

FLIGHT
Carnelia/arr. Murphy

SATB, accompanied

WW2098

ANDREW CRANE

FLIGHT

SATB with Piano and Optional String Ensemble

Music by CRAIG CARNELIA
Arranged by RYAN MURPHY

Flight

Let me run thru a field in the night,
let me lift from the ground 'til my soul is in flight.
Let me sway like the shade of a tree,
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.
I wanna flow, wanna rise, wanna spill,
wanna grow in a grove on the side of a hill.

I don't care if the train runs late,
if the checks don't clear, if the house blows down.
I'll be off where the weeds run wild,
where the seeds fall far from this earthbound town.

And I'll start to soar.
Watch me rain 'til I pour.
I'll catch a ship that'll sail me astray,
get caught in a wind, I'll just have to obey
'til I'm flyin' away...

Let me leave behind all the clouds in my mind.
I wanna wake without wondering why,
finding myself in a burst for the sky.
High!

I'll just roll.
Let me lose all control.
I wanna float like a wish in a well,
free as the sound of the sea in a shell.

I don't know, but maybe I'm just a fool.
I should keep to the ground.
I should stay where I'm at.
Maybe everyone has hunger like this,
and the hunger will pass.
But I can't think like that.

All I know is somewhere, thru a clearing,
there's a flickering of sunlight on a river long and wide,
and I have such a river inside.

Let me run through a field in the night,
let me lift from the ground 'til my soul is in flight.
Let me sway like the shade of a tree,
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.
I wanna flow, wanna rise, wanna spill,
wanna grow on the side of a hill,
wanna shift like a wave rollin' on,
wanna drift from the path I've been traveling upon,
before I am gone.

-Craig Carnelia (1992)

About the Composer

Craig Carnelia (b. 1949) is an American musical theater composer and singer, known for his collaboration on the musicals *WORKING* and *SWEET SMELL OF SUCCESS*. The cabaret renaissance in the mid '70s offered Carnelia the opportunity to play and sing songs from his own expanding catalog. On the long and eclectic list of singers who have performed and recorded his songs are John Lithgow, Barry Manilow, Betty Buckley, Sutton Foster, and more.

As a theater composer, Carnelia joined Stephen Schwartz in 1977 on the team of songwriters for the musical *WORKING*, contributing four songs to the show. Carnelia wrote the musical version of *IS THERE LIFE AFTER HIGH SCHOOL?* with playwright Jeffrey Kindley. Carnelia collaborated with many other notable writers on many more shows throughout his career, and has won many awards for his work. In 1992, Carnelia began a second career as a teacher, and has come to prize this work as deeply as his writing. He also serves as a mentor to young writers in various workshops and programs throughout the country.

About the Arranger

Ryan Murphy was appointed associate music director of The Tabernacle Choir at Temple Square in 2009. In this capacity, he is responsible to assist Mack Wilberg, music director, with The Tabernacle Choir and Orchestra at Temple Square in rehearsals, concerts, tours, and the weekly broadcast of *Music and the Spoken Word*. He also serves as the conductor of the Temple Square Chorale.

Dr. Murphy has extensive choral conducting and professional musical theater experience. Prior to his appointment, he conducted six choirs in the Boston area, including two choirs at the prestigious New England Conservatory of Music Preparatory School. He served as the choral director for the Walnut Hill School for the Arts, an internationally recognized secondary school affiliated with the New England Conservatory. He was the music director of the Tuacahn Center for the Arts and the Sundance Institute. He was also on the staff at the Boston University Tanglewood Institute.

Dr. Murphy holds a degree in piano and organ performance and pedagogy from Brigham Young University, along with a master's degree in choral conducting. He received a doctorate in choral conducting from Boston University, where he studied with Dr. Ann Howard Jones. He is an active clinician, guest conductor, arranger, and composer. In addition to his arrangements for the Mormon Tabernacle Choir, his works have been performed and recorded by artists such as Bryn Terfel, Nathan Gunn, and Deborah Voigt. Ryan and his wife, Jennifer, have four children.

Duration: Approx. 4:20

Flight

SATB, Piano, and Optional String Ensemble*

CRAIG CARNELIA
Arranged by RYAN MURPHY (b. 1971)

With yearning ($\text{♩} = 66$)

Piano { *mp*

Pedal harmonically throughout

Soprano (S) Alto (A) Tenor (T) Bass (B)

6 *poco rit.* *a tempo* *mp*

Let me run thru a

10 field in the night, let me lift from the ground till my soul is in flight,

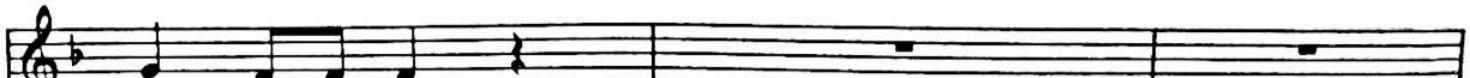
13 *mp* Let me sway like the shade of a tree, let me swirl like a cloud in a

* Full score and string parts are available for sale separately (WW2098A).

rit. - - - - - **a tempo**

rit.

22



rise, wan-na spill,



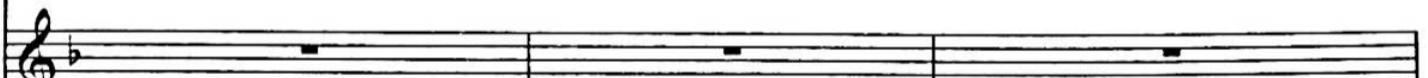
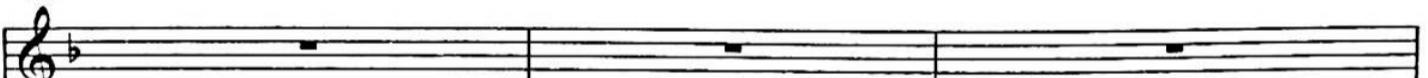
rise, wan-na spill, wan-na grow in a grove on the side of a hill.

8

9

With forward motion ($\text{d}=70$)

25

*mf*

I don't care if the train runs late, if the checks don't clear, if the

mf

I don't care if the train runs late, if the checks don't clear, if the

mf

28

I'll be off where the weeds run wild, where the
house blows down,

house blows down,

31

seeds fall far from this earth-bound town, And I'll start to soar,

seeds fall far from this earth-bound town, And I'll start to soar,

And I'll start to soar,

And I'll start to soar,

rit.

a tempo

35

— watch me rain till I pour, I'll catch a ship that'll sail
— watch me rain till I pour, I'll catch a ship that'll sail
watch me pour,
watch me pour,

mp

rit.

38

— me a-stray, get caught in a wind, I'll just have to obey till I'm fly-
— me a-stray, get caught in a wind, I'll just have to obey till I'm fly-

ff

più mosso

41

ing a - way,

Ah,

ing a - way,

Ah,

Ah,

Ah,

mp

mp

45

*Ay,

Ah,

*Ay,

Ah,

Ah,

Ah,

mf

Ah,

Ah,

mf

Ah,

Ah,

3 6

As in "way"

Musical score page 53, featuring four staves of music. The top three staves are vocal parts (Soprano, Alto, Tenor) in G clef, B-flat key signature, and common time. The vocal parts sing "Ah," with melodic lines indicated by wavy lines above the notes. The bottom staff is a piano accompaniment in F clef, B-flat key signature, and common time, featuring eighth-note patterns. Measure numbers 53 are present at the beginning of each staff.

rit.

57

mf

Let me leave be - hind _____ all the clouds in my

mf

Let me leave be - hind _____ 8

mf

Let me leave be - hind, _____

mf

Let me leave be - hind, _____

loco

mf

----- a tempo

60

mp

mind, I wan - na wake with-out won - der-ing why,

mp

I wan - na wake with-out won - der-ing why,

mp

63

mf

find - ing my - self in a burst for the sky,

mf

find - ing my - self in a burst for the sky,

mf

8 find - ing my - self in a burst _____ for the sky _____

mf

find - ing my - self in a burst _____ for the sky, Ah, _____

mf

f

f

f bring out

66

Soprano: B, F#
Alto: D, C
Tenor: G, E, C
Bass: A, G, E, C
Piano: Harmonic chords with sustained notes and bass line.

Ah, _____

Ah, _____

3 3 3 3 3 3 3 3 3 3 3 3

69

High,

High,

Ah,

High,

rit.

72

mf

I'll just roll, let me lose all con-

mf

I'll just roll, let me lose all con-

mf

I'll just roll,

mf

I'll just roll,

mf

I'll just roll,

mf

mf

Slightly slower ($\text{d}=66$)

rit.

76

trol, — I wan-na float like a wish in a well, free as the sound of a sea

trol, — I

Thoughtfully, poco rubato ($\text{d}=66$)

80

— in a shell.

I should

I don't know but may - be I'm just a fool,

mp

mp

3

83

mf

May-be ev-ery-one has

keep to the ground, I should stay where I'm at.

I should stay where I'm at.

86

mf

3

3

and the hun - ger will pass, but I can't think like that.

hun - ger like this, _____ but I can't think like that.

molto rit.

89 *mf*

All I know is some-where there's a clear-ing, there's a flick-er-ing of

mf

All I know is some-where there's a flick-er-ing of

mf

All I know is some - where there's

mf

All I know is some-where there's

a tempo

firmly
mf

92

sun - light on a riv - er long and wide, and I have such a riv - er in -

firmly
mf

sun - light on a riv - er long and wide, and I have such a riv - er in -

firmly
mf

sun - light, and I have such a riv - er in -

firmly
mf

sun - light, and I have such a riv - er in -

mf

vcl

95 *cresc. poco a poco*

rit.

side, in - side,

cresc. poco a poco

side, *3 > > 3 >*
Ah,

cresc. poco a poco

side, in - side,

cresc. poco a poco

a tempo (d=72)

98 *Ah,*

(most on sop. 2)

f Let me run thru a field in the night, let me

f Let me run thru a field in the night, let me

f *op.*

Ah,

f

Ah,

f

f

v

Ah,

101

lift from the ground till my soul is in flight,

Ah,

lift from the ground till my soul is in flight,

Ah,

Ah,

Let me sway like the

Ah,

Let me sway like the

104 —

Ah,

Ah,

shade of a tree, let me swirl like a cloud in a storm on the sea,

shade of a tree, let me swirl like a cloud in a storm on the sea,

molto rit.

107

Wish me on my way, ____

rubato ($\text{d}=60$)

110

mp dim. poco a poco

day, I wan-na flow, wan-na rise, wan-na spill,

mp dim. poco a poco

I wan-na flow, wan-na rise, wan-na spill,

mp

G B_\flat

113

rit.

mp

wan-na shift like a

mp dim. poco a poco

wan-na grow on the side of a hill,

mp dim. poco a poco

wan-na grow on the side of a hill,

116

wave roll-in' on, wan-na drift from the path I've been trav-'ling up-on, _____

freely

119 *pp*

be - fore I am gone.

be - fore I am gone.

