

Evan Blaché

FOREVER

Words by Paul Laurence Dunbar

For SATB Voices a cappella



ABOUT THE WORK

This piece was commissioned by Dr. Gary Seighman, The Director of Choral Activities of Trinity University and was conducted by Amanda Jeffries-Hardy. When Gary was commissioning me, I remember him saying he was aiming for something that was meaningful with a bit of a challenge and I found myself also considering text that embodied that sentiment and settled on a poem by one of my favorite poets, Paul Laurence Dunbar. So very grateful to this amazing choir.

~ Evan Blaché, composer

ABOUT THE COMPOSER

Evan Blaché is a non-binary choral composer and choral singer based out of San Marcos, Texas.

Never known to mince words, Evan has composed a lot of work combining the classical style with topics of social justice.

Evan studied music at Austin Community College. While there, they were a part of the Austin Community College Chamber choir and was a part of the Texas Two Year All-State Choir for three years as the bass two section leader.

Their most recent accomplishment includes the recent performance of their large work, *Ballads of a College Basket Case* by their alma mater, Austin Community College, and graduating with their B.M in Music Studies from Texas University.

They studied at Texas State University where they received their B.M in Music Studies and Composition while singing in the Texas State University Chorale under the direction of Joey Martin and studied composition with Dr. Jack Wilds.

They are currently in the Masters program at Texas State University for their M.M in Music Composition while singing in the Texas State University Chorale under the direction of Joey Martin and studying composition with Michael Ippolito.

While at Texas State, Evan has been commissioned by various groups, including Conspirare, led by Craig Hella Johnson and Vocem Cordis, led by Texas State Graduates, Nathan Thompson & Christian Clow.

Evan currently sings in the groups, Tinsel Singers, Inversion Ensemble, San Antonio Chamber Singers, and is an Insight Fellow in Conspirare.



Commissioned by The Trinity University Choir
Dr. Gary Seighman- Choir Director

Forever

Words by: Paul Laurence Dunbar for SATB Voices, a cappella

Music by:
Evan Blaché

Apprehensively $\text{♩} = 66$

Soprano *mf*
I had had not known be - fore I

Alto *mf*
I had had not known be - fore I

Tenor *mf*
I had not known be - fore

Bass *mf*
I had not known be - fore

Piano
(For Rehearsal Only)

Apprehensively $\text{♩} = 66$

FOR PERUSAL ONLY

had had not known be-fore For - e-ver for-e-ver was so long a word.

had had not known be-fore For - e - ver e-ver was so long a word. The

I had not known be-fore For - e - ver e-ver was so long a word. The

I had not known be-fore For - e-ver for-e-ver was so long a word.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "had had not known be-fore For - e-ver for-e-ver was so long a word." (Soprano), "had had not known be-fore For - e - ver e-ver was so long a word. The" (Alto), "I had not known be-fore For - e - ver e-ver was so long a word. The" (Tenor), and "I had not known be-fore For - e-ver for-e-ver was so long a word." (Bass). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include accents and *mp*.

8 *mp*

Slow stroke of time. Slow stroke of

slow stroke of the clock of time. The slow stroke of the

slow stroke of the clock of time, The slow stroke of the

Slow stroke of time Slow stroke of

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "Slow stroke of time. Slow stroke of" (Soprano), "slow stroke of the clock of time. The slow stroke of the" (Alto), "slow stroke of the clock of time, The slow stroke of the" (Tenor), and "Slow stroke of time Slow stroke of" (Bass). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include accents and *mp*.

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time. Slow stroke of time. Slow stroke of
 clock of time. The slow stroke of the clock of time, The slow stroke of the
 clock of time. The slow stroke of the clock of time, The slow stroke of the
 time Slow stroke of time Slow stroke of

15

time. Had not heard. 'Tis hard to learn so late; It
 clock of time. I had not heard. 'Tis hard to learn so late. It
 clock of time, I had not heard. 'Tis hard learn so late. It
 time Had not heard. 'Tis hard learn so late. It

20

mf

seems no sad heart real-ly learns, But hopes and dreams, hopes and dreams

mf

seems — real-ly learns, But hopes and dreams, hopes and dreams

seems — real-ly learns, and doubts and

seems no sad heart real-ly learns, and doubts and

23

mp

hopes and dreams hopes and dreams hopes and dreams, hopes and dreams

mp

hopes and dreams hopes and dreams hopes and dreams, hopes and dreams

mp

fears. and bleeds and

mp

fears. and bleeds and

25

hopes and dreams hopes and dreams hopes and dreams, hopes and dreams

hopes and dreams hopes and dreams hopes and dreams, hopes and dreams

burns. and doubts and

burns. and doubts and

27

hopes and dreams hopes and dreams hopes and dreams, hopes and dreams

hopes and dreams hopes and dreams hopes and dreams, hopes and dreams

fears. and bleeds and

fears. and bleeds and

29

mf
 hopes and dreams hopes and dreams The night is not all dark,
mf
 hopes and dreams hopes and dreams The night is not all dark.
mf
 burns. The night is not all dark.
mf
 burns. Not all dark.

33

f *f*
 Nor is the day it all seems, But each may bring me this re -
f
 Nor is the day it all seems, bring me this re -
f
 Nor is the day it all seems, My
f
 Nor is the day it all seems. My

36

lief. bring me this re - lief. I
 lief bring me this re - lief I
 dreams and dreams My dreams and dreams
 dreams and dreams My dreams and dreams

mp *mp* *mp* *mp*

39

had not known be-fore Ne - ver was so sad a word, Ne-
 had not known be-fore Ne ver was so sad a word, Ne
 Not known be-fore That was sad a word, That
 Not known be fore That was sad a word, That

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

43

ver was so sad a word, So wrap me in for -

ver was so sad a word, So wrap me in for -

was sad a word, So wrap me in for -

was sad a word, So wrap me in for -

rit.

mf

mf

mf

mf

46

get - ful - ness... I have not heard.

get - ful - ness... I have not heard.

get - ful - ness... I have not heard.

get - ful - ness... I have not heard.

p

p

p

p