

FLIGHT
Carnelia/arr. Murphy

SA, accompanied

WW1869

ANDREW CRANE CHORAL SERIES

FLIGHT

SA with Piano and Optional String Quartet

Music by CRAIG CARNELIA
Arranged by RYAN MURPHY


WALTON

Flight

Let me run thru a field in the night,
let me lift from the ground 'til my soul is in flight.
Let me sway like the shade of a tree,
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.
I wanna flow, wanna rise, wanna spill,
wanna grow in a grove on the side of a hill.

I don't care if the train runs late,
if the checks don't clear, if the house blows down.
I'll be off where the weeds run wild,
where the seeds fall far from this earthbound town.

And I'll start to soar.
Watch me rain 'til I pour.
I'll catch a ship that'll sail me astray,
get caught in a wind, I'll just have to obey
'til I'm flyin' away...

Let me leave behind all the clouds in my mind.
I wanna wake without wondering why,
finding myself in a burst for the sky.
High!

I'll just roll.
Let me lose all control.
I wanna float like a wish in a well,
free as the sound of the sea in a shell.

I don't know, but maybe I'm just a fool.
I should keep to the ground.
I should stay where I'm at.
Maybe everyone has hunger like this,
and the hunger will pass.
But I can't think like that.

All I know is somewhere, thru a clearing,
there's a flickering of sunlight on a river long and wide,
and I have such a river inside.

Let me run through a field in the night,
let me lift from the ground 'til my soul is in flight.
Let me sway like the shade of a tree,
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.
I wanna flow, wanna rise, wanna spill,
wanna grow on the side of a hill,
wanna shift like a wave rollin' on,
wanna drift from the path I've been traveling upon,
before I am gone.

for Dr. Cheryl Worthen and the Utah Valley University Women's Chorus

Flight

SA, Piano, and Optional String Quartet*

CRAIG CARNELIA

Arranged by RYAN MURPHY (b. 1971)

With yearning ($\text{♩} = 66$)

Piano *mp*

Pedal harmonically throughout

6 *mp*

S
A

Let me run thru a

10

field in the night, let me lift from the ground 'til my soul is in flight.

* Full score and string parts are available for sale separately (WW1869A).

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13

mp

Let me sway like the shade of a tree, let me swirl like a cloud in a

16

storm on the sea. Wish me on my way

Wish me on my way

rit.----- *a tempo*

19

thru the dawn - ing day. I wan - na flow, wan - na

I wan - na flow, wan - na

ten. *mp*

ten. *mp*

ten.

rit. -----

22

rise, wan - na spill,

rise, wan - na spill, wan - na grow in a grove on the side of a hill.

With forward motion ($\text{♩} = 70$)

25

mf

I don't care if the train runs late, if the checks don't clear, if the

28

house blows down.

mf

I'll be off where the weeds run wild, where the

31

And I'll start to soar.

seeds fall far from this earth-bound town. And I'll start to soar.

rit. ----- a tempo

35

— Watch me rain 'til I pour. I'll catch a ship that'll sail —

— Watch me rain 'til I pour. I'll

rit. -----

38

— me a - stray, get caught in a wind, I'll just have to o - bey 'til I'm fly -

a tempo

mf

41

in' a - way... Ah

mp

45

*Ay Ah

*Ay Ah

mf

49

Ah

Ah

f

*As in "way"

53

Ah

Ah

8va

57

rit. *mf*

all the clouds in my

mf

Let me leave be - hind

loco

mf

a tempo

60

mp

mind. — I wan - na wake with - out won - der - ing why,

mp

— I wan - na wake with - out won - der - ing why,

mp

63 *mf cresc.* *f*

find - ing my - self in a burst for the sky.

mf cresc. *f*

find - ing my - self in a burst for the sky.

Musical score for measures 63-65. It features two vocal staves and a piano accompaniment. The vocal parts start with a triplet of eighth notes and a crescendo leading to a forte (f) dynamic. The piano accompaniment includes triplets and a forte (ff) section.

66

Musical score for measures 66-68. The vocal staves have long, sustained notes. The piano accompaniment features a rhythmic pattern of eighth notes with triplets.

69 *f*

High

f

High

Musical score for measures 69-71. The vocal staves are marked 'High' and feature sustained notes with a forte (f) dynamic. The piano accompaniment continues with eighth notes and triplets.

rit. -----

72

mf

I'll just roll. Let me lose all con-

mf

I'll just roll. Let me lose all con-

mf

Slightly slower ($\text{♩} = 66$)

rit. -----

76

trol. I wan-na float like a wish in a well, free as the sound of a sea

trol. I

mp

Thoughtfully, poco rubato ($\text{♩} = 66$)

80

in a shell. I should

mp

I don't know, but may - be I'm just a fool.

mp

83

keep to the ground. I should stay where I'm at.

I should stay where I'm at. May-be ev-ery-one has

mf

mf

86

and the hun - ger will pass. But I can't think like that.

hun - ger like this, But I can't think like that.

mf

89

All I know is some-where, thru a clear-ing, there's a flick-er-ing of

All I know is some-where, there's a flick-er-ing of

molto rit.

mf

a tempo

92

firmly

sun - light on a riv - er long and wide, and I have such a riv - er in -

firmly

sun - light on a riv - er long and wide, and I have such a riv - er in -

rit.

95

side, in - side.

side. Ah

a tempo ($\text{♩} = 72$)

98

f (*most on sop. 2*)

Let me run thru a field in the night, let me

f

Let me run thru a field in the night, let me

101

Ah,

lift from the ground 'til my soul is in flight. Let me sway like the

lift from the ground 'til my soul is in flight. Let me sway like the

104

Ah,

shade of a tree, let me swirl like a cloud in a storm on the sea.

shade of a tree, let me swirl like a cloud in a storm on the sea.

107

molto rit.

mf

thru the dawn-ing day. — I

mf

Wish me on my way — I

mf

rubato (♩ = 60)

111 *dim. poco a poco*

wan-na flow, wan-na rise, wan-na spill,

dim. poco a poco

wan-na grow on the side of a hill,

mp

rit. -----

115 *mp*

wan-na shift like a wave roll-in' on, wan-na drift from the path I've been

----- freely

118 *pp*

trav-'ling up-on, _____ be - fore I am gone. _____

pp

be - fore I am gone. _____

pp

About the Composer

Craig Carnelia (b. 1949) is an American musical theater composer and singer, known for his collaboration on the musicals *WORKING* and *SWEET SMELL OF SUCCESS*. Born in Floral Park, New York, Carnelia began writing songs at the age of fifteen. In 1969, he moved to Manhattan and worked professionally as an actor for a short time (including a run as The Boy in *THE FANTASTICKS*, Off-Broadway). The cabaret renaissance in the mid '70s offered Carnelia the opportunity to play and sing songs from his own expanding catalog. On the long and eclectic list of singers who have performed and recorded his songs are John Lithgow, Barry Manilow, Betty Buckley, Sutton Foster, and more.

As a theater composer, Carnelia joined Stephen Schwartz in 1977 on the team of songwriters for the musical *WORKING*, contributing four songs to the show. Carnelia wrote the musical version of *IS THERE LIFE AFTER HIGH SCHOOL?* with playwright Jeffrey Kindley. Carnelia collaborated with many other notable writers on many more shows throughout his career, and has won many awards for his work.

In 1992, Carnelia began a second career as a teacher, and has come to prize this work as deeply as his writing. He also serves as a mentor to young writers in various workshops and programs throughout the country.

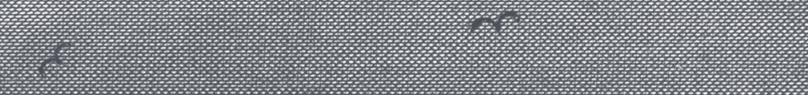
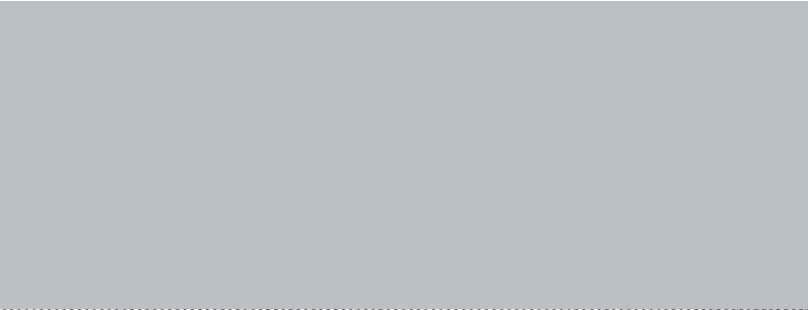
About the Arranger

Ryan Murphy was appointed associate music director of the Mormon Tabernacle Choir in 2009. In this capacity, he is responsible to assist Mack Wilberg, music director, with the Mormon Tabernacle Choir and Orchestra at Temple Square in rehearsals, concerts, tours, and the weekly broadcast of *Music and the Spoken Word*. He also serves as the conductor of the Temple Square Chorale.

Dr. Murphy has extensive choral conducting and professional musical theater experience. Prior to his appointment, he conducted six choirs in the Boston area, including two choirs at the prestigious New England Conservatory of Music Preparatory School. He served as the choral director for the Walnut Hill School for the Arts, an internationally recognized secondary school affiliated with the New England Conservatory. He was the music director of the Tuacahn Center for the Arts and the Sundance Institute. He was also on the staff at the Boston University Tanglewood Institute.

Dr. Murphy holds a degree in piano and organ performance and pedagogy from Brigham Young University, along with a master's degree in choral conducting. He received a doctorate in choral conducting from Boston University, where he studied with Dr. Ann Howard Jones. He is an active clinician, guest conductor, arranger, and composer. In addition to his arrangements for the Mormon Tabernacle Choir, his works have been performed and recorded by artists such as Bryn Terfel, Nathan Gunn, and Deborah Voigt.

Ryan and his wife, Jennifer, have four children.



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