Text

why do we build monuments in stone stone is brittle when it cracks it cuts to your churning core, America tectonic plates collide, you shift in your seat.

I want a monument we imagine and reimagine a monument we grasp, and heave, and pull in a long arc, bursting through the cracks in the story you tell, America

Performance Options

This piece includes passages written for a *live looping* recording technique. If this technology is not available, designated singers may emulate the looping effect by repeating the notated portions *ad libitum* as instructed by the conductor.

Catalog No. 9232

for The Crossing – Donald Nally, conductor

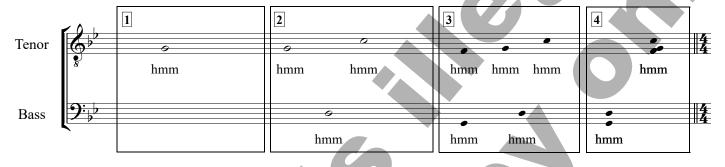
Shift

for SATB Chorus (divisi) unaccompanied, with opt. Live Looping*

Words and Music by Ayanna Woods

Enter one by one. Move from barely voiced, longer notes/pauses to shorter, loud notes/pauses. From Box 4 through letter A, release "hmm" by percussively inhaling through the nose.

Unmetered





^{*} For performance options, see note on page 2











^{*}glissando all slurs from here to the end.



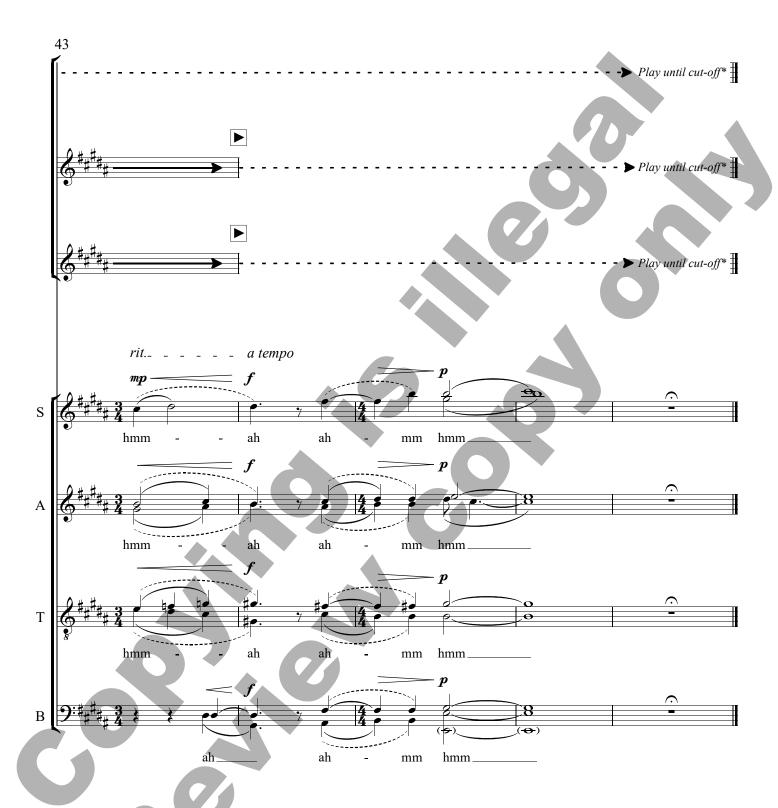
^{*}glissando all slurs from here to the end.



^{*}If performing without Live Looping, the designated singers may continue repeating the notated pattern ad libitum until stopped by the conductor.

In a highly resonant space, care should be taken that there is not excessive "bleed through" of the ensemble into the looped parts. This may be addressed through careful microphone orientation and distance between the soloists and the ensemble.

An Overdubbing pedal may be used as an option, at the discretion of the conductor, to thicken the texture of the looped lines if only a few singers are available for those parts.



^{*}Loops continue to play if proceeding to "Bound."