

The Universal Language

Dedicated to The Buba-Singers

Rochus Paul

Molto maestoso (♩ = 60)

Some Volunteers

Main Choir

(join main choir)

(join main choir)

(join main choir)

(join main choir)

[In piano-accompanied performances skip first three bars]

mf

mf

f

ff

Sostenuto *individualmente* **A tempo**

14

15

16

17

18

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II. The Internal

p *mp* *p cresc.*

Ah, my mu - sic's rest. All my feel - ings and my long - ings and the

f *mp* *p cresc.*

Some For my mu-sic is my rest. My feel - ings and my long - ings and the

decresc. *mp* *p cresc.*

mu-sic is de-si-re, my mu - sic is my rest. All my feel - ings and my long - ings and the

mp *p cresc.*

is de-si - re, is my rest. All my feel - ings and my long - ings and the

f [singing, but not defined] *f* [singing, but not defined] *mf* [singing, but not defined] *mf* [singing, but not defined] *p* *mp dolcissimo*

beat - ing in my chest paint the sound of my e - mo - tion on an end - less ray of

beat - ing in my chest paint the sound of my e - mo - tion on an end - less ray of

beat - ing in my chest, ah on an end - less ray of

beat - ing in my chest paint the sound ah on an end - less ray of

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95 96 97 98

mp *mf sempre più cresc.*

Some
 mu - sic, my mu - sic is re - flec-tion of the world's most ring-ing,
p *mp* *mf sempre più cresc.*
voluttuoso *mp* *mf sempre più cresc.*
 my mu - sic, re - flec-tion of the world's most ring-ing,
mp *mf sempre più cresc.*
 mu - sic, mu - sic, re - flec-tion of the world's most ring-ing,

99 100 101

ff

Some
 most com - pell - ing call:
ff
 most com - pell - ing call:
ff
 most com - pell - ing call:
ff
 most com - pell - ing call:

poco accel.
ritmo libero, sempre più cresc. (outbreaking)

Main
 Now, now, now, now, now: I will sing!
mf
 Now, now, now, now: I will sing!
mf
 Now, now, now: I will sing!
mf
 Now, now, now, now, I will sing!
mf

p *f* *sf* *sempre dim.*

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133 134 135 136 137 138 139

Main

tone, what justwords can-not tell, and, bor-der-less, car-ries it on, thus you'll un-der-

tone, what justwords can-not tell, and, bor-der-less, car-ries it on, thus you'll un-der-

tone, what justwords can-not tell, and, bor-der-less, car-ries it on, thus you'll un-der-

tone, what justwords can-not tell, and, bor-der-less, car-ries it on, thus you'll un-der-

mp

140 141 142 143 144 145 146

Main

stand what no-one can trans-late! Mu-sic has no li-mit nor de-bate.

stand what no-one can trans-late! Mu-sic has no li-mit nor de-bate.

stand what no-one can trans-late! Mu-sic has no li-mit nor de-bate.

stand what no-one can trans-late! Mu-sic has no li-mit nor de-bate.

And.

IV. Let Me Hear The Sound

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195 *ff* ♩ = 56 196

Some

sound! _____

ff

sound! _____

ff

sound! _____

ff

sound! _____

Main

ff

sound! _____

ff

sound! _____

ff

sound! _____

197 198 199 200 201

mf *p* *mp*

202 203 204 205

secco

206 207 208 209 210

p f

Detailed description: This page of a musical score is divided into two main sections: 'Some' and 'Main'. The 'Some' section (measures 195-196) features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a forte dynamic (*ff*) and a tempo of ♩ = 56. Each vocal line includes a 'sound!' placeholder. The piano accompaniment consists of a dense, rhythmic texture in the right hand and a more melodic line in the left hand. The 'Main' section (measures 197-210) continues with the vocal parts and piano accompaniment. The piano part includes dynamic markings such as *mf*, *p*, *mp*, and *secco*. The score is written in a key signature of three flats and common time.