

# Not a Soul on the Lake

TTB (Divisi) & Piano

*Music by:*

Mitchell Fund

*Text:*

Michael Espinosa

*Duration: 2:50*

# Information Sheet

## Performance Notes

Not a Soul on the Lake features the irrational time signature  $3\frac{1}{2}$  which is the length of 7 quarter notes, but with a half time feel of 3 beats, each the length of a half note, and a single, faster beat the length of a quarter note. All Divisi parts may optionally be taken as solos, by small groups, or completely omitted for simplicity's sake.

## About the Poet: Michael Espinosa



I'm a writer and educator who has been teaching middle school English in western Washington for over 10 years. Writing poetry and short fiction has been a passion of mine since high school. Outside of work, I spend my time reading, writing, and enjoying the outdoors of the Pacific Northwest. In "not a soul on the lake," I was trying to capture the sense of emptiness in a natural area people paid to live by. Some of my writing influences are John Darnielle, John Green, Phil Elverum, Nikki Giovanni, and Raymond Carver. You can read more of my writing at [mespinosawrites.com](http://mespinosawrites.com).

## About the Composer: Mitchell Fund



I've been a music teacher, composer, and performer in the Puget Sound region of the Pacific Northwest for over 18 years. In 2021 I decided to follow my Walden dreams and built a small, off grid cabin in the foothills of the Cascade mountains. I spend my days amongst nature composing, reading, writing, and teaching remote music lessons. My main composition inspirations are Arvo Pärt, Henryk Górecki, Tomás Luis de Victoria, Ralph Vaughn Williams, and nature itself.

I have dozens of pieces on my website, [mitchellfundmusic.com](http://mitchellfundmusic.com), all free to download. (Though donations are always appreciated!) My Choral Shorts series are pieces, canons, exercises, and warmups designed to be easy to print out on one piece of paper and composed from a teacher's viewpoint to help work on specific choral techniques.

2:50

# Not a Soul on the Lake

Text by Michael Espinosa

TTB (Divisi)

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Briskly ♩ = 170

Tenor 1

Tenor 2

Bass

Briskly ♩ = 170

Piano

*p*

T 1

T 2

B

Pno.

8

T 1

T 2

B

Pno.

11

T 1

T 2

B

Pno.

*mp*

Sun - day af - - - ter -

*mp*

Sun - day af - - - ter -

*mp*

Sun - day af - - - ter -

*mp*

13

T 1  
8  
noon, \_\_\_\_\_ Late spring a

T 2  
8  
noon, \_\_\_\_\_ Late spring a

B  
13  
noon, \_\_\_\_\_ Late spring a

Pno.

16

T 1  
8  
cloud - less sky, \_\_\_\_\_ Not a soul on the

T 2  
8  
cloud - less sky, \_\_\_\_\_ Not a soul on the

B  
16  
cloud - less sky, \_\_\_\_\_ Not a soul on the

Pno.

20

T 1 lake.

T 2 lake.

B lake.

Pno.

24

T 1 *mf*  
Doz - ens of hous-es with win-dows for walls, —

T 2 *mf*  
Doz - ens of hous-es with win-dows for walls, —

B *mf*  
Doz - ens of hous-es with win-dows for walls, —

Pno. *mf*

Not a Soul on the Lake

27 div. u - - - ni - form

T 1

u - ni - form

T 2

u - ni - form

B

u - ni - form

Pno.

30 lawns. unis. **f**

T 1

lawns, Not a soul on the lake.

T 2

lawns, Not a soul on the lake.

B

lawns, Not a soul on the lake.

33 **f**

Pno.

34

T 1

8

Not a soul on

T 2

8

Not a soul. Not

B

34

On the lake.

Pno.

41

38

T 1

8

the lake. Se - ven foam

T 2

8

a soul.

B

38

Not a soul. Se - ven foam

41

38

Pno.

*mf*



42

T 1  
8 swans in the wa - ter, \_\_\_\_\_ Three coy - o -

T 2  
8 *mf* Se - ven foam swans. \_\_\_\_\_

B  
42 swans in the wa - ter, \_\_\_\_\_ Three coy - o -

Pno.

49

46

T 1  
8 te sta - tues on pri - vate docks, \_\_\_\_\_ Two wood - en

T 2  
8 Three coy - o - te sta - tues.

B  
46 te sta - tues on pri - vate docks, \_\_\_\_\_ Two wood - en

Pno.

49

(stagger breaths)

50 *cresc.*

T 1  
8 owls and a me - tal he - ron in a gar -

T 2  
8 Two wood-en owls and a me - tal he - ron in a

B  
50 *cresc.*  
owls and a me - tal he - ron in a gar -

Pno.  
50 *cresc.*

54 *div.* **56**

T 1  
8 - - - den. \_\_\_\_\_

T 2  
8 gar - den. \_\_\_\_\_

B  
54 - - - den. \_\_\_\_\_

Pno.  
54 *sub. p* **56**

optional solo

58 *mf*

T 1

8 Not \_\_\_\_\_ a \_\_\_\_\_ soul, \_\_\_\_\_

T 2

8

B

58 *f*

On \_\_\_\_\_ the

Pno.

58 *mf*

tutti

62 *f*

T 1

8 on \_\_\_\_\_ the \_\_\_\_\_ lake. \_\_\_\_\_

T 2

8 *f*

Not \_\_\_\_\_ a \_\_\_\_\_ soul. \_\_\_\_\_

B

62

lake. \_\_\_\_\_ Not a \_\_\_\_\_ soul. \_\_\_\_\_

Pno.

62 *f*

66

T 1 *p* Fif - ty kay - aks a - sleep in

T 2 *p* Fif - ty kay - aks a - sleep in

B *p* Fif - ty kay - aks a - sleep in

66

Pno. *p*

T 1 *cresc.* yards, — Thir - ty mo - tor boats

T 2 *cresc.* yards, — Thir - ty mo - tor boats

B *cresc.* div. Thir - ty mo - tor boats

yards, — Thir - ty mo - tor boats

Pno. *cresc.*

T 1  
un - der can - o - pies, \_\_\_\_\_

T 2  
un - der can - o - pies, \_\_\_\_\_ *div.*

B  
71 un - der can - o - pies, \_\_\_\_\_

Pno.  
71

T 1  
8 *mp* Two sea-planes with eye masks

T 2  
8 *mp* Two sea - planes with eye masks

B  
73 *mp* unis. Two sea-planes with eye masks

Pno.  
73 *mp*

75

T 1  
8 on, \_\_\_\_\_ Not *p*

T 2  
8 on, \_\_\_\_\_ on, \_\_\_\_\_ Not *p* unis.

B  
75 on, \_\_\_\_\_ Not *p*

Pno.  
*dim.* *no rit.*

80

79

T 1  
8 a soul on the lake.

T 2  
8 a soul on the lake. Not a soul. \_\_\_\_\_

B  
79 a soul on the lake. Not

Pno.  
80 *8<sup>va</sup>* *p*

83

T 1

8

Not \_\_\_\_\_ a soul.

T 2

8

Not a soul. \_\_\_\_\_

B

83

a soul\_ on the lake. \_\_\_\_\_ Not

(8<sup>va</sup>)

Pno.

87

T 1

8

Not a soul\_ on the lake.

T 2

8

Not a soul\_ on the lake.

B

87

a soul\_ on\_ the lake.

(8<sup>va</sup>)

Pno.

PIANO

2:50

# Not a Soul on the Lake

Text by Michael Espinosa

TTB (Divisi)

Music by Mitchell Fund

Briskly ♩ = 170

Piano

*p*

6

11

*mp*

14

17

The piano score is written for piano and is in the key of D major (two sharps). It consists of five systems of music. The first system (measures 1-5) is marked 'Briskly ♩ = 170' and 'Piano' with a dynamic marking of *p*. The second system (measures 6-10) continues the piece. The third system (measures 11-13) is marked with a dynamic of *mp* and features complex time signature changes: 4/2, 3 1/2/2, and 5/4. The fourth system (measures 14-16) continues with further time signature changes: 4/2, 3 1/2/2, and 5/4. The fifth system (measures 17-20) returns to a 5/4 time signature. The score includes treble and bass clefs, a key signature of two sharps, and various musical notations such as notes, rests, and dynamic markings.



22 24

*mf*

25

*mf*

28

*mf*

31 33

*f*

36

*mf*

41

*mf*

45

Musical notation for measures 45-48. Treble clef with a melodic line of eighth notes. Bass clef with a harmonic accompaniment of chords and eighth notes.

49

Musical notation for measures 49-52. Treble clef with a melodic line of eighth notes. Bass clef with a harmonic accompaniment of chords and eighth notes.

53

56

*cresc.*

*sub. p*

Musical notation for measures 53-56. Treble clef with a melodic line of eighth notes. Bass clef with a harmonic accompaniment of chords and eighth notes. Dynamics include "cresc." and "sub. p".

57

*mf*

Musical notation for measures 57-61. Treble clef with a melodic line of eighth notes. Bass clef with a harmonic accompaniment of chords and eighth notes. Dynamic is "mf".

62

*f*

Musical notation for measures 62-65. Treble clef with a melodic line of eighth notes. Bass clef with a harmonic accompaniment of chords and eighth notes. Dynamic is "f".

66

*p*

$\frac{3}{2}$

$\frac{5}{4}$

Musical notation for measures 66-69. Treble clef with a melodic line of eighth notes. Bass clef with a harmonic accompaniment of chords and eighth notes. Dynamic is "p". Time signatures change from 4/4 to 3/2 and then to 5/4.

69

69 70 71

*cresc.*

Measures 69-71: Treble clef, key signature of two sharps (F# and C#). Measure 69 is in 4/4 time. Measure 70 is in 4/2 time. Measure 71 is in 3 1/2/2 time, which changes to 5/4 time at the end of the measure.

72

72 73 74

*mp*

Measures 72-74: Treble clef, key signature of two sharps. Measure 72 is in 5/4 time. Measure 73 is in 4/2 time. Measure 74 is in 3 1/2/2 time, which changes to 5/4 time at the end of the measure.

75

75 76 77 78

*dim.* *no rit.*

Measures 75-78: Treble clef, key signature of two sharps. Measure 75 is in 5/4 time. Measure 76 is in 4/2 time. Measure 77 is in 3 1/2/2 time. Measure 78 is in 5/4 time.

79

79 80 81 82

*p*

80 *8va*

Measures 79-82: Treble clef, key signature of two sharps. Measure 79 is in 5/4 time. Measure 80 is in 4/2 time. Measure 81 is in 3 1/2/2 time. Measure 82 is in 5/4 time. A dynamic marking of *p* is present in measure 80. An *8va* marking is present above measure 80.

83

83 84 85 86

*(8va)*

Measures 83-86: Treble clef, key signature of two sharps. Measure 83 is in 5/4 time. Measure 84 is in 4/2 time. Measure 85 is in 3 1/2/2 time. Measure 86 is in 5/4 time. An *(8va)* marking is present above measure 83.

87

87 88 89 90

*(8va)*

Measures 87-90: Treble clef, key signature of two sharps. Measure 87 is in 5/4 time. Measure 88 is in 4/2 time. Measure 89 is in 3 1/2/2 time. Measure 90 is in 5/4 time. An *(8va)* marking is present above measure 87.