

# Infinite choral – volume 1

Scott Sanders

2017 - 2024

A volume of 12 one-page pieces for choir or vocal ensemble that are each infinitely long – that is, they can be performed with an infinite number of variations

Instructions for performance:

1. Each part selects a point (or any number of points) as a repeat point. The parts are not required to select the same number of points.
2. Each part repeats at each repeat point the same number of times. It can be any number of repeats, as long as each part repeats the same number of times.
3. If a point is inside a tied syllable, only sing the vowel part in the continuation of the tie after repeating.
4. The composition consists of the infinite combinations of repeat points and numbers of repeats. The choices are completely up to the performers.
5. As long as each repeat point is repeated the same number of times and correct time is kept, the parts will all begin together and end together.
6. A performance may consist of a number of variations with different repeat points and number of repetitions. Consider whether to sing the piece without any repeats as a guide for your audience.

Suggestions for practice:

- selecting bar lines as points makes conducting a pulse much easier
- at first, try each pair of voices selecting a bar line, and increasing the number of repeats
- then try swapping voices between the same repeat points
- once you get the hang of it, try selecting bar lines inside phrases as repeat points
- as you become more confident keeping track of pulses, try selecting beats within a bar line as repeat points

## Infinite choral - Volume 1 contents

1. Grazie per il canto  
A parting gift to a cherished vocal ensemble I regretfully had to leave to tour a show around Australia.
2. eiaou  
An experiment in gradually shifting vowel sounds, inspired by my attempts at harmonic singing during long drives.
3. Inigo Montoya  
The famous quote from the movie, *The Princess Bride*, written by William Goldman:  
*Hello. My name is Inigo Montoya. You killed my father. Prepare to die.*
4. The forest was shrinking  
A translation of a traditional Turkish proverb:  
*The forest was shrinking, but the trees kept voting for the axe. For the axe was clever and convinced the trees that, because his handle was made of wood, he was one of them.*
5. Let me climb  
An excerpt from a work by Australian poet, Renee Maddams:  
*You and I are time travellers, jumping on the stars with slow-motion lips. How to know a thing like this? My forest earthed but ever reaching – let me climb.*
6. To see the world  
An excerpt from *Auguries of Innocence* by English poet, William Blake:  
*To see the world in a grain of sand, and heaven in a wildflower – Hold infinity in a grain of sand, and eternity in an hour.*
7. The sensitive nervous system  
A quote attributed to philosopher, Alan Watts:  
*The sensitive nervous system is part of the external world. And the external world is an event in the nervous system. The inside of the box is outside the box, and the outside is inside.*
8. All time is all time  
An excerpt from *Slaughterhouse Five* by Kurt Vonnegut Jr.:  
*All time is all time. It does not change. It does not lend itself to warnings or explanations.*
9. Art, like Nature, has infinite depths  
A quote attributed to physicist, Richard Feynman:  
*Art, like Nature, has infinite depths. It can be perceived and felt, but cannot be truly understood or put into words.*
10. The serenity prayer  
The invocation for wisdom written by Winnifred Crane Wygal and Reinhold Niebuhr, since adopted by Alcoholics Anonymous into their 12-step programme for recovery:  
*God, grant me the serenity to accept the things I cannot change, the courage to change the things I can, and the wisdom to know the difference.*
11. It is utterly false  
A quote attributed to anthropologist, Margaret Mead:  
*It is utterly false and cruelly arbitrary to put all the play and learning into childhood, all the work into middle age, and all the regrets into old age.*
12. If only, if only  
An excerpt from *Holes* by Louis Sachar:  
*If only, if only, the moon speaks no reply, reflecting the sun in all that's gone by. Be strong, my weary wolf, turn around. Boldly fly high, my baby bird, my angel, my only.*

# Grazie per il canto

infinite choral #1

Scott Sanders  
August 2017

$\text{♩} = 60$

The score is for a four-part choral setting in 4/4 time. It features Soprano, Alto, Tenor, and Bass parts. The tempo is marked as quarter note = 60. The key signature has one flat (B-flat). The lyrics are: "Gra - zi - e Gra - Gra - zi - e per il can - to il can - to." The score includes dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) with hairpins. There are also slurs and a triplet of eighth notes in the second Alto and Tenor parts.

Soprano  
Gra - zi - e Gra - Gra - zi - e per il can - to il can - to.

Soprano  
Gra - zi - e Gra - Gra - zi - e per il can - to il can - to.

Alto  
Gra - zi - e Gra - Gra - zi - e per il can - to il can - to.

Alto  
Gra - zi - e Gra - Gra - zi - e per il can - to il can - to.

Tenor  
Gra - zi - e Gra - Gra - zi - e per il can - to il can - to.

Tenor  
Gra - zi - e Gra - Gra - zi - e per il can - to il can - to.

Bass  
Gra - zi - e Gra - Gra - zi - e per il can - to il can - to.

Bass  
Gra - zi - e Gra - Gra - zi - e per il can - to il can - to.

all vowels as in Italian  
smooth transitions between the vowel sounds,  
except where marked by |

# eiaou

infinite choral #2

Scott Sanders  
February 2019

♩ = as slow as you like

*p* < *mp* > *mf subito* > *n* *mp* *mf* < *f* > *mf* > *mp* < *mf* > *mp* > *p*

Soprano  
u i o | u o [e] u | o u o a e i e i a o u

*p* < *mp* > *mf subito* > *n* *mp* *mf* < *f* > *mf* > *mp* < *mf* > *mp* > *p*

Soprano  
u i o | u o [e] u | o u o a e i e i a o u

*p* < *mp* > *mf subito* > *n* *mp* *mf* < *f* > *mf* > *mp* < *mf* > *mp* > *p*

Alto  
u i o | u o [e] u | o u o a e i e i a o u

*p* < *mp* > *mf subito* > *n* *mp* *mf* < *f* > *mf* > *mp* < *mf* > *mp* > *p*

Alto  
u i o | u o [e] u | o u o a e i e i a o u

*p* > *n* *mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp* > *p*

Tenor  
u i [o] o e i u | a e i e i a o u

*p* > *n* *mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp* > *p*

Tenor  
u i [o] o e i u | a e i e i a o u

*p* > *n* *mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp* > *p*

Bass  
u i [o] o e i u | a e i e i a o u

*p* > *n* *mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp* > *p*

Bass  
u i [o] o e i u | a e i e i a o u

# Inigo Montoya

infinite choral #3

Scott Sanders  
Lyrics: William Goldman  
October 2021

$\text{♩} = 76$

*mp*

SOPRANO Hel - lo my name is I - ni - go Mon - to - ya

ALTO Hel - lo my name is I - ni - go Mon - to - ya

TENOR Hel - lo my name is I - ni - go Mon - to - ya

BASS Hel - lo my name is I - ni - go Mon - to - ya

6

You killed my fa - - - ther Pre - pare to die

You killed my fa - - - ther Pre - pare to die

You killed my fa - - - ther Pre - pare to die

You killed my fa - - - ther Pre - pare to die

# The forest was shrinking

infinite choral #4

Scott Sanders  
Lyrics: Trad. Turkish  
February 2022

♩ = 60

*mf* *p* *mf* *mp* *mf*

SOPRANO  
The fo - rest was shrin- king but the trees kept vo-ting for the axe\_ For the axe

*mf* *mp* *mf*

ALTO  
The fo - rest was shrin- king but the trees kept vo-ting for the axe\_ For the axe

*mf* *p* *mp* *mp* *mf*

TENOR  
The fo - rest was shrin- king but the trees kept vo-ting for the axe\_ For the axe

*mf* *mp* *f* *mp* *mf*

BASS  
The fo - rest was shrin- king but the trees kept vo-ting for the axe\_ For the axe

7

*mp* *p*

was cle-ver and con-vinced the trees that, be- cause his han-dle was made of wood, he was one of them.

*mp* *p*

was cle-ver and con-vinced the trees that, be- cause his han-dle was made of wood, he was one of them.

*mp* *p*

was cle-ver and con-vinced the trees that, be- cause his han-dle was made of wood, he was one of them.

*mp* *p*

was cle-ver and con-vinced the trees that, be- cause his han-dle was made of wood, he was one of them.

# Let Me Climb

infinite choral #5

Scott Sanders  
Lyrics: Renee Maddams  
November 2022

♩ = 60

SOPRANO

ALTO

TENOR

BASS

You and I are time tra-vel-lers jum-ping on the stars With slow mo - tion lips

11

How to know a thing like this My fo - rest earthed but e - ver rea - ching Let me climb

How to know a thing like this My fo - rest earthed but e - ver rea - ching Let me climb

How to know a thing like this My fo - rest earthed but e - ver rea - ching Let me climb

How to know a thing like this My fo - rest earthed but e - ver rea - ching Let me climb

# To see the world

infinite choral #6

Scott Sanders  
Lyrics: William Yeats  
December 2023

*♩* = 54

SOPRANO *p* *mp* *mf* *mp* *f*  
To see the world in a grain of sand and hea - ven in a wild flo - wer Hold in - fi - ni - ty

ALTO *p* *mp* *mf* *mp* *f*  
To see the world in a grain of sand and hea - ven in a wild flo - wer Hold in - fi - ni - ty

TENOR *p* *mp* *mf* *mp* *f*  
To see the world in a grain of sand and hea - ven in a wild flo - wer Hold in - fi - ni - ty

BASS *p* *mp* *mf* *mp* *f*  
To see the world in a grain of sand and hea - ven in a wild flo - wer Hold in - fi - ni - ty

9 *mp* *mp* *mf* *f* *mf* *mp*  
on the palm of your hand and e - ter - ni - ty in an hou - r

*mp* *mp* *mf* *f* *mf* *mp*  
on the palm of your hand and e - ter - ni - ty in an hou - r

*mp* *mp* *mf* *f* *mf* *mp*  
on the palm of your hand and e - ter - ni - ty in an hou - r

*mp* *mp* *mf* *f* *mf* *mp*  
on the palm of your hand and e - ter - ni - ty in an hou - r

# The sensitive nervous system

infinite choral #7

Scott Sanders

Lyrics: Alan Watts

January 2024

$\text{♩} = 96$

*ff*

SOPRANO  
The sen - si-tive ner - vous sys - tem is part of the ex - ter - nal world and the ex - ter - nal world is an e - vent

*ff*

ALTO  
The sen - si-tive ner - vous sys - tem is part of the ex - ter - nal world and the ex - ter - nal world is an e - vent

*ff*

TENOR  
The sen - si-tive ner - vous sys - tem is part of the ex - ter - nal world and the ex - ter - nal world is an e - vent

*ff*

BASS  
The sen - si-tive ner - vous sys - tem is part of the ex - ter - nal world and the ex - ter - nal world is an e - vent

11

*f*

in the ner - vous sys - tem. The in - side of the box is the out - side of the box, and the out - side is in - side.

*f*

in the ner - vous sys - tem. The in - side of the box is the out - side of the box, and the out - side is in - side.

*f*

in the ner - vous sys - tem. The in - side of the box is the out - side of the box, and the out - side is in - side.

*f*

in the ner - vous sys - tem. The in - side of the box is the out - side of the box, and the out - side is in - side.

# All time is all time

infinite choral #8

Scott Sanders  
Lyrics: Kurt Vonnegut Jr  
May 2024

♩ = 48

SOPRANO *mp* *mf* *mp* *mf*

ALTO *mp* *mf* *mp* *mf* *mp* *mf*

TENOR *mp* *mf* *mp* *mf* *mp* *mf*

BASS *mp* *mf* *mp* *mf*

All time is all time it does not change.

7 *mp* *mf* *mp* *mp* *mp* *mp*

It does not lend it - self to war - nings or ex - pla - na - tions.

# Art, like nature, has infinite depths

infinite choral #9

Scott Sanders  
Lyrics: Richard Feynman  
May 2024

♩ = 72

SOPRANO  
Art, like na - ture, has in - fi - nite depths. It can be per - ceived and

ALTO  
Art, like na - ture, has in in - fi - nite depths. It can be per - ceived and

TENOR  
Art, like na - ture, has in - fi - nite in in - fi - nite depths. It can be per - ceived and

BASS  
Art, like na - ture, has in - fi - nite in - fi - nite depths. It can be per - ceived and

6  
felt but can - not be tru - ly un - der - stood or put in - to words.

felt but can - not be tru - ly un - der - stood or put in - to words.

felt but can - not be tru - ly un - der - stood or put in - to words.

felt but can - not be tru - ly un - der - stood or put in - to words.

# The Serenity Prayer

infinite choral #10

Scott Sanders  
Lyrics: Winnifred Crane Wygal / Reinhold Niebuhr  
May 2024

♩ = 60

SOPRANO

(G)od God, grant me the se - re - ni - ty to ac - cept the things I can - not change.

ALTO

(G)od God, grant me the se - re - ni - ty to ac - cept the things I can - not change.

TENOR

(G)od God, grant me the se - re - ni - ty to ac - cept the things I can - not change.

BASS

God God, grant me the se - re - ni - ty to ac - cept the things I can - not change.

11

The cou - rage to change the things I can, and the wis - dom to know the dif - fe - rence.

The cou - rage to change the things I can, and the wis - dom to know the dif - fe - rence.

The cou - rage to change the things I can, and the wis - dom to know the dif - fe - rence.

The cou - rage to change the things I can, and the wis - dom to know the dif - fe - rence.

# It is utterly false

infinite choral #11

Scott Sanders  
Lyrics: Margaret Mead  
June 2024

♩ = 72

SOPRANO  
It is ut - ter-ly false and cruel - ly ar - bi-tr'y to put all the play in lear - ning in - to- child - hood,

ALTO  
It is ut - ter-ly false and cruel - ly ar - bi-tr'y to put all the play in lear - ning in - to- child - hood,

TENOR  
It is ut - ter-ly false and cruel - ly ar - bi-tr'y to put all the play in lear - ning in - to- child - hood,

BASS  
It is ut - ter-ly false and cruel - ly ar - bi-tr'y to put all the play in lear - ning in - to- child - hood,

6  
all the work in - to mid-dle age and all the re - grets in - to old age.

all the work in - to mid-dle age and all the re - grets in - to old age.

all the work in - to mid-dle age and all the re - grets in - to old age.

all the work in - to mid-dle age and all the re - grets in - to old age.

# If only, if only

infinite choral #12

Scott Sanders  
Lyrics: Louis Sachar  
June 2024

♩ = 48

SOPRANO *mp* *mf* *mp* *mf* *mp*  
If on-ly, if on - ly the moon speaks no re - ply, re - flec- ting the sun in all that's gone by. Be\_

ALTO *mp* *mf* *mp* *mf* *mp*  
If on-ly, if on - ly the moon speaks no re - ply, re - flec- ting the sun in all that's gone by. Be\_

TENOR *mf* *mp* *mf* *mp* *f*  
If on-ly, if on - ly the moon speaks no re - ply, re - flec- ting the sun in all that's gone by. Be\_

BASS *f* *mp* *mf* *mp* *mf*  
If on-ly, if on - ly the moon speaks no re - ply, re - flec- ting the sun in all that's gone by. Be\_

10 *mf* *mp* *mf* *f* *mp*  
\_strong, my wea-ry wolf, turn a round, bold-ly fly high, my ba - by bird, my an - gel, my on - ly.

*mf* *f* *mf* *mp*  
\_strong, my wea-ry wolf, turn a round, bold-ly fly high, my ba - by bird, my an - gel, my on - ly.

*mf* *mp* *mf* *mp*  
\_strong, my wea-ry wolf, turn a round, bold-ly fly high, my ba - by bird, my an - gel, my on - ly.

*mp* *mf* *mf* *mp*  
\_strong, my wea-ry wolf, turn a round, bold-ly fly high, my ba - by bird, my an - gel, my on - ly.