COMPOSITIONS

by

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Psalm 143 and Psalm 116, both for SATB choir, form a pair textually though they are unrelated musically; the former is the 'call', and the latter the 'answer'. In Psalm 143, the musical material was patterned on Arvo Part's technique of tintinnabulation, involving drones and a counterpoint of 'bell tones'. Psalm 116, on the other hand, is an exuberant piece featuring rapid shifts of mode, canonical imitation, and constant rhythmic dynamism.

Moons of Jupiter is a set of études for piano. Although the pieces are not overtly pictorial or programmatic, they were in each instance initially inspired by the striking terrain of the 'Galilean' satellites: Io, Europa, Ganymede, and Callisto.

In many ways, Stanzas for Music, for soprano, string quartet, and harp, is an impressionistic work. The text (by Byron) evokes images of light and dark, water, and sound. This is mirrored in the music by a fluid and graceful atmosphere.

Both movements of Doppelgänger (for horn solo) are guided by the idea of a "shadowy double". Dualism is expressed through contrasts of dynamics, register, articulation, and harmony.

The title for the orchestral work Faintly White came from a Basho haiku: "As the sea darkens/the cries of the mallards/grow faintly white". With its emphasis on the 'pure' sounds of individual instrumental groups (brass in particular) and soloists, Faintly White attempts to convey the austere, mysterious vastness of the ocean.

Elegy, for SATB choir, is a setting of the Leonard Cohen poem of the same name. Images of water pervade this solemn work. The music grows organically from germinal
ideas presented in the work’s opening, and by its conclusion several seemingly disparate elements are reconciled.

Finally, in *Offertory* and *Creation’s Knot* we find two strongly dissimilar approaches to writing for violin and piano. *Offertory*, with its continuous ostinato in the left hand of the piano and simple melody, is a work of serene elegance. By comparison, *Creation’s Knot* is a much more intense and serious work which, musically, deals with the perplexing nature of human existence – the constant superimposition of beauty and suffering.
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psalm 143
for SATB choir

thomas borugian

ca. 4'05"

\( \text{l} = 96 \quad \text{molto elegiaco} \)

O Lord, hear my voice, listen to my cry for mercy;

*Note: instead of a time signature, Psalm 143 is organised by barlines illustrating the phrase structure of the text.
for no one living is righteous before you. The enemy pursues me,

he crushes me to the ground; he makes me dwell in darkness like those long dead.

So my spirit grows faint within me; my heart within me is dismayed.

O Lord, O Lord. O Lord.
12

I re-mem-ber the days of long a-go;
I med-i-tate on all your works and con-sid-er what your hands have done.

14

I spread out my hands to you;
my soul thirsts for you like a parched land.

16

An-swer me quick-ly, O Lord; my spir-it fails.
Do not hide your face from me or I will be like those who go down to the pit.

Let the morning bring me word of your unfailling love, for I have put my trust in you.

Show me the way I should go, for to you I lift up my soul.
Rescue me from my enemies, O Lord, for I hide myself in you.

Teach me to do your will, for you are my God;

May your good Spirit lead me on level ground.

For your name's sake,
O Lord, preserve my life;—
in your righteousness, bring me out of trouble.

In your unerring love, silence my enemies;

destroy all my foes, for I am your servant.

In your unerring love, silence my enemies;

destroy all my foes, for I am your servant.
I love the Lord,—
I love the Lord,—
I love the Lord, for he heard— my voice;—
I love the Lord, for he heard my cry— for mercy.—

Because he turned— his ear to me,
I will call— on him—

I love the Lord,—
I love the Lord,—
I love the Lord, for he heard— my voice;—
I love the Lord, for he heard my cry— for mercy.—

Because he turned— his ear to me,
I will call— on him—
I love the Lord, as long as I live. The cords of death entangled me, the anguish of the Lord. The cords of death entangled me, the anguish of the Lord. The cords of death entangled me, the anguish of the Lord.

grave came upon me; I was overcome by trouble and sorrow. Then I called on the name of the Lord:

I love the Lord, as long as I live. The cords of death entangled me, the anguish of the Lord. The cords of death entangled me, the anguish of the Lord. The cords of death entangled me, the anguish of the Lord.

grave came upon me; I was overcome by trouble and sorrow. Then I called on the name of the Lord:

I love the Lord, as long as I live. The cords of death entangled me, the anguish of the Lord. The cords of death entangled me, the anguish of the Lord. The cords of death entangled me, the anguish of the Lord.
our God is full of compassion. The Lord protects the...
The Lord protects the simple-hearted; I was in need when I was in great need, he saved me.
he saved me. he saved me. he saved me. he saved
--- saved me. he saved me. he saved me. he saved
--- me. saved me. saved me. saved me. saved
--- me. saved me. saved me. saved me. saved

(rit.)

Slower \( \rightarrow 116 \)

me. Be at rest once more, O my soul, for the Lord has
me. Be at rest once more, O my soul, for the Lord has
me. Be at rest once more, O my soul, for the Lord has
me. Be at rest once more, O my soul, for the Lord has

(rit.)

Slower \( \rightarrow 116 \)
Tempo I  \( \frac{4}{4} \) \( \text{\textit{m}}f \)  132

been good to you. For you, O Lord, have delivered.

been good to you. For you, have delivered.

been good to you. For you, have delivered.

Tempo I  \( \frac{4}{4} \) \( \text{\textit{m}}f \)  132

been good to you. For you, have delivered.

been good to you. For you, have delivered.

been good to you. For you, have delivered.

my soul from death, my soul from death, my eyes from tears, my soul from death, my eyes from tears, my soul from death, my eyes from tears, my soul from death, my eyes from tears.

delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered delivered 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my eyes— from tears, my eyes— from tears, my feet— from stumbling, that I may walk before the

delivered from stumbling, that I may walk before the

in the land of the living. And in my dismay I

Lord in the land of the living. I believed, therefore I said,

And in my dismay—

in the land of the living. I said, "I am greatly afflicted."

Lord in the land of the living. I believed, therefore I said,

And in my dismay—

"I am greatly afflicted."
said, "All men are liars."

I will lift up the cup and

I said, How can I re-pay the Lord for all his goodness to me? the cup of salvation.

I said, How can I re-pay the Lord for all his goodness to me? the cup of salvation.

I will fulfill.

How can I re-pay the Lord for all his goodness to me? I will fulfill.
my vows to the Lord in the presence of all his people.
I will fulfill my vows to the Lord in the presence of all his people.
fill my vows to the Lord in the presence of all his people.
I will fulfill my vows to the Lord in the presence of all his people.

in the presence of all his people. I love the Lord.
for he heard my voice,
in the presence of all his people. I love the Lord.
for he heard my voice,
I love the Lord, —  he heard my cry —  for mercy. —
Because he turned — his ear to
I love the Lord, —  he heard my cry —  for mercy. —
Because he turned — his ear to

I love the Lord, —  I love the Lord, as long as I live. Praise the Lord.
I will call on him. Lord,  Praise the Lord.
I love the Lord, —  I love the Lord, as long as I live. Praise me, —  I will call on him. Lord,  Praise

cresc. f


cresc.


cresc.


cresc.


rit.
1. Io

Allegro vigoroso $ \text{J} = 120$

*Note: Accidentals apply solely to the note they directly precede and are valid only for the measure in which they occur.*
2. Europa

ca. 2'00"

Largo e pesante \( \text{\textdagger} \) 96

col Pedale

\( \text{\textdagger} \)
3. Ganymede

ca. 2'35"

Inquieto e mobile $\frac{\dot{d}}{\dot{e}} = 108$ accel.

\begin{music}
\end{music}
4. Callisto

ca. 2'15"

Espressivo ma non troppo dolce \( \frac{b}{\text{b}} 60 \)

Red. tenuto sempre al fine
STANZAS FOR MUSIC

I. There Be None of Beauty's Daughters

for Adrian and Paige

Thomas Borugian

Text: Byron

Delicato \( \text{J}= 50 \)

Soprano

Harp

Violin I

Violin II

Viola

Cello

PP

mf

f

mf

f
There be none.

of Beauty's daughters

With a
rit.    a tempo

magic like thee,

And like mu-

sic on the waters

Is thy sweet voice to
When, as if its sound were causing The charm-ed ocean's pausing. The charm-ed
ocean's pausing, ocean's pausing, pausing. The waves lie still

still and gleaming. And the lulled winds seem dream ing.
And the midnight-

moon is

Her—bright chain o'er the
39

\( \text{a tempo} \)

\( \text{rit.} \)

\( \text{deep.} \)

\( \text{mp} \)

\( \text{f} \)

\( \text{p} \)

\( \text{Whose breast is} \)

\( \text{gently breathing} \)

\( \text{As an} \)
a tempo

rit.

infant’s asleep:

So the spirit

crec.

mf

f

ppp

crec.

f

ppp

f

ppp

f

ppp

ppp

it bows before thee, To listen and adore thee; With a full but
DOPPELGÄNGER
for solo horn in F
written for Marcia Tiley

I.

Thomas Borugian

Espressivo  \( \frac{1}{4} = 62 \)

\( \text{rit.} \)

\( \text{a tempo} \)

\( \text{a tempo} \)

\( \text{a tempo} \)

\( \text{slower} \)

\( \text{molto accel.} \)

\( \text{Tempo I} \)

*Note: the following indicates a gradual insertion of the hand into the bell from open to stopped:  \( \circ \cdots \cdots \circ \)
II.

Animato $\frac{d}{4} = 100$

\begin{music}
\begin{align*}
\text{ff} & \quad p \quad f \\
\text{pp} & \quad f \\
\text{f} & \quad p \quad f \\
\text{f} & \quad f \\
\text{f} & \quad f \\
\text{pp} & \quad mp \\
\text{mp} & \quad f \\
\text{mf} &
\end{align*}
\end{music}
FAINTLY WHITE
for Orchestra

Broad and Expansive $J = 69$

Thomas Borugian

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

I

II

III

IV

4 Horns in F
2 Trumpets in Bb
2 Trombones
B. Tbn. & Tuba

Timpani

Percussion I

Percussion II

46
35 (poco a poco accel.)

1. $\text{crash cymbals}$

E

$\text{bass drum}$

F

unis.

div.
**Text:** Leonard Cohen

**Mysteriously**  \( j = 69 \)

*Note: [m]—ah indicates a gradual opening of the mouth to the specified vowel; the reverse indicates a gradual closing of the mouth.*
Do not look for him in brittle mountain streams: mountain
Do not look for him in brittle mountain streams: mountain
Do not look for him in brittle mountain streams: mountain
Do not look for him in brittle mountain streams: mountain
streams: They are too cold any god.

streams: They are too cold any god; And

streams: They are too cold any god; And

stream: They are too cold any god; And

do examine the angry rivers For

do not [m] examine the angry rivers For

do not [m] examine the angry rivers For

unis. mf
shreds of his soft body Or turn

the shore stones for his blood; ah

the shore for his blood, ah

the shore for his blood,
But the warm ocean

---
46
unis.

66

(1)

39

(1)
67

water

And the hov-

water

slow water

And the hov-

water

slow water

slow water

a tempo

// mf ^

a tempo

// mf ^

unis.

Kiss his snowbruised body

unis.

Kiss his snowbruised body

ring coloured fish

ring coloured fish

ring coloured

ring coloured

bod y

bod y

bod y

bod y

bod y

bod y

bod y

bod y

bod y

bod y

bod y
And— build their se-cret— nests In his flutt'ring wind-ing sheet Of green
OFFERTORY
for violin and piano

With simple clarity  \( \frac{\text{Tempo}}{J = 52} \)

Violin

Piano

Thomas Borugian
Creation's Knot
for violin and piano

With veiled wonder $J = 76$

*Note: the damper pedal may be used here and in other instances to capture the "A's" and prolong their resonance.*