

ABOUT THE WORK

"Three Songs of Faith" was commissioned by Northern Arizona's Dr. Edith Copley, conductor, for their 1999 Centennial Celebration.

I chose three of my favorite e.e. cummings texts and started writing. *i will wade out*, the first piece in the set, seemed to cry out with lush, neo-romantic harmonies. The third, *i thank You God for most this amazing day*, is such a beautiful and joyous poem that the music was at times almost effortless. It was the middle installment, **hope, faith, life, love**, that was causing me to lose sleep.

The original poem is actually quite long, with sounds of clashing, flying and singing, and calls for music that is vibrant and virtuosic, a real show piece. The more I thought about faith however, the more introspective I became, and I modified the poem entirely to fit that feeling. I took only the first four words (hope, faith, life, love) and the last four (dream, joy, truth, soul) and set each of them as a repeating meditation. Each of the words, in turn, quotes a different choral work from my catalog, and its corresponding musical material comments on the word I set (i.e., the word "life" quotes the musical material from *Cloudburst*, where the text is "roots, trunk, branches, birds, stars"). Because I wrote it last, the middle movement even quotes the first and the last piece in this set on the word "soul," and ends with quotes from *Water Night* and *When David Heard*.

hope, faith, life, love is dedicated with love to my wife Hila on her twenty-sixth birthday, the same day that it was completed.

— Eric Whitacre

Commissioned by the Northern Arizona University
for the 1999 Centennial Celebration

hope, faith, life, love...

for Hila on her twenty-sixth Birthday

e.e. cummings

ERIC WHITACRE

$\text{♩} = 72$ *Molto legato*

p

SOPRANO I
(oo)

SOPRANO II
(oo)

ALTO I
(oo)

ALTO II
(oo)

TENOR I
p
(oo)

TENOR II
p
(oo)

BASS I
p
(oo)

BASS II
p
(oo)

$\text{♩} = 72$ *Molto legato*

for rehearsal only

4 N.B. hope, *mp* *mf* *f* **>**
— hope, hope, hope, hope, faith

N.B. *mp* *mf* *f* **>**
— hope, hope, hope, hope, faith

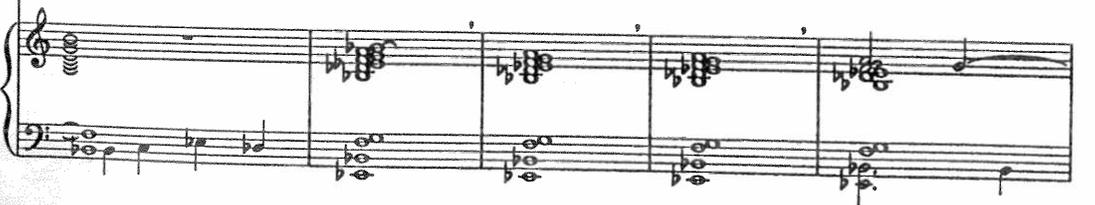
N.B. *mp* *mf* *f* **>**
— hope, hope, hope, hope,

N.B. *mp* *mf* *f* **>**
— hope, hope, hope, hope,

N.B. *mp* *mf* *f* **>**
— hope, hope, hope, hope,

mp *mf* *f* **>**
— hope, hope, hope, hope, faith,

mp *mf* *f* **>**
— hope, hope, hope, hope, faith,



mf
faith faith faith faith faith faith,

mf
faith faith faith faith faith faith,

mf
faith, faith faith faith faith faith,

mf
faith faith faith faith faith faith,

mf
faith faith faith faith faith faith,

16 *pp*

pp (whispered)

love, love, love, love, love,

pp *sotto voce*

love, love, love, love, love,

pp (whispered)

love, love, love, love, love,

pp *sotto voce*

love, love, love, love, love,

pp (whispered)

love, love, love, love, love,

pp *sotto voce*

love, love, love, love, love,

pp *sotto voce*

love, love, love, love, love,

pp *sotto voce*

love, love, love, love, love,

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joy, truth,

joy, truth, truth,

joy, truth,

joy, truth,

joy, joy, joy, truth,

joy, joy, joy, truth,

joy, joy, joy, truth,

joy, joy, joy,

joy, joy, joy,

36 *mf* *mp* *p* *molto*

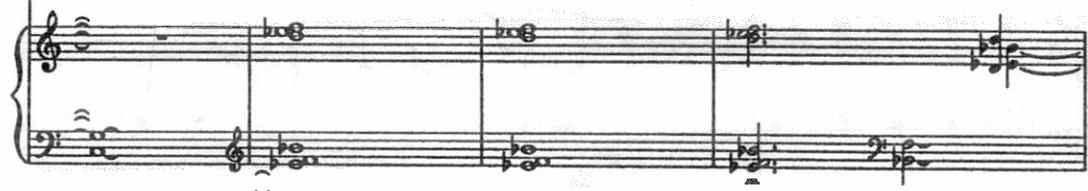
truth, truth, truth, soul,

mf *mp* *p* *molto*

truth, soul,

ff *mf* *mp* *p* *molto*

truth, soul,



45 *sub. p*

soul

Los Angeles, Aug. 1999

attaca: "i thank You God for most this amazing day"