

# Finding a Breeze

*for treble choir and piano*



*Words and Music by*

**Matt Carlson**

*This score is for perusal only and not authorized for performance use.*

# Finding a Breeze

*for treble choir and piano*

Commissioned by Arizona ACDA  
for the 2023 Cantaremos Treble Honor Choir  
*Jess Edelbrock, conductor*

**Finding a Breeze** is about breaking free from the weight of negative thoughts and being lifted up by positive ones. It begins in the middle of a sleepless night, with self-doubt racing through the speaker's head. Dreams of flight break this cycle. Inspired by a new perspective, we fly freely toward the horizon, and encourage our listeners to do the same.

## **Performance Note- Bridge**

In writing the music for the bridge (page 6), I asked myself: "What would I say to someone that needs help finding a breeze?" I came up with words that I thought might inspire someone, set these words to music, and filled the page with positive thoughts, feelings, and memories of joy.

Choirs that perform this piece are encouraged to use this bridge as a composition activity! Create new lyrics that you think would help someone find their breeze. Compose musical motives that fit your words, then add it to the piece. You can combine your new composition with what is already there, or have it replace the original music to make something totally new. New motives can be performed by a small group, a section, the whole choir, or sung as solos. Add a repeat in the piano part if you need more time. Use this piece to make a special connection with your audience and to share your voice. Your voice matters, and you have important things to say that can make good in the world.

**Matt Carlson** (b. 1991) teaches vocal music in the Bermudian Springs School District (York Springs, PA) and is the artistic director of Gettysburg Children's Choir. He has conducted choirs from elementary through college ages, and draws on this experience to compose works that are both musically enriching and accessible to singers of all ability levels. His music is published by Santa Barbara, Alfred, and on his website: [mattcarlson.co](http://mattcarlson.co)

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Lonely  
♩.=60

Piano

*mf-p*  
with pedal

The first system of the score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music begins with a whole note chord in the right hand and a half note in the left hand. The right hand continues with a series of chords and a melodic line, while the left hand provides a steady bass line. The dynamic marking is *mf-p* and the instruction 'with pedal' is written below the bass staff.

5 All voices, unison

*p*

At the end of the day, I am ly - ing a - wake a - gain...

The second system of the score features a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff and begins with a rest followed by a series of eighth notes. The lyrics are 'At the end of the day, I am ly - ing a - wake a - gain...'. The piano accompaniment is written on two staves (treble and bass clef) and continues from the first system. The dynamic marking is *p*.

9

I re-play all I say, eve-ry lit - tle mis - take a - gain... Turn-ing a

The third system of the score continues the vocal line and piano accompaniment. The vocal line is written on a single treble clef staff and begins with a rest followed by a series of eighth notes. The lyrics are 'I re-play all I say, eve-ry lit - tle mis - take a - gain... Turn-ing a'. The piano accompaniment is written on two staves (treble and bass clef) and continues from the previous system.

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13

no-mo-ment in-to more than it means. Oh, how I wish I could just dream it all a - way.

**A** Rejuvenated

17

Just dream... close my eyes, and I am fly - ing,

25

Ov - er the ri - ver, ov - er the tops of the tree

29

All my fears fall-ing be - hind me,

33

Fi - na - lly free, when fi - na - lly find - ing a breeze.

**B** With purpose, confident

36

S  
A

*f*

At the start a day, who can say what's a - wait-ing us?\_

*mp* *f*

40

S  
A

*f*

Who can say what a - waits? And the plans that we make have a way of e - scap-ing us.\_

And the plans that we make have a way of e - scap-ing us.\_

*f*

44

S Let go of the past, cut through the strings. Let your-self spread your newfound wings and fly a-way.

A Let go of the past, cut through the strings. Let your-self spread your newfound wings and fly a-way.

49

S *sub. p* Be free! *f*

A *sub. p* Be free! *f*

**C** Inspired

53

S *f* Close your eyes, and you'll be fly - - -

A *f* Close your eyes, and you will fly, you'll fly a - way the ver, -

57

S Ov - er the ri - ver, ov - er the tops of the trees. Fly a - way from

A Ov - er the ri - ver, the tops of the trees.

61

S All your fears, feel them sub - si - - ding,

A All your fears, feel them sub - si - - ding,

**D Bridge**  
(see performance note)

65

S Fi - na - lly free, when fi - na - lly find - ing a breeze. Ooo

A Fi - na - lly free, when fi - na - lly find - ing a breeze. Ooo

*mp* *f* *sub. p*

6

69

S *mp*  
Keep go-ing. Stay strong. Be- lieve.

A *mp*  
Keep go-ing. Stay strong. Be-lieve that

74

S *mf*  
Chal-lenge your-self. I am here for you.

A *f*  
you can do this. I can help you. I am here for you.

79

S *f*  
Fly - ing with song

A *f*  
I will lift my voice with song.



**E** Triumphant

83 *ff*

S Close your eyes, and you'll be fly - - ing,

A Close your eyes, and you will fly, you'll fly a - way to the ri - ver, —

87

S Ov - er the ri - ver, ov - er the tops of the trees.

A — Ov - er the ri - ver, the tops the

91

S All your fears, feel them sub - si - - ding,

A All your fears, feel them sub - si - - ding,

95

S Fi - na - lly free, when fi - na - lly find - ing a

A

97

S breeze.

A Fi - na - lly free, when fi - na - lly find - ing a

99

S Fi - na - lly free, when fi - na - lly find - ing a breeze.

A breeze. when fi - na - lly find - ing a breeze.

poco rit. . . . .

poco rit. . . . .