you*

*When I am lonely and very cold
I feel the warmth in you*

*I am endlessly, effortlessly, and euphorically
Wrapped infinitely in your love*

III. Ashes

*Smoldering eyes
Searing through the ashes
Fire breathing words
Burning all thoughts*

*Icy voices crescendoing
Over thrown glasses
Walls peeled back
Layers of paper torn apart*

*Shattered dreams
Splintered hopes
Wild nights with abandon
Now all I have are ashes*

*Meeting the slate blue sea
With solids of grief
Blue upon blue and more blue
Your eyes are grey like ashes*

*I spread your ashes
Sorting through soot and flakes
I spread your ashes
The wind sweeps away your face*

*Fiery remembrances of love
Lust and hate
Cool soothing touches
With lingering sadness*

*I have nothing of us
Nothing of you
No dreams to come true
I only have ashes*

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Three Humanist Hymns

I. Breezes

Maira Benjamin

Matthew H. Fields

Moderato, ♩ = 56
ppp

SOPRANO

ALTO

TENOR

BASS

rehearsal piano
(optional,
provided for
learning
purposes)

(m) (m) (m)

(m) (m) (m)

Moderato, ♩ = 56
ppp

4

(m) (m) (m) (m) (m)

(m) (m) (m) (m) (m)

ppp

(m) (m) (m) (m) (m)

p

In the breez -

p

9

(m) (m) (m) (m) (m) (m)

(m) (m) (m) (m) (m)

(m) (m) (m) (m) (m)

- es of my mind I see your smile Spark - ing pleas - ant roam -

14

p *mf* *p*

I see your eyes Glow - ing em - bers of pas - sion

p *mf* *p*

I see your eyes Glow - ing em - bers of pas -

p *mf* *p*

I see your eyes Glow - ing em - bers of pas - sion

p *mf* *p*

- ing I see your eyes Glow - ing em - bers of pas - sion

20

Man - y thoughts Man - y thoughts

-sion Man - y thoughts Man - y thoughts

Man - y thoughts Man - y thoughts

Man - y thoughts Man - y thoughts

Man - y thoughts Man - y thoughts

24

Man - y thoughts blow through the room of me -

Man - y thoughts blow through the room of me -

Man - y thoughts blow through the room of me -

Man - y thoughts blow through the room of me -

Man - y thoughts blow through the room of me -

28

- mo - ries

- mo - ries I pleas - ant - ly run through the

- mo - ries I pleas - ant - ly run through the

- mo - ries

cur - tains clos - ing them I can vis - it a -

cur - tains clos - ing them I can vis - it a -

32

cur - tains clos - ing them I can vis - it a -

cur - tains clos - ing them I can vis - it a -

35

mf I pleas - ant - ly run through the cur - tains clos - ing them

mf gain I pleas - ant - ly run through the cur - tains clos - ing them

mf gain I pleas - ant - ly run through the cur - tains clos - ing

mf I pleas - ant - ly run through the cur - tains clos - ing

40

pp I can vis - it a - gain I can vis - it I can vis - it a - gain

pp I can vis - it a - gain I can vis - it I can vis - it a - gain

pp them I can vis - it a - gain vis - it a - gain I can vis - it a - gain

pp them I can vis - it a - gain vis - it a - gain I can vis - it a - gain

46

and doors

pp There are win - dows and doors

pp There are win - - dows and doors

pp There are win - dows and doors

pp There are win - dows and doors

pp There are win - dows and doors

51

mf Doors let me en - ter the play

pp Win - dows let me see the scenes *mf* Doors let me en - ter the play

pp Win - dows let me see the scenes *mf* Doors let me en - ter the play

mf Doors let me en - ter the play

pp *mf*

58

f We leave them all op - en _____ to add an - oth - er

f We leave them all op - en _____ to add an - oth - er

f We leave them all op - en _____ to add an - oth - er

f We leave them all op - en _____ to add an - oth - er

62

pp act in our lives _____ Cool breez-es of love _____ Blow-ing through doors,

pp act in our lives _____ Cool breez-es of love _____ Blow-ing through doors,

pp act in our lives _____ Cool breez-es of love _____ Blow-ing through doors,

pp act in our lives _____ Cool breez-es of love _____ Blow-ing through doors,

70

win - dows, and rooms Cool breez - es of

win - dows, and rooms Cool breez - es of

win - dows, and rooms Cool breez - es of

win - dows, and rooms Cool breez - es of

75

love The wind in - ter - twines our pas - sion

love The wind in - ter - twines our pas - sion

love The wind in - ter - twines our pas - sion

love The wind in - ter - twines our pas - sion

79

The wind in - ter - twines our pas - sion The wind in - ter - twines our pas - sion The wind in - ter - twines our pas - sion The wind in - ter - twines our pas - sion

83

pas - sion The wind in - ter - twines The wind in - ter - twines pas - sion in - ter - twines The wind in - ter twines in - ter - twines The wind in - ter - twines wind in - ter - twines The wind The wind in - ter - twines The wind in - ter - twines The wind in - ter - twines The wind in - ter - twines

89

our pas - sion Feed - ing the flames of
 our pas - - sion Feed - ing the flames of
 twines our pas - - sion Feed - ing the flames
 twines our pas - - sion Feed - ing the flames of

(i) (r)

96

de - - - sire
 de - - - sire
 of de - - - sire
 de - - - sire

II. Warmth

Maira Benjamin

Matthew H. Fields

Andante, ♩ = 66

p

Alto Solo

When I gaze in - to your eyes, —

Tenor Solo

When I gaze in - to your eyes, —

SOPRANO

pp

I be-come lost in you —

ALTO

pp

I be-come lost in you —

TENOR

pp

I be-come lost in you —

BASS

pp

I be-come lost in you —

Andante, ♩ = 66

rehearsal piano
(optional,
provided for
learning
purposes)

p

pp

5 *mp*

When I wake up in the sun - rise, —

mp

When I wake up in the sun - rise, —

I feel a - live with you

I feel a - live with you

I feel a - live with you

I feel a - live a - live with

mp *pp*

Detailed description of the musical score: The score is for a vocal ensemble and piano. It begins at measure 5. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'When I wake up in the sun - rise, — I feel a - live with you'. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The dynamics are marked 'mp' (mezzo-piano) for the vocal entries and 'pp' (pianissimo) for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a final chord in the piano part.

10

mf



When I touch the curve of your back,

mf



When I touch the curve of your back,



I know the strength in you



I know the strength in you

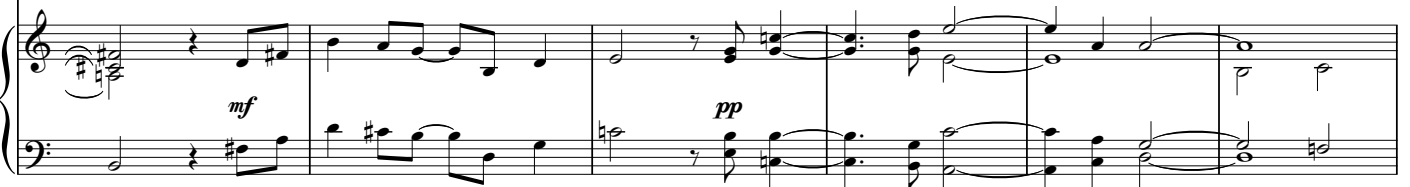


I know the strength in you



you

I know the strength in you



16

p When I leave the room, — *mf* When I notice you — look-ing at me —

p When I leave the room, — *mf* When I notice you — look-ing at me —

I steal a glance at you — I smile joy-ous ly_

I steal a glance at you — I smile joy-ous ly_

I steal a glance at you — I smile joy-ous ly_

I steal a glance at you — I smile joy -

p *pp* *mf* *pp*

21

pp (m) *mp*
 When I gaze When I gaze in -

pp (m) *mp*
 When I gaze When I gaze in -

p
 at you When I gaze in - to your eyes_

p
 at you When I gaze in - to your eyes,

p
 at you When I gaze in - to your eyes

p
 - ous - ly at you When I gaze in - to your eyes

pp *p* *p*
 Piano accompaniment section with dynamic markings *pp*, *p*, and *p*.

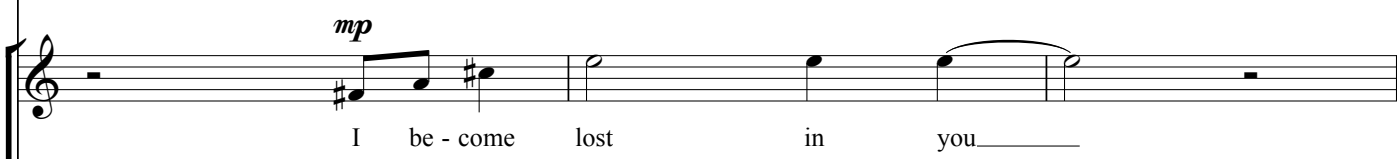
25



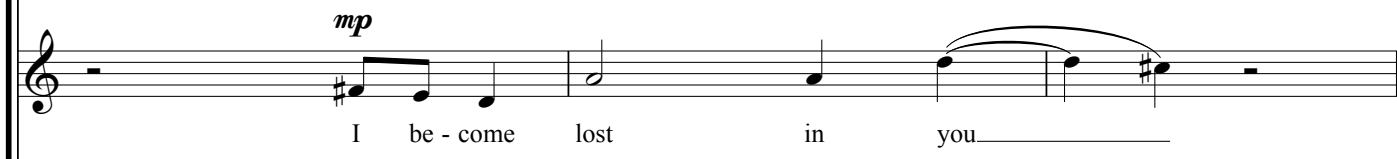
to your eyes_____ I be - come lost in you_____



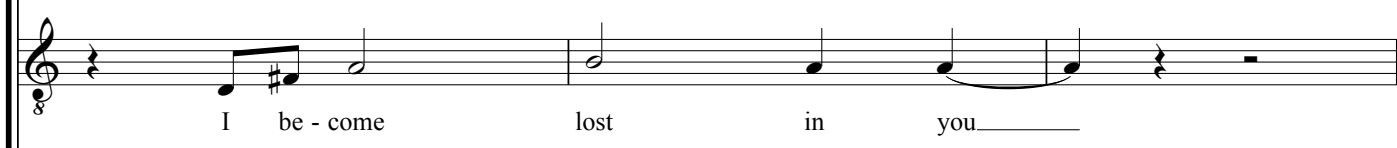
to your eyes,_____ I be - come lost in you_____



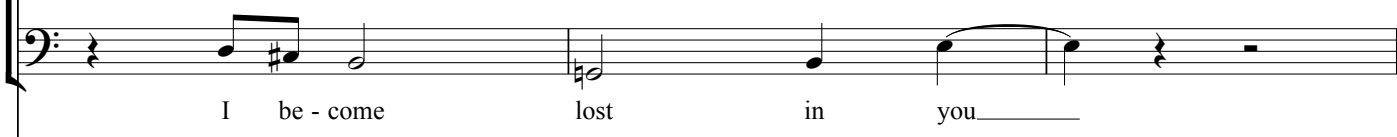
mp
I be - come lost in you_____



mp
I be - come lost in you_____



I be - come lost in you_____



I be - come lost in you_____



Piano accompaniment musical staff with chords and melodic lines.

28

mp *mf*

When I wake up in the

mp *mf*

When I wake up in the

p *mf*

When I wake up in the sun - rise, When I wake up in the sun - rise, -

pp *mp* *mf*

When I wake up in the sun - rise, When I wake up in the sun - rise, -

pp *mp* *mf*

When I wake up in the sun - rise, When I wake up in the sun - rise, -

pp *mf*

When I wake up in the sun - rise, When I wake up in the sun -

p *pp* *mp*

32

sun - rise, I feel a - live, I feel a - live with you

sun - rise, I feel a - live, I feel a - live with you

I feel a - live with you When

I feel a - live with you When

I feel a - live with you When

rise, I feel a - live with you When

38

When I hear you moan, —

When I hear you moan, —

— I hear — you moan, When I hear you moan, — I rev -

— I hear — you moan, When I hear you moan, — I rev -

— I hear — you moan, — When I hear you moan, — I rev -

— I hear — you moan, — When I hear you moan, — I rev -

43

ff I rev - el in pas - sion rev - el in pas-sion *mf* I rev - el in pas-sion *mp* with

ff I rev - el in pas - sion rev - el in pas-sion *mf* I rev - el in pas-sion *mp* with

mp - el in pas - sion I rev - el in pas - sion with you

mp - el in pas - sion I rev - el in pas - sion with you

mp - el in pas - sion with you

mp - el in pas - sion with you

mp

48

p
you When I start to feel old,

p
you When I start to feel old,

p *pp*
I will be

p *pp*
I will be

p *pp*
I will be

p *pp*
I will be

p *pp*

52

pp

Musical staff with treble clef and vocal line. The staff contains a series of notes and rests, corresponding to the lyrics below.

When I am lone - ly and ver - y cold,

pp

Musical staff with treble clef and vocal line. The staff contains a series of notes and rests, corresponding to the lyrics below.

When I am lone - ly and ver - y cold,

Musical staff with treble clef and vocal line. The staff contains a series of notes and rests, corresponding to the lyrics below.

there with you _____ I

Musical staff with treble clef and vocal line. The staff contains a series of notes and rests, corresponding to the lyrics below.

there with you _____ I

Musical staff with treble clef and vocal line. The staff contains a series of notes and rests, corresponding to the lyrics below.

there with you _____ I

Musical staff with bass clef and vocal line. The staff contains a series of notes and rests, corresponding to the lyrics below.

there with you _____ I

Piano accompaniment musical staff with grand staff notation (treble and bass clefs). The staff contains chords and melodic lines for the piano.

56

Piano accompaniment for measures 56-59. The right hand has rests for measures 56-58, followed by a half note G4 in measure 59. The left hand has rests for measures 56-58, followed by a half note G3 in measure 59. Dynamics include *pp* and *p*. A marking (m) is present under the G4 note in measure 59.

feel_ the warmth_ in you_____

feel_ the warmth_ in you_____

feel the warmth_ in you_____

feel the warmth_ in you_____

Piano accompaniment for measures 60-63. The right hand has chords and moving lines. The left hand has chords and moving lines. Dynamics include *pp* and *p*.

62 *p*

(m) (m) (m)

(m) (m)

p

I am ef-fort-less-ly, and eu-phor-i-cal-ly wrapped

pp *p*

I am end-less-ly, I am ef-fort-less-ly, and eu-phor-i-cal-ly wrapped

pp *p*

I am end-less-ly, I am ef-fort-less-ly, and eu-phor-i-cal-ly wrapped

pp *p*

I am end-less-ly, ef-fort-less-ly, and eu-phor-i-cal-ly wrapped in your

pp *p*

69

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a melodic line with dynamics *mp* and *mf*. There are markings *(m)* below the notes in the first, second, and fourth measures of each staff.

Musical notation for a vocal line in treble clef. The lyrics are: "in - fin - ite - ly ___ in your love I am end - less - ly, ef - fort - less - ly, and eu - phor - i - cal - ly". The dynamic is *mp*.

Musical notation for a vocal line in treble clef. The lyrics are: "in - fin - ite - ly ___ in your love I am end - less - ly, ___ ef - fort - less - ly and eu - phor - i - cal - ly". The dynamic is *mp*.

Musical notation for a vocal line in treble clef. The lyrics are: "in - fin - ite - ly ___ I am end - less - ly, ef - fort - less - ly, and eu - phor - i - cal - ly". The dynamic is *mp*.

Musical notation for a vocal line in bass clef. The lyrics are: "love ___ I am end - less - ly, ef - fort - less - ly and ___ eu - phor - i - cal - ly". The dynamic is *mp*.

Piano accompaniment notation in grand staff (treble and bass clefs). The dynamic is *mp*.

76

wrapped in - fin - ite - ly in your love I am end - less - ly, eu - phor - i - cal - ly, ef - fort - less - ly

wrapped in - fin - ite - ly in your love I am end - less - ly, eu - phor - i - cal - ly, ef - fort - less - ly

wrapped in - fin - ite - ly in your love I am end - less - ly, eu - phor - i - cal - ly, ef - fort - less - ly

wrapped in - fin - ite - ly in your love I am end - less - ly, eu - phor - i - cal - ly, ef - fort - less - ly

83

f

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal lines feature notes with slurs and dynamic markings. The piano accompaniment consists of chords and single notes.

mf

f

wrapped eu - phor - i - cal - ly wrapped eu - phor - i - cal - ly wrapped I am

mf

f

wrapped end-less - ly eu - phor - i - cal - ly wrapped I am end - less - ly ef - fort-less - ly

mf

f

wrapped I am eu - phor - i - cal - ly ef - fort-less - ly end-less - ly wrapped and end-less - ly eu -

mf

f

wrapped I am end-less - ly eu - phor - i - cal - ly wrapped I am end-less - ly eu-phor - i -

mf

f

Musical notation for the sixth system, primarily piano accompaniment. It features chords and melodic lines in both hands.

89

mf *mp*

(m) (m) (m)

mf *mp*

(m) (m)

mf *mp*

wrapped in - fin-ite - ly in - fin-ite - ly in your

mf *mp*

and eu-phor - i - cal - ly wrapped in - fin - ite - ly in your love wrapped

mf *mp*

phor - i - cal - ly wrapped in - fin - ite - ly in your love wrapped

mf *mp*

cal - ly wrapped in - fin-ite - ly in your love wrapped

mf *mp*

Allegro, ♩ = 112

95

p *ff*

(m) When I touch the curve of your back,

p *ff*

(m) When I touch the curve of your back,

p *f*

love I know the strength in you

p *f*

in - fin-ite - ly in your love I know the strength in you

p *f*

in - fin-ite - ly in your love I know the strength in you

p *f*

in - fin-ite - ly in your love I know the strength in you

Allegro, ♩ = 112

p *ff* *f*

101

When I hear you moan, —

When I hear you moan, — I am

p *f*

(m) — I rev - el in pas - sion with you

p

(m) — I rev - el in pas - sion with you

p

(m) — I rev - el in pas - sion with you I am

p *f*

(m) — I rev - el in pas - sion with you I am

ff *p* *f* *p*

106

I am end-less - ly, eu-phor - i - cal - ly, end-less - ly, eu-phor - i - cal - ly,

end-less - ly, eu-phor - i - cal - ly, ef - fort-less - ly, ef - fort-less - ly, end-less - ly, eu-phor - i - cal - ly,

I am end-less - ly, eu-phor - i - cal - ly, end-less - ly, eu-phor - i - cal - ly,

I am end-less - ly, eu - phor - i - cal - ly, ef - fort-less - ly, end-less - ly, eu-phor - i - cal - ly,

end-less - ly, eu-phor - i - cal - ly, ef - fort-less - ly, ef - fort-less - ly, end-less - ly, eu-phor - i - cal - ly,

end-less - ly, eu-phor - i - cal - ly, ef - fort-less - ly, ef - fort-less - ly, end-less - ly, eu-phor - i - cal - ly,

109

ef-fort-less-ly wrapped
 ef-fort-less-ly wrapped
 ef-fort-less-ly wrapped *ff* in - fin-ite in - fin-ite,
 ef-fort-less-ly wrapped *ff* in - fin - ite - ly in - fin-ite-ly
 ef-fort-less-ly wrapped *ff* in - fin-ite in - fin-ite-ly in - fin-ite-ly
 ef-fort-less-ly wrapped *ff* in - fin-ite-ly in - fin-ite-ly
 ef-fort-less-ly wrapped *ff* in - fin-ite-ly in - fin-ite-ly

113

fff

in - fin - ite - ly in - fin - ite - ly in - fin - ite - ly

fff

in - fin - ite - ly in - fin - ite - ly in - fin - ite - ly

in - fin - ite - ly in - fin - ite - ly in - fin - ite - ly

in - fin - ite - ly in - fin - ite - ly in - fin - ite - ly

in - fin - ite - ly in - fin - ite - ly in - fin - ite - ly

in - fin - ite - ly in - fin - ite - ly in - fin - ite - ly

116

in your love

in your love

fff
in your love

fff
in your love

fff
in your love

fff
in your love

fff

III. Ashes

Maira Benjamin

Matthew H. Fields

Largo, ♩ = 36

SOPRANO *pp* Smol - der - ing eyes Sear - ing through the *mp* *p*

ALTO *pp* Smol - der - ing eyes Sear ing through the *mp*

TENOR *pp* Smol - der - ing eyes Sear ing through the *mp*

BASS *pp* Smol - der - ing eyes Sear ing through the *mp*

rehearsal piano (optional, provided for learning purposes) *pp* *mp* *p*

4 *pp* ash - es Fire - breath - ing words Burn - ing all thoughts

ash - es Fire - breath - ing words Burn - ing Burn - ing all

ash - - es Fire - breath - ing words Burn - ing Burn - ing Burn - ing all

ash - es Fire - breath - ing words Burn - ing all Burn - ing all

pp

9

pp

Ic - y voic - es — cres - cen - do ing —

pp

thoughts — Ic - y voic - es — cres - cen - do ing —

pp *p* *mp*

thoughts — Ic - y voic - es cres - cen - do ing — Ic - y voic - es Ic -

p

thoughts — Ic - y voic - es

15

mp *mf*

Ic - y voic - es cres - cen - do - ing o - - ver thrown glass - es —

mp *mf*

Ic - y voic - es cres - cen - do - ing o - - ver thrown glass - es —

mf

- y voic - es cres - cen - do - ing o - - ver thrown — glass - es —

mp *mf*

Ic - y voic - es cres - cen - do - ing o - - ver thrown — glass - es —

20 *mp* *p*

Walls_peeled back Walls_ peeled back Walls peeled back

mp *p*

Walls_peeled back Walls peeled back peeled back Walls_ peeled back Walls peeled back

mp *p*

Walls_peeled back Walls peeled back Walls peeled back Walls_ peeled back Walls

mp *p*

Walls peeled back Walls peeled back Walls

25 *f* *mf*

Walls_ peeled back Lay - ers Lay - ers Lay - ers of

f *mf*

Walls_ peeled back Lay - ers Lay - ers Lay - ers of

ff *f* *mf*

peeled back Walls_ peeled back Lay - ers Lay - ers Lay - ers of

f *mf*

peeled back Walls_ peeled back Lay - ers Lay - ers Lay - ers of

29

mp (enharmonic) *p*
 pap - er torn a - part Lay - ers of pap - er torn a - part

mp *p* (enharmonic)
 pap - er torn a - part Lay - ers of pap - er torn a - part

mp *p* (enharmonic)
 pap - er torn a - part Lay - ers of pap - er torn a - part

mp *p* (enharmonic)
 pap - er torn a - part Lay - ers of pap - er torn a -

mp *p* (enharmonic)

32

mp *mf*
 Shat - tered dreams Splin - tered hopes Shat - tered dreams Shat - tered

mp *mf*
 Shat - tered dreams Splin - tered hopes Shat - tered dreams Shat - tered

mp *mf*
 Shat - tered Shat - tered dreams Splin - tered hopes Shat - tered dreams Shat -

mp *mf*
 part Shat - tered dreams Splin - tered Splin - tered hopes Shat - tered dreams Shat -

mp *mf*

35 *f* *ff*

dreams Splint-tered hopes _____ Wild nights with a - ban - don

dreams Splint-tered hopes _____ Wild nights with a - ban - don

tered dreams Splin - tered hopes _____ Wild nights with a - ban - don

tered dreams Splin - tered hopes _____ Wild nights with a - ban - don

f *ff*

40 *p* *pp*

Now all I have _____ are ash - es _____

Now all I have _____ are ash - es _____ Now all I have _____ are

Now all I have _____ are ash - es _____ Now all I have are

Now all I have _____ are ash - es _____ Now all I have _____ are

p *pp*

44

ppp

(m) (m) (m)

ash - es

ppp

(m) (m) (m)

ash - es

ppp

(m) (m) (m) (m)

ash - es

SOLO *pp* *mp*

(m) Meet-ing the

ppp

ppp

pp *mp*

51

(m) (m)

(m) (m) (m) (m) (m) (m) (m)

solo

slate - blue sea with sol-ids of grief

55

p Blue Blue up-on blue Blue up-on blue and more blue Your eyes are *pp*

p Blue Blue up-on blue Blue up-on blue up-on blue and more blue Your eyes are *pp*

p Blue blue up-on blue and more blue Your eyes are *pp*

solo tutti *p* Blue up-on blue and more blue Your eyes are *pp*

62

SOLO *mp* I spread your ash-es (m) Sort-ing through soot and *mp*

grey like ash-es (m) Sort-ing through soot and *mp*

grey like ash - es (m) Sort-ing through soot and *mp*

grey like ash-es (m) Sort-ing through soot and *mp*

mp *mp*

68 **SOLO** *mf*

flakes I spread_ your ash - es The

p *mf*

flakes (m) The wind blows a-way your face

p *mf*

flakes (m) The wind blows a-way your face

p *mf*

flakes (m) The wind blows a-way your face

p *mf*

flakes (m) The wind blows a-way your face

mp *p* *mf*

73 *f* *mf* *p*

Fier - y re - mem-bran-ces of love_ Lust_ and hate_ Cool sooth - ing touch - es with

f *mf* *p*

Fier - y re - mem-bran-ces of love_ Lust_ and hate_ Cool sooth - ing touch - es with

f *mf* *p*

Fier - y re - mem-bran-ces of love_ Lust_ and hate_ Cool sooth - ing touch - es with

f *mf* *p*

Fier - y re - mem-bran-ces of love_ Lust_ and hate_ Cool sooth - ing touch - es with

f *mf* *p*

