

# Centering

Shirley Erena Murray

Alice Parker

*p* *Quietly* ♩ = c. 66

S.A. Come and find the qui - et cen - ter in the crowd-ed life we

T.B. Come, \_\_\_\_\_ come, \_\_\_\_\_

4 lead, find the room for hope to en - ter, \_\_\_\_\_ come, \_\_\_\_\_ come \_\_\_\_\_

7 find the flame where we are freed: *div. mp* clear the cha - os and the clear out the

\_\_\_\_\_ and find: *mp* clear out the

10 clut - ter, clear our eyes, \_\_\_\_\_ that we can see *cresc.*

clut - - - ter, clear us for see - ing *cresc.*

clut - ter, clear us for see - ing

13 all the things that real - ly mat - ter, *mp* be at peace \_\_\_\_\_ and simp - ly

all the things that mat - ter, *mp* be at peace, and

all the things that real - ly mat - ter, *mp* be at peace, and \_\_\_\_\_

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2  
16

be. *p* Si - lence claims us,  
be. *mp* si - lence is a friend who claims us,

Detailed description: This system contains measures 16, 17, and 18. Measure 16 is a whole rest. Measure 17 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 18 has a treble clef with a half note G4 and a bass clef with a half note G2. Dynamics include *p* and *mp*. Lyrics are: "be. Si - lence claims us," and "be. si - lence is a friend who claims us,".

19

si - - - lence  
cools the heat and slows the pace, God it is who speaks and

Detailed description: This system contains measures 19, 20, and 21. Measure 19 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 20 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 21 has a treble clef with a half note G4 and a bass clef with a half note G2. Lyrics are: "si - - - lence", "cools the heat and slows the pace,", and "God it is who speaks and".

22

slows the pace:  
names us, know our be - ing, touch - es base, div.

Detailed description: This system contains measures 22, 23, and 24. Measure 22 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 23 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 24 has a treble clef with a half note G4 and a bass clef with a half note G2. Lyrics are: "slows the pace:", "names us,", "know our be - ing, touch - es base, div.", and "div.".

25 *mp*

S. mak - ing space with - in our think - ing, lift - ing shades to show the  
A. *mp* mak - ing space for think - ing, lift - ing shades to  
T. mak - ing space for think - ing, lift - ing shades to  
B. mak - ing space for think - ing, lift - ing shades to  
*mp* for rehearsal

Detailed description: This system contains measures 25 through 30. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), plus a piano accompaniment. Measure 25 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 26 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 27 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 28 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 29 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 30 has a treble clef with a half note G4 and a bass clef with a half note G2. Dynamics include *mp* and *mp* for rehearsal. Lyrics are: "mak - ing space with - in our think - ing, lift - ing shades to show the", "mak - ing space for think - ing, lift - ing shades to", "mak - ing space for think - ing, lift - ing shades to", "mak - ing space for think - ing, lift - ing shades to", and "*mp* for rehearsal".

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28 *cresc.* *mf* 3

sun, rais-ing cour-age when we're shrink-ing,  
show the sun, rais-ing cour-age when we're shrink-ing,  
show the sun, rais-ing cour-age, find-ing

31 *mf* *p* *mf* *p*

find-ing scope for faith be-gun. In the Spir-it let us  
find-ing faith be-gun. In the  
faith be-gun. In the Spir-it let us  
find-ing faith be-gun. In the

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4  
34

trav - el, o - pen to each oth - er's pain,  
Spir - it, o - - - pen to

trav - el, o - pen to each oth - er's pain,  
Spir - it, o - - - pen to

37

let our loves and fears un - rav - el, cel - e - brate the space we  
pain, let love win

let our loves and fears un - rav - el, cel - e - brate the space we  
pain, let love win

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40 5

gain: \_\_\_\_\_ there's a space \_\_\_\_\_ for deep-est dream - ing,  
\_\_\_\_\_ a - gain: \_\_\_\_\_ there's a space \_\_\_\_\_ for deep-est dream - ing,  
gain: \_\_\_\_\_ there's a space \_\_\_\_\_ for deep-est dream - ing,  
\_\_\_\_\_ a - gain: \_\_\_\_\_ space \_\_\_\_\_ for deep-est dream - - ing,

*f* *mf* *f* *f* *mf* *f*

Musical score for measures 40-42, featuring vocal lines and piano accompaniment. The score includes dynamic markings *f* and *mf*. The lyrics are: "gain: \_\_\_\_\_ there's a space \_\_\_\_\_ for deep-est dream - ing, \_\_\_\_\_ a - gain: \_\_\_\_\_ there's a space \_\_\_\_\_ for deep-est dream - ing, gain: \_\_\_\_\_ there's a space \_\_\_\_\_ for deep-est dream - ing, \_\_\_\_\_ a - gain: \_\_\_\_\_ space \_\_\_\_\_ for deep-est dream - - ing,"

43

there's a time \_\_\_\_\_ for heart to care, \_\_\_\_\_ in the Spir-it's  
there's a time \_\_\_\_\_ for heart to care, \_\_\_\_\_ in the Spir-it's  
there's a time \_\_\_\_\_ for heart to care, \_\_\_\_\_ in the Spir-it's live - ly  
a time \_\_\_\_\_ to care, \_\_\_\_\_ in it's

Musical score for measures 43-45, featuring vocal lines and piano accompaniment. The lyrics are: "there's a time \_\_\_\_\_ for heart to care, \_\_\_\_\_ in the Spir-it's there's a time \_\_\_\_\_ for heart to care, \_\_\_\_\_ in the Spir-it's there's a time \_\_\_\_\_ for heart to care, \_\_\_\_\_ in the Spir-it's live - ly a time \_\_\_\_\_ to care, \_\_\_\_\_ in it's"

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6  
46

schem - ing there is room to spare! \_\_\_\_\_  
schem - ing there is room to \_\_\_\_\_ spare! Come and find the qui - et  
schem - ing there is al - ways room to spare! \_\_\_\_\_  
schem - ing, room to spare!

50

\_\_\_\_\_ Come, \_\_\_\_\_ come, \_\_\_\_\_  
cen - ter in the crowd - ed life we lead, find the room for hope to  
\_\_\_\_\_ Come, \_\_\_\_\_ come, \_\_\_\_\_

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54 7

come, clear the cha - os and the  
en - ter, find the frame where we are freed: clear out the  
come, clear cha - o -  
clear out the

58

clut - ter, clear our eyes that we can see  
clut - - - ter, clear us for see - ing  
- tic clut - ter, clear our eyes that we can see  
clut - ter, clear us for see - ing

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8  
61

*poco rit.*

all the things that real - - - ly mat - ter,  
all the things that mat - ter,  
all the things — that real - ly mat - ter,  
all the things that real - ly mat - ter,

*poco rit.*

Musical score for measures 61-62. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "all the things that real - - - ly mat - ter,". The tempo is marked *poco rit.*

63

*p* *Slower* ( $\text{♩} = 54$ ) *poco rit.*

be at peace, — and sim - ply be. —  
div. *p* and sim - ply be. —  
be at peace.  
— be at peace, and simp - ly be. —  
*p*  
be at peace.

*poco rit.*

Musical score for measures 63-64. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "be at peace, — and sim - ply be. —". The tempo is marked *p* *Slower* ( $\text{♩} = 54$ ) and *poco rit.*