

*This upper voices version was commissioned by Rebecca Rottsolk  
in celebration of Mirinesse Women's Choir's 10th anniversary*

# FLIGHT SONG

for SSAA chorus & piano

**EUAN TAIT**  
(b 1968)

**KIM ANDRÉ ARNESEN**  
(b 1980)

**Flowing and flexible** ♩ = c68

**rit**

SOPRANO

ALTO

PIANO

**Flowing and flexible** ♩ = c68

**rit**

*p*

*mp*

con Ped

5 **a tempo**

*mp*

**a tempo**

*p*

1. All we are, we have found in

8

A

song: you have drawn this song from us.

11

Songs of lives un - fold - ing fly o - ver-head, cry o - ver-head;

14

*poco rit* *a tempo*

S

ah

1

A

long - ing, ris-ing from the song with - in. ah

2

long - ing, ris-ing from the song with - in.

*poco rit* *a tempo*

**rit**

**a tempo**

18

*mp*

the

S

2

1

A

2

*mp*

2. Mov - ing like the rise and fall of

*mp*

2. Mov - ing like the rise and fall of

*ah.*

**rit**

**a tempo**

*p*

21

rise and fall of wings,

our call - - ing

wings,

hands that shape our call - ing voice

wings,

hands that shape our call - ing voice,

call - ing

24 *mf*

voice, of an - swers you've heard our cry, you've known our cry:

*mf*

on the edge of an - swers you've heard our cry, you've known our cry:

*mf*

on the edge of an - swers you've heard our cry, you've known our cry:

*mf*

voice, of an - swers you've heard our cry, you've known our cry:

*mf*

27 *mp* **poco rit** **a tempo** *mf*

S mu-sic's fierce com-pas-sion flows from you.

*mp* *mf*

1 mu-sic's fierce com-pas-sion flows from you.

*mp* *mf*

A mu-sic's fierce com-pas-sion flows from you.

*mp* *mf*

2 mu-sic's fierce com-pas-sion flows from you.

**poco rit** **a tempo**

*mp* *mf*

30

*mf*

3. The night is rest-less with the sounds we

34

hear, is bro-ken shak-en by the cries of pain: for this is

*mf* *f* *mp*

is bro-ken shak-en by the cries of pain: for this is

*mf* *f* *mp*

is bro-ken shak-en by the cries of pain: for this is

**molto rit**

37

1  
S  
mu - sic's in-ner voice, say - ing, yes, we hear you, all you who cry a -

2  
mu - sic's in-ner voice, yes, we hear you, all you who cry a -

1  
A  
mu - sic's in-ner voice, — yes, we hear you, all you who cry a -

2  
mu - sic's in-ner voice, yes, we hear you, all you who cry a -

**molto rit**

Piano accompaniment for measures 37-40, featuring a melodic line in the right hand and a supporting bass line in the left hand.

**a tempo**

41  
*f*  
- loud, and we will fly, an - swer - ing

*f*  
- loud, and we will fly, an - swer - ing

*f*  
- loud, and we will fly, an - swer - ing

*f*  
- loud, and we will fly, an - swer - ing

**a tempo**

Piano accompaniment for measures 41-44, featuring a melodic line in the right hand and a supporting bass line in the left hand.

you: so our lives sing,

you: so our lives sing,

you: so our lives sing,

you: so our lives sing,

*dim*

49 *mp* **rit**

sing, wild we will fly, wild in spi - rit we will

*mp* sing, we will fly, wild in spi - rit we will

*mp* sing, we will fly, wild in spi - rit we will

*mp* sing, we will fly, wild in spi - rit we will

**rit**

52 **a tempo**

1 *p* fly. \_\_\_\_\_ *mp* The wing,

2 *p* fly. \_\_\_\_\_ *mp* The wing,

A *mp* 4. Like a feath-er fall-ing from the wing, fra-gile as a hu-man

**a tempo**

55

a \_\_\_\_\_ voice, a - live to love, we

a \_\_\_\_\_ voice, a - live to love, we

voice, a - fraid, un - cer - tain, a - live to love, we



10  
58

*p* *mp* **rit** - - - -

sing as love, a - fraid, un - cer - tain, yet our flight be -

sing as love, a - fraid, un - cer - tain, yet our flight be -

sing as love, a - fraid, un - cer - tain, yet our flight be -

**rit** - - - -

61

**meno mosso** *p* *mp* **rit** *p*

- gins, be - gins as song.

- gins as song.

- gins as song.

**meno mosso** **rit** *p* *mp* *pp* *relaxed*



## Composer and lyricist's notes

*Flight Song* was written as a gift to Dr Anton Armstrong and the St Olaf Choir. I had the pleasure of working with Armstrong and his choir in 2013 and their performance of my piece *Even when He is silent* was sublime. I was impressed not only by the artistic work, but also the personal development and safe environment Armstrong has given to so many young singers. With this piece I want to show my gratitude for their performances on tours all over Norway and the United States.

Kim André Arnesen

This is the first piece on which Kim and I worked together. I live in a house that overlooks two great British rivers, the Wye and the Severn, and the air is constantly alive with the sound of seabird wings and calls, so when Kim came to me with the idea of writing a piece for these amazing young musicians, the idea of flight as a metaphor for the beginning of a young adult life – and as a tribute to a great conductor – came to me first. A human life preparing to take off, and the movements of a conductor's arm like the beating of a soul's great wings, are images at the heart of this piece.

Euan Tait

Duration: 3½ minutes

*Flight Song* is also available for mixed voices (SATB with divisi, ISMN 979-0-060-13492-0)  
and lower voices (TTBB, ISMN 979-0-060-13494-4)

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## Text

All we are, we have found in song:  
you have drawn this song from us.  
Songs of lives unfolding  
fly overhead, cry overhead:  
longing, rising from the song within.

Moving like the rise and fall of wings,  
hands that shape our calling voice  
on the edge of answers  
you've heard our cry, you've known our cry:  
music's fierce compassion flows from you.

The night is restless with the sounds we hear,  
is broken, shaken by the cries of pain:

for this is music's inner voice,  
saying, yes, we hear you,  
all you who cry aloud,  
and we will fly, answering you:  
so our lives sing, sing,  
wild we will fly,  
wild in spirit we will fly.

Like a feather falling from the wing,  
fragile as a human voice,  
afraid, uncertain,  
alive to love, we sing as love,  
afraid, uncertain,  
yet our flight begins as song.

## Kim André Arnesen



Arnesen is one of the most frequently performed composers from Norway today. He grew up in Trondheim where he was a chorister in the Nidaros Cathedral Boys' Choir, later being educated at the Music Conservatory in Trondheim. With an interest in baroque music, contemporary classical music, and popular music, Kim could have taken many roads, but choral music became his greatest passion. As a composer, he had his first performance at the age of 18 with the boys' choir. Since then he has written music that has been performed and recorded by choirs all over the world. In 2015–16, Kim was Composer-in-residence for the Denver-based choral ensemble Kantorei and Artistic Director Joel Rinsema. The residency concluded with the recording of Kim's second CD album released in early 2018 on Naxos Records. He continues to enjoy a busy international schedule of commissions.

## Euan Tait

The Welsh-Scottish poet and librettist Euan Tait was born in Berlin in 1968. His house overlooks two of the UK's greatest border rivers, the Wye and the Severn; his work is alive with the imagery of water, fire, and birdsong. He worked in the L'Arche community with people with learning disabilities in the 1990s, then ran work training programs in the 2000s. He is now a college lecturer, runs retreats exploring the inner life of great choral works, and has developed various libretti projects with US and other choral composers, including a major choral symphony text with music by Paul Spicer, *Unfinished Remembering*, first performed in one of the UK's top concert venues, Symphony Hall, Birmingham, in September 2014. He has created two major projects with Kim André Arnesen, and many shorter works. [www.euantait.com](http://www.euantait.com)

