

Out Beyond

Jalāl al-Dīn Muḥammad Rūmī
13th century Persian mystic (adapted)

Leah Hokanson

♩ = 64

Pno. *mp* *mf*

Pedal freely

The piano introduction consists of four measures in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern of eighth notes in the bass clef. The tempo is marked as quarter note = 64. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). A 'Pedal freely' instruction is present at the bottom.

5 **A** **Tutti** *mf*

Out be-yond i - deas of right and wrong field, I'll meet you there.

Pno. *mp*

The vocal line begins at measure 5 with the lyrics 'Out be-yond i - deas of right and wrong field, I'll meet you there.' The piano accompaniment continues with a similar rhythmic pattern to the introduction, marked mezzo-piano (mp). A 'Tutti' marking is placed above the vocal line.

9

Out † i - deas of right and wrong there is a field, I'll meet you there. When the

Pno.

The vocal line continues at measure 9 with the lyrics 'Out † i - deas of right and wrong there is a field, I'll meet you there. When the'. The piano accompaniment continues with the same rhythmic pattern. A double bar line with repeat dots is at the end of the piano part.

13 **Unison**

S1 soul lies down in that grass the world is too full to at,

S2 soul lies down in that grass the world is too full talk a-bout,

A soul lies down in that grass the world is too to talk a-bout,

Pno.

17 **B**

S1 I et you there, I will meet you there.

S2 **S2 and A in unison**
bout. I will meet you there.

A talk a - bout. I will meet you there.

Pno. **B**

22 **C** 3 parts harmony

S1
Out be-yond i - deas of right_ and wrong there is a field, I'll meet you

S2
melody
Out be-yond i - deas of right_ and wrong there is I'll meet you

A
Out be-yond i - deas of right and wrong . field, I'll meet you

Pno.

25

S1
there. Out be-yond i - deas of right_ and wrong there is a

S2
there. Out be-yond i - deas of right_ and wrong there is a

A
t¹ Out be-yond i - deas of right_ and wrong there is a

Pno.

D

28

S1 field, I'll meet you there. When the soul lies down in tha' the world is

S2 field, I'll meet you there. When the soul lies do' .ss the world is

A field, I'll meet you there. s n in that grass,

Pno.

32

S1 too full to t I will meet you there,

S2 too full a-bout, to talk a - bout.

A to talk a-bout, to talk a - bout.

Pno.

37 **E** *mf*

S1 I will meet you there. Out be-yond_ i - deas of right_ and wrong there is a

S2 I will meet you there. Out be-yond_ i - de_ and wrong there is a

A Out be-yond_ of right_ and wrong there is a

Pno. *mp*

- Options:
- 1) solo as written
 - 2) small group as written
 - 3) improvised solo

41

S1 There is a field, meet you there. field, you there. Out be-yond i - deas of right_ and wrong there is a

S2 field I'll meet you there. field I'll meet you there. Out be-yond i - deas of right_ and wrong there is a

A I'll meet you there. I'll meet you there. Out be-yond i - deas of right_ and wrong there is a

Pno.

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45

f

There is a field, I will meet you there, where the

S1 field, I'll meet you there. When the soul lies down the world is

S2 field, I'll meet you there. When the soul lie at grass the world is

A field, I'll meet you there. down in that grass,

Pno.

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49

world

S1 too full talk a-bout. I will meet you

S2 to to talk a-bout, to talk a - bout.

A to full to talk a-bout, to talk a - bout.

Pno.

p

p

p

53

S1 *mp* there. I will meet you there.

S2 *mp* to talk a - bout. *mf* a -

A *mp* I will meet you

Pno.

56

S1 *mf* I will meet you there. *rit.* *mp* I will meet you there.

S2 *mf* bout. *mp* I will meet you there.

A *mf* I will mee' re. *mp* I will meet you there.

Pno. *mp* *rit.* *p* *pp*

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Leah Hokanson is a lifelong adventurer in music, sound and listening—as a composer, community choir leader, pianist, improviser, singer-songwriter, and certified sound healing practitioner. Leah is co-founder of Sound, Belonging & Wholeness, offering programs that explore vocal sounding and intentional listening as portals to Presence, healing and transformation. She also directs the Song Keepers Women's Choir (Gabriola Island), is Music Director at the First Unitarian Fellowship (Nanaimo), and leads bi-weekly Contemporary Ecstatic Chanting sessions at Bethlehem Centre (Nanaimo).

Out Beyond is part of a body of work I call Diamond Chants. Playfully referred to as "ecstatic pop," Diamond Chants blend the simplicity of the chant form, the wisdom and inspiration of ecstatic poetry, and a variety of popular music genres, including R&B, pop ballad, folk, gospel, funk and world music. Diamond Chants are dedicated to my great grandmother, Sarah Diamant (Diamond)