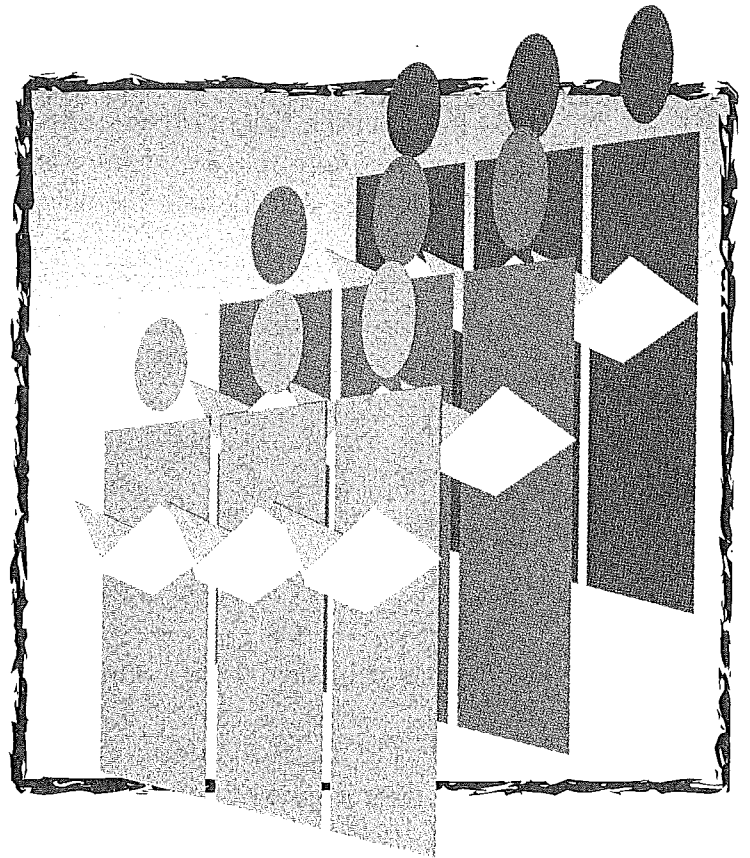


OMNIA SOL

(LET YOUR HEART BE STAID)

Z. RANDALL STROOPE

SATB
Edition



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About this piece....

“**Omnia Sol**” goes beyond the obvious subject of a farewell or “song of parting,” although it certainly has that as an integral aspect. From a deeper perspective, it is a reflection on the constant passage of events and people in life’s continuum, and the human need to anchor words of love and commitment in the hearts of those who have been pillars along life’s way. In that manner, the ever-changing chaos of life seems to find a piece of solid ground in the simple assurance that one is hardly alone; rather, life is a mosaic made up of visual images, conversations, laughter, love, sorrow, and experiences too numerous to count—all as a result of one’s interaction with other human beings from the moment of birth. One’s life has an inseparable kinship with others. The metaphor for that kinship in this piece is “omnia sol” (or “everywhere light” [sun]), and that kinship or light is perpetuated by our daily investing and leaving a bit of ourselves in every soul we encounter. Though we mature and “move on,” part of us is “staid” in the hearts and minds of those we chance to meet.

The text is macaronic (the mixing of two languages) in that the English poetry contains a brief verse of Latin found in the poetry of *Carmina Burana*:

Omnia sol temperat, absens in remota.

(The sun warms everything, even when I am far away.)

awm-nee-ah sawl tehm-peh-raht ahbsehns een reh-maw-tah

Ama me fideliter, fidem meam noto.

(Love me faithfully, and know that I am faithful.)

ah-mah meh fee-deh-lee-tehr fee-dehm meh-ahm naw-taw

Z. Randall Stroope conducts choirs and instrumental groups throughout the United States and is the Artistic Director of annual summer festivals in Europe. Dr. Stroope is also a university professor and has published over 80 musical works. His principal composition teachers were Normand Lockwood and Cecil Effinger, both students of Nadia Boulanger (a student of Fauré). Of the thirteen compact discs he has recorded, two (*Passages*, Volume I and Volume II) are exclusively his own works. (See www.zrstroope.com for a list of complete works and a biography.)

Heritage Music Press has published three additional works by Dr. Stroope:

Inscription of Hope: SATB (15/1085H)

Three-part Mixed (15/1316H)

Two-part (15/1081H)

Score and Parts for String Quartet and Oboe (30/2067H)

Performance/Accompaniment CD (99/1953H)

Passage: SATB (15/1561H)

The Poet Sings: SSA (15/1376H)

for Michael Janis

Omnia Sol

(Let Your Heart be Staid)

SATB Chorus and Piano*

Words and Music by
Z. Randall Stroepe

Ranges: Soprano Alto Tenor Bass



With deep sincerity ♩ = ca. 66



5 SA



Some-where far from no-where, I grew both strong and tall,



Duration: approx. 4:25

*Also available for SSA (15/2135H); Score and parts for 2 tpt., horn, tbn., tba., perc. (30/2459H).

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

Long - ing to be - come, but know - ing not the path at all.

Musical notation for the second system, including piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the first system.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line begins with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

But the foot - prints of the win - ter melt - ed to fields of spring;

Musical notation for the fourth system, including piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line begins with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

One last em - brace be - fore I cross the thresh - old:

Musical notation for the sixth system, including piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

13

poco rit.

To life we sing!

poco rit.

poco rit.

15

a tempo f very expressive, full sound

O stay your soul and leave my heart its song,

a tempo f very expressive, full sound

f a tempo

17

O stay your hand, the jour-ney may be long.

19 *mf*
 And when we part— and sor-row can't be sway'd, Re-
mf

21 *f* translation: The sun
 mem-ber when and let your heart be staid.* Om - ni - a sol—
f

24 *mf* *f*
 warms everything, even when I am far away.
 tem - per-at, ab - sens in re - mo - ta.

*staid - classic poetic word for anchored, fixed, or immovable.

Love me faithfully,

and know that I am

7

27

A - ma me fi - de - li-ter, fi - dem me - am

30

faithful.
mf

no - to.

mf

mf *mp*

34

Weave the dance and raise the cho - rus, grieve no — more.

Dance and sing and grieve no more.

36

Through the strength of O - ri-on* find *mf* re - fuge from the shore.

Through _____ O - ri-on find re - fuge from the shore.

mf

38

Let _____ cour-age be your oar, let pas-sion be your sail.

mf

40

Wis - dom and Truth will guide your deep _____ heart's yearn-ing,

*Son of Neptune and mighty hunter of the sea.

2:2 A *poco rit.* SA *a tempo f*

through all trav - ail. O stay your soul and leave my

poco rit. *a tempo f*

poco rit. *f a tempo*

45

heart its song, O stay your hand, — the jour - ney may be long.

48 *mf*

And when we part — and sor - row can't be sway'd, Re - *mf*

50

mem-ber when and let your heart be staid. *f* Om-ni-a sol—

53

tem - per-at, ab - sens in re - mo - ta.

56

A - ma me fi - de - li-ter, *mf* fi - dem me - am no - to. *mf*

SI, SII

60 *f*

Om - ni - a sol tem - per - at!

A *ff*

O stay your soul and leave my heart its song,

T *f*

Om - ni - a sol tem - per - at!

B *ff*

O stay your soul and leave my heart its song,

f

62

A - ma!

O stay your hand, the jour - ney may be long.

A - ma!

O stay your hand, the jour - ney may be long.



64 SA *ff* *poco rit.*
 And when we part and sor - row can't be sway'd,
 TB *ff* *poco rit.* *mp*
 Re -

ff *poco rit.* *mp*

66 *a tempo* *mp*
 Re-mem-ber when — and let your heart be
 mem-ber when — and let your heart be

a tempo *a tempo*

69 *rit.* *p* 1-2 singers
 staid, — be staid.
 staid, — be staid.

rit. *p*