

Michael Kaulkin

MOST THIS AMAZING

for SATB Chorus, 2 Pianos and Percussion

1999



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INSTRUMENTATION

Two Pianos

Percussion

(Tam-tam, suspended cymbal, bass drum, tambourine, triangle,
2 bongos, 1 wood block, mark tree, finger cymbals)

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Swirly Music Catalogue Number SWM-003

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Michael Kaulkin is an accomplished composer of chamber, orchestral and choral music, as well as music for the stage. In the Bay Area, his works have been performed by the Oakland East Bay Symphony, San Francisco Choral Artists, Mission Chamber Orchestra, LIEDER ALIVE! and others. He holds a Master of Music degree from the San Francisco Conservatory of Music, where he studied composition with Conrad Susa after a previous 3-year period studying composition and choral conducting at the Franz Liszt Academy in Budapest Hungary. He is on the Musicianship and Composition faculty of the San Francisco Conservatory's Pre-College Division. Mr. Kaulkin is also the founder of Swirly Music, a non-profit service offering self-publishing composers an online storefront for their works in print.

Commissioned by and dedicated to
The Wilmington Friends School
on the occasion of their 250th Anniversary

Most This Amazing

(e.e. cummings)

Michael Kaulkin (b. 1967)

With Hushed Exhilaration (♩=66)

Soprano Solo (from within chorus)

Soprano

Alto

Tenor

Bass

Percussion

Bass Drum

Piano I

Piano II

4

Perc.

Pno. I

Pno. II

7

Perc. *pp* *p* Tam-tam

Pno. I *mf* *mp*

Pno. II *mf* *mp*

10

Perc. *mp*

Pno. I *p* *mp*

Pno. II *mf* *p*

12

Perc.

Pno. I

Pno. II *sim. sempre legato*

14

Piano score for measures 14-15. Pno. I has a long note in the first measure and a series of eighth notes in the second. Pno. II has a continuous eighth-note accompaniment. Dynamics include *mp* and *p*.

16

Piano score for measures 16-17. Percussion includes a suspended cymbal (*Sus. Cym.*) with a *pp* dynamic. Pno. I has eighth-note patterns and long notes. Pno. II has a continuous eighth-note accompaniment. Dynamics include *pp* and *mf*.

18

Piano score for measures 18-19. Percussion includes a cymbal with a *mf* dynamic. Pno. I has eighth-note patterns and long notes. Pno. II has a continuous eighth-note accompaniment. Dynamics include *mf* and *mp*.

S
A

Perc. Bass Drum

Pno. I

Pno. II

mp *f* *mp*

mp *f* *mp*

sim. sempre legato

S
A

Perc.

Pno. I

Pno. II

thank You

thank You

p *pp*

S *mp*
I thank

A *mp*
I thank

Perc. *mp*

Pno. I *(bell-like)*

Pno. II

S You

A You

T *mp*
I thank

B *mp*
I thank

Perc.

Pno. I

Pno. II

Score for measures 28-29. Includes vocal parts (Soprano, Alto, Tenor, Bass), Percussion (Triangle), Piano I, and Piano II. Dynamics include *mp* and *p*. Lyrics include "I thank", "You", and "thank".

Soprano: *mp* I thank

Alto: *mp* I thank

Tenor: *p* You

Bass: *p* You

Perc. Triangle *mf*

Piano II: *(sempre legato)*

Score for measures 30-31. Includes vocal parts (Soprano, Alto, Tenor, Bass), Percussion, Piano I, and Piano II. Dynamics include *mp* and *p*. Lyrics include "I thank", "You", and "you".

Soprano: *mp* I thank you *p*

Alto: *p* You

Tenor: *mp* I thank

Bass: *mp* I thank

Perc.

Piano II:

36

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves with lyrics: "You", "You", "You".

Percussion (Perc.) staff with a triangle.

Piano I (Pno. I) and Piano II (Pno. II) accompaniment. Pno. II includes the marking *sim.*

Section 38, starting with a double bar line (||) and a *mf* dynamic marking.

Vocal staves (S, A, T, B) with lyrics: "I thank You", "I thank You", "I thank You".

Percussion (Perc.) staff with a triangle and *mp* dynamic marking.

Piano I (Pno. I) and Piano II (Pno. II) accompaniment. Pno. I includes the marking *sim.*

A

f

S
God

f

A
God

f

T
God

f

B
God

Perc.
mf Tambourine *f*

Pno. I
f *mf*

Pno. II
f *mf*

8^{ub}

42

Perc.
f *f*

Pno. I

Pno. II

(8)

Soprano (S): I thank You

Alto (A): I thank You

Tenor (T): I thank You

Bass (B): I thank You

Dynamic: *f*

Percussion (Perc.): *f*

Piano I (Pno. I): *f*

Piano II (Pno. II): *f*

loco

Soprano (S): God

Alto (A): God

Tenor (T): God

Bass (B): God

Percussion (Perc.): *f*

Piano I (Pno. I): *f*

Piano II (Pno. II): *non staccato*

S *mp*
for
most

A *mp*
for
most

T *mp*
for
most

B *mp*
for
most

Perc. *f mp f*
for
most

Pno. I *mp*

Pno. II *mp*

S for most for

A for most for

T for most for

B for most for

Perc. Bongos (w/hands) *mf*
for most for

Pno. I

Pno. II

S
A
T
B

most
most
most
most

mf
mf
mp
mp

this a - maz - ing
this a - maz - ing
this
this

Perc.

Pno. I

Pno. II

54

S
A
T
B

day:
day:
a - maz - ing day:
a - maz - ing day:

mp
mp
mf
mf

this a - maz - ing
this a - maz - ing
this a - maz - ing
this a - maz - ing

Perc. Wood Block

Pno. I

Pno. II

S
A
T
B

day: _____

Sus. Cym. (on the dome)

Perc. **mp**

Pno. I **mp**

Pno. II **mp**

S
A
T
B

mp I thank You *f* God

(off the dome) I thank You God

Perc. *f*

Pno. I *f*

Pno. II *f*

63

S
A
T
B

f for most for *mf*

for most for *mf*

for most for *mf*

for most for *mf*

Perc.

Triangle

(loco)

mp

sim.

Pno. I

Pno. II

mf

66

S
A
T
B

most this a - maz - ing day

Perc.

Pno. I

mf

Pno. II

mf

69

B

15

S
A
T
B

f this a - maz - ing day:
f this a - maz - ing day:
f this a - maz - ing day:
f this a - maz - ing day:

Perc.

Bass Drum

p

f

Pno. I

f

Pno. II

f

72

S
A
T
B

mp For the
mp For the

Pno. I

mp

Pno. II

mp



75

S
A
T
B

leap - - - ing green - - - ly spi - rits of
leap - - - ing green - - - ly spi - rits of

Pno. I

Pno. II *sempre legato*

78

S
A
T
B

and a blue true
and a blue true
trees and a blue
trees and a blue

mp *mf*
mp *mf*
mf
mf

Perc. Sus. Cym. Soft Mallets *pp* *f*

Pno. I *mf*

Pno. II *mf*

S
— dream of sky;

A
— dream of sky;

T
— true dream of sky

B
— blue true dream of sky;

Pno. I

mp

Pno. II

S
—

A
— *mp* and for ev' - ry - thing

T
— *mp* and for

B
— *mp* and for ev' - ry - thing which is

Pno. I

p

Pno. II

p

mp

S and for ev - ry - thing which is nat - ur - al which is

A which is nat - ur - al which is

T ev - ry - thing which is nat - ur - al

B nat - ur - al which is

Perc. Triangle

mp

Pno. I

Pno. II

90

f in - fin - ite which is *ff* which is

A *f* in - fin - ite which is *ff* which is

T *f* which is in - fin - ite which is *ff* which is

B *f* in - fin - ite which is *ff* which is

Perc. *f*

f *ff*

Pno. I

f *ff*

Pno. II

C

S
yes

A
yes

T
yes

B
yes

Perc. **II** $\frac{2}{2}$ - $\frac{3}{2}$ - Wood Block *f*

Pno. I *f* *(sim. - sempre legato)*

Pno. II



96

Perc. $\frac{2}{2}$ *f*

Pno. I *f*

Pno. II *f* *8^{va}*

Perc. Bass Drum Sus. Cym.

p *f* *mf*

(8)

Pno. I

Pno. II

(8) (loco)

Perc. Tambourine

mf *f* *p*

mf *f* *mp*

mp

Pno. I

Pno. II

Perc.

fp *f* *mf*

f *f*

Pno. I

Pno. II

Perc. *mp* *mf* *p* Tam-tam

Pno. I *p* (sempre legato)

Pno. II *p*

8^{vb}

Perc. *mp* Triangle

Pno. I *pp*

Pno. II *p* *pp*

rall.

$\text{♩} = 54$

S. Solo *mp*
(i who have died am a -

Perc. *pp* *p* Mark tree

Pno. I

Pno. II *p*

S. Solo *mf*
live a - gain to - day a -

S *mf*
a -

A *mp* *mf*
(i who have died am a -

Perc. *mp*

Pno. I *mp*

Pno. II



S. Solo
live a - gain

S
live a - gain

A
live a - gain

Perc. *ppp*
Sus. Cym.

Pno. I

Pno. II *mf*

mf

S (i who have died am a -

A (i who have died am a -

T (i who have died am a -

B (i who have died am a - live a - gain to - day

Perc. *mf*

Pno. I *mf*

Pno. II

f *mp*

S live a - gain to - day and this is the sun's birth - day; this is the

A live to - day and this is the sun's birth - day; this is the

T live a - gain to - day and this is the sun's birth - day;

B and this is the sun's birth - day;

Perc. *mf*

Pno. I *mp* *f*

Pno. II

124

S *f* birth day of life and of love and wings:

A *f* birth day of life and of love and wings:

T *mp* this is the

B *mp* this is the

Pno. I

Pno. II

126

S *mp* this is the *f* birth day of life and of

A *mp* this is the *f* birth day of life and of

T *mf* birth day of life and of *f* love and wings:

B *mf* birth day of life and of *f* love and wings:

Perc. Bass Drum Hard mallets *pp*

Pno. I *f*

Pno. II *f*

mp

S love and wings: *mp* and of the

A love and wings: *mp* and of the gay great

T and of the gay great

B *mp* and of the gay great hap-pen - ing

Perc. *mp* *mf* *p*

Pno. I *mp*

Pno. II *mp*

S gay great hap-pen - ing gay great hap-pen - ing

A hap-pen - ing gay great hap-pen - ing

T hap-pen - ing hap-pen - ing hap-pen - ing

B *mf* hap-pen - ing gay great

Perc. *mf* *f* *mf*

Pno. I *mf* *f* *mf*

Pno. II

132

molto rall.

D

A tempo

S
A
T
B

f il - lim - it - ab - ly
f il - lim - it - ab - ly
f il - lim - it - ab - ly
f hap - pen - ing il - lim - it - ab - ly

ff earth)
ff earth)
ff earth)
ff earth)

Perc. Sus. Cym. *f*

Perc. Tam Tam *f* Bass Drum Soft Mallets *ffp*

Pno. I *f* *ff*

Pno. II *f* *ff*

134

Sus. Cym.

Perc. *f*

Perc. (Bass Drum) *ffp*

Pno. I *f*

Pno. II *f*

Tam-tam

Perc. *mf*

Pno. I *mf*

Pno. II *mf*

Pno. I *mp*

Pno. II *mp*

Mark tree

Perc. *p*

Pno. I

Pno. II *light and sparkly*

Perc.

Pno. I *p*

Pno. II

dim. poco a poco

Perc.

Pno. I

Pno. II

E

S

A *p*

T *p*

B *p*

Perc.

Pno. I

Pno. II *pp*

S
—lift - ed from the no. of all no - thing—

A
mp hear - ing see - ing *p* breath - ing an - y

T
mp hear - ing see - ing *p* breath - ing an - y

B
mp hear - ing see - ing *p* breath - ing an - y

Perc. Triangle *p*

Pno. II *p*

S
un - i - mag - in - ab - le You?

A
mp hu - man mere - ly *p* be - ing doubt un - i - mag - in - ab - le You?

T
mp hu - man mere - ly *p* be - ing doubt un - i - mag - in - ab - le You?

B
mp hu - man mere - ly *p* be - ing doubt un - i - mag - in - ab - le You?

Tri.

Pno. II

S *p*
i thank You

A *p*
i thank You

T *p*
i thank You

B *p*
i thank You

Pno. I *mp* *pp*

Pno. II *mp* *pp*

F

S
God

A
God

T
God

B
God

Pno. II *pp*

(8) - . |

mp

S. Solo (now the ears of my

pp

S i thank You

pp

A i thank You

pp

T i thank You

B

Pno. II



S. Solo ears a wake

S God

A God

T God

B *pp*

i thank You

Pno. II

S. Solo *mf* and now

S *mf*

A *mf*

T *pp* i thank You

B God

Tri. Sus. Cym. *pp* *p*

Pno. II

161 *mf*

S. Solo *mf* the eyes

S *mf* (now) the ears of my

A *mf* (now) the ears of my

T God

B

Perc.

Pno. II *mp*

S. Solo *mp*
of my eyes have

S
ears a - wake

A
ears a - wake

T

B

Pno. II

S. Solo
op - ened

S
p now the ears *mp* and *mf*

A
p now the ears of my ears a - wake and *mf*

T
p now the ears of my ears a - wake *mp*

B
p now the ears of my ears a - wake *mp*

Pno. I
p *mp*

Pno. II

166

S
now the eyes of my eyes are

A
mf now the eyes of my eyes are

T
mf now the eyes of my eyes are

B
now the eyes of my eyes are

Pno. I
mf

Pno. II
mf



168

rall.

S
op - ened)

A
op - ened)

T
op - ened)

B
op - ened)

Pno. I

Pno. II

(loco)

S *mp*
(now the ears of my

A *mp*
(now the ears of my

T *mp*
(now the ears of my

B

Pno. I *f mp*

Pno. II *f mp*

171 *accel.*

S *mf*
ears a - wake and now the eyes

A *mf*
ears a - wake and now the eyes

T *mf*
ears a - wake now

B

Perc. *mp mf mp*
Sus. Cym.

Pno. I *mf*

Pno. II *mp mf mp*
6 6 6 6

S
of my eyes are

A
of my eyes are

T
my eyes are

B
my eyes are

Perc.
mp mf

Pno. I
mf

Pno. II
mf mp mf

Ped.

S
op - - ened)

A
op - - ened)

T
op - - ened)

B
op - - ened)

Perc.
Bass Drum f

Pno. I
f

Pno. II
f

Ped.

Perc.

Pno. I

Pno. II *ff*



S *f* i thank You

A *f* i thank You

T *f* i thank You

B *f* i thank You

Perc.

Pno. I *f*

Pno. II *f*

S
A
T
B

God for
God for
God for
God for

Perc.

Pno. I

Pno. II

S
A
T
B

most for
most for
most for
most for

Perc.

Pno. I

Pno. II

S
A
T
B

most
most
most
most

Perc.

Pno. I

Pno. II

S
A
T
B

mp
this a - maz - ing day
mp
this a - maz - ing day
mp
this a - maz - ing day
mp
this a - maz - ing

Perc.

Sus. Cym. *mp* Tam-tam *p*

Pno. I

mp subito

Pno. II

mp subito

S
A
T
B

day
this a - maz - ing day
this a - maz - ing day
this a - maz - ing day

Perc. Triangle
p

Pno. I
p

Pno. II
p

S
A
T
B

day
this a - maz - ing day

Perc. Tam-tam
p

Pno. I
p

Pno. II
mp *p*

S. Solo *p*
this a - maz - - - ing day

Perc. Finger Cymbals *p*

Pno. I (8) *(no accent)*

Pno. II *mp*



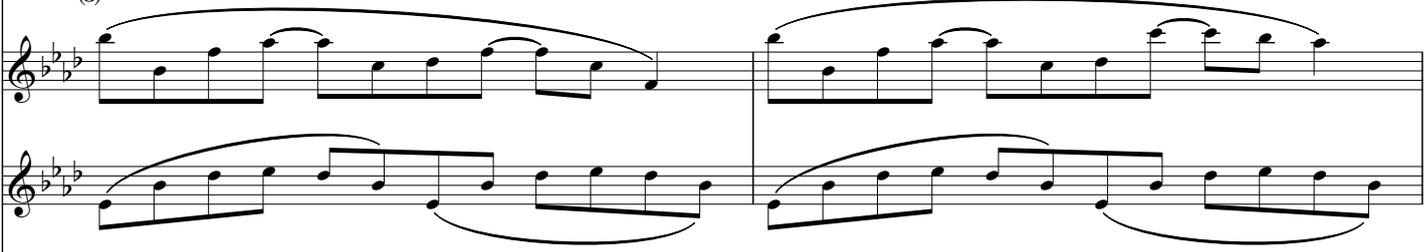
S. Solo

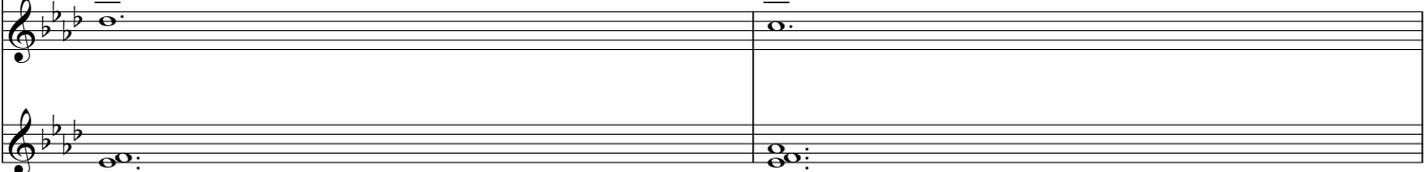
Perc.

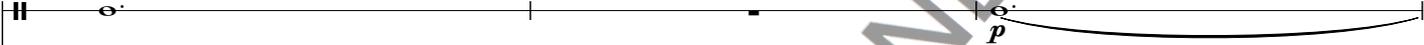
Pno. I (8)

Pno. II *p*

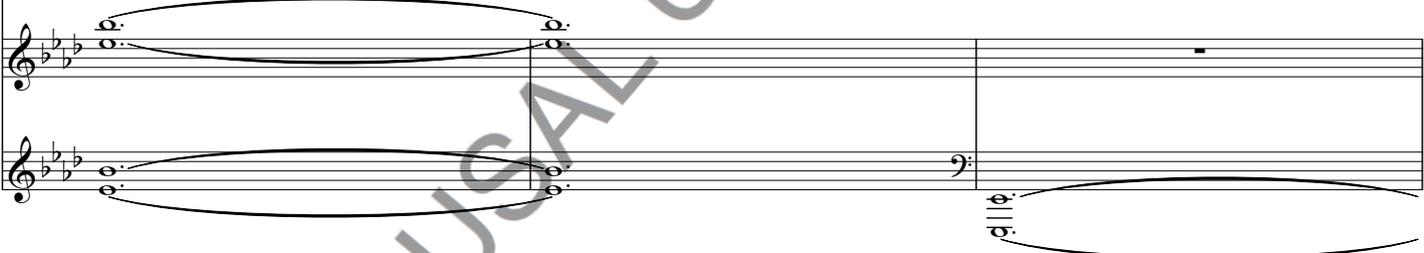
Perc. 

Pno. I 

Pno. II 

Perc. 

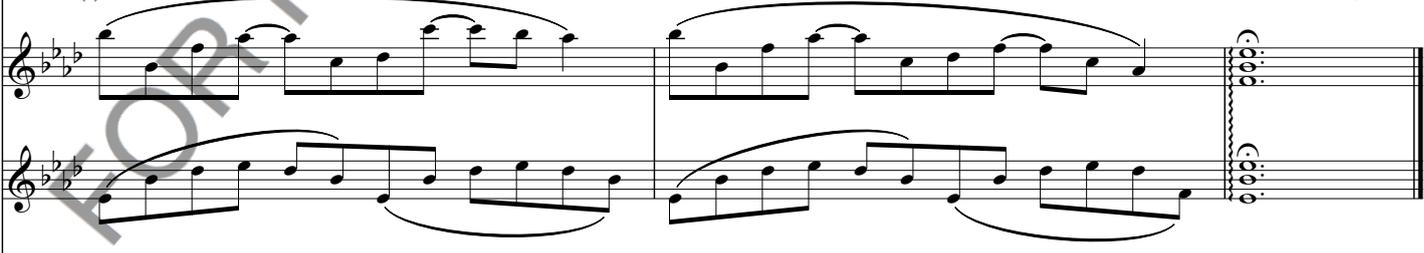
Pno. I 

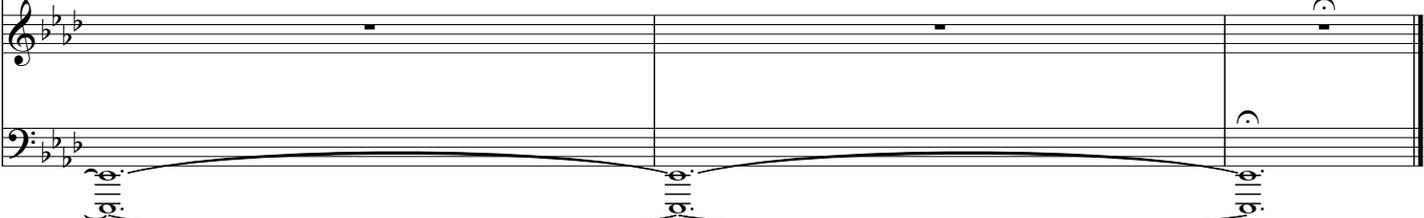
Pno. II 

rall.

Finger Cymbals

Perc. 

Pno. I 

Pno. II 

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