

PAUL WINCHESTER

SIN. EXIST.  
LIVE.

SATB chorus with Electric Guitar

# Text

Fly to greatest heights  
Sink (sin) to greatest depths

One still must live (exist) in consequence

Defy the strongest strength  
Flee transgression; flee perfection; flee authority

Exist (live) in hard reality

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## Composer's Note

The text and concept for this piece happened organically and almost by accident. In the search for texts to use, I could not find anything that matched, on a phonetic and textural level, the vigor and motion that I imagined would be present in the writing for the guitar.

So I set out to write a simple text myself, starting with just the word “fly,” which carried the energy I was looking for, both conceptually and sonically. From there, the superlatives and opposites took shape, moving into the word “sink.” This is where the concept of sin entered unexpectedly. When composing for a choir, one of the technical elements that one must keep in mind is that a word that is sung on a long note is not fully defined until its final consonant is sung. Thus, when singing and holding the word “sink,” it could just as easily wind up being the word “sin” (among several others as well). Upon realizing this linguistic coincidence, I decided to make it an integral part of the poetic structure.

In this conception, sin is not meant necessarily in the religious sense, but rather as being or acting in a manner contrary to one’s core principles or purpose. This broader sense of sin as a state of being led me to ponder other such states. The second, “exist,” is meant as more of a neutral state – what might be categorized as simply surviving. And finally, “live” in this context is meant as being in deep accord with oneself – to be thriving. These three states are not constants, but modes of being that we all will oscillate between at different points in time and in different circumstances.

And that is the essence of this text and this piece – that as we move in and out of these different states and try to pull away from “sin” and into “life,” the world and its realities carry on unrelentingly. We cannot control what the world does around us; we can only try to coexist with things as they are and then, from within that reality, move towards our best selves and our most fulfilling and meaningful lives.

*for The Singers: Minnesota Choral Artists, Matthew Culloton, dir.  
upon the occasion of their 20th season*

# SIN. EXIST. LIVE.

Vigorous, unyielding  $\text{♩} = 132$

Paul Winchester

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (G clef), Alto (G clef), Tenor (F clef), and Bass (C clef). The bottom staff represents an Electric Guitar (G clef). The score begins with a section of eighth-note rests followed by sixteenth-note patterns. The Electric Guitar part features a 'Clean' dynamic with accents and a 'fp' dynamic. Measures 5 through 8 show the vocal parts transitioning to a new section with dynamic markings like 'fp' and 'Fly'. The Electric Guitar part returns to its sixteenth-note pattern at the end of the page.

Soprano  
Alto  
Tenor  
Bass  
Electric Guitar

P.M. - (continue 16ths) P.M. -

Clean **f** **p** **f** **p**

**5**

S A T B E.Gtr.

**fp** **fp** **fp** **fp**

Fly Fly Fly Fly

P.M.

**f** **p**

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INDEPENDENT ARTISTS

15

Soprano (S) vocal line with dynamic markings *fp*, *fp*, *fp*, *fp*, *f*. Measure 18 starts with *f*.

Alto (A) vocal line with dynamic markings *fp*, *fp*, *f*. Measure 18 continues with *f*.

Tenor (T) vocal line with dynamic markings *fp*, *f*. Measure 18 continues with *f*.

Bass (B) vocal line with dynamic markings *fp*, *f*. Measure 18 continues with *f*.

Electric Guitar (E.Gtr.) playing eighth-note patterns. Measure 18 ends with *f*.

19

Soprano (S) vocal line with lyrics "to great-est heights." Measure 19 ends with *mf*.

Alto (A) vocal line with lyrics "heights." Measure 19 ends with *mf*.

Tenor (T) vocal line with lyrics "heights." Measure 19 ends with *mf*.

Bass (B) vocal line with lyrics "heights." Measure 19 ends with *mf*.

Electric Guitar (E.Gtr.) playing eighth-note patterns. Measure 19 ends with *mf*.

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31

Soprano (S) staff: Rests throughout.

Alto (A) staff: Rests until measure 33, then begins a sustained note with dynamic *mp*. Articulation marks indicate a three-note cluster followed by a sustained note. The instruction "Sink;" is written below the staff.

Tenor (T) staff: Rests until measure 33, then begins a sustained note with dynamic *mp*. Articulation marks indicate a three-note cluster followed by a sustained note. The instruction "Sink" is written above the staff.

Bass (B) staff: Rests until measure 33, then begins a sustained note with dynamic *mp*. Articulation marks indicate a three-note cluster followed by a sustained note. The instruction "Sink;" is written below the staff.

Electric Guitar (E.Gtr.) staff: Playing eighth-note patterns. Dynamic *p* is indicated under the first measure. Articulation marks indicate eighth-note pairs. The instruction "P.M." is written above the staff.

33

35

Soprano (S) staff: Rests until measure 35, then begins a sustained note with dynamic *p*. Articulation marks indicate a three-note cluster followed by a sustained note. The instruction "Sin (n)" is written above the staff.

Alto (A) staff: Rests until measure 35, then begins a sustained note with dynamic *p*. Articulation marks indicate a three-note cluster followed by a sustained note. The instruction "Sink" is written below the staff.

Tenor (T) staff: Rests until measure 35, then begins a sustained note with dynamic *p*. Articulation marks indicate a three-note cluster followed by a sustained note. The instruction "Sink" is written below the staff.

Bass (B) staff: Rests until measure 35, then begins a sustained note with dynamic *p*. Articulation marks indicate a three-note cluster followed by a sustained note. The instruction "Sink" is written below the staff.

Electric Guitar (E.Gtr.) staff: Playing eighth-note patterns. Dynamic *sim.* is indicated under the first measure.

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ist Ex - ist  
Ex - ist De -

in con - se - quence.

in con - se - quence.

in con - se - quence

**E.Gtr.**

**49**

fy

da da

da da da da

P.M. -----

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54

Soprano (S) vocal line with melodic swells and dynamic markings ***pp*** and ***mf***. The lyrics "the strong - est" are written below the staff.

Alto (A) vocal line with melodic swells and dynamic markings ***pp*** and ***mf***. The lyrics "the strong - est" are written below the staff.

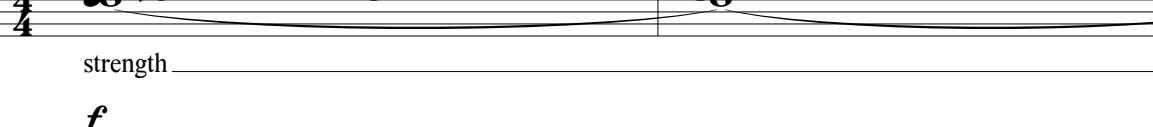
Tenor (T) vocal line consisting of eighth-note patterns. The lyrics "da da da da da da da da da da" are written below the staff.

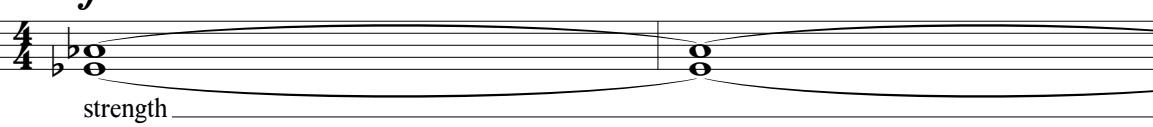
Bass (B) vocal line consisting of eighth-note patterns. The lyrics "da da da da da da da da da da" are written below the staff.

Bassoon (E.Gtr.) bass line with melodic swells and dynamic markings ***mf***. The lyrics "da da da da" are written below the staff.

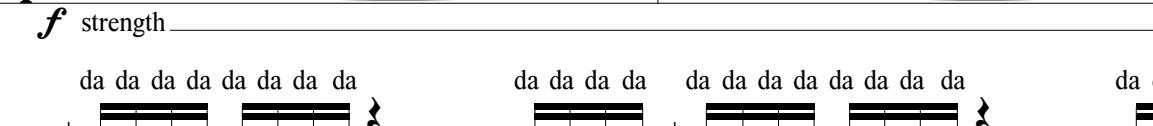
**Swell with Volume Pedal**

56

S 

A 

T 

B 

E.Gtr. 

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62

Soprano (S) 4/4: *mf* — the strong - est strength

Alto (A) 4/4: *mf* — the stron - gest strength strength

Tenor (T) 4/4: *f* — *mf* da da da da da da da da da

Bass (B) 4/4: da da

Electric Guitar (E.Gtr.) 4/4: — *f*

64

Soprano (S) 8/8: — *mf* — *f* — *mf* — *f* —

Alto (A) 8/8: — *mf* — *f* — *mf* — *f* —

Tenor (T) 8/8: — *mf* — *f* — *mf* — *f* —

Bass (B) 8/8: da da

Bass (B) 4/4: da da

Electric Guitar (E.Gtr.) 4/4: — *f* — *f* — *f* — *f* —

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75

S      flee — per - fec - tion; —

A      gres - sion.      flee      per - — fec -

T      —      —      per - — fec -

B      —      —      —      Flee      per -

E.Gtr.      (open) — (open) —  
sim.

79

S      flee —

A      - — tion —      flee au - tho - ri - ty;

T      - — tion —      flee au - tho - ri - ty;

B      fec - — tion;      flee au - tho - ri - ty;

E.Gtr.      (gliss. both on fretboard and with whammy bar from unspecified pitch to G#) (gliss. normally)  
Distortion ON

**80**      *f*

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88

Soprano (S) vocal line with lyrics "re - a - li - ty" and "live". The vocal part includes dynamic markings like  $\text{f}$  and  $p$ .

Alto (A) vocal line with lyrics "live", "re - a - li - ty", and "live".

Tenor (T) vocal line with lyrics "re - a - li - ty" and "live".

Bass (B) vocal line with lyrics "re - a - li - ty".

Electric Guitar (E.Gtr.) provides harmonic support with a rhythmic pattern.

92

Soprano (S) vocal line with lyrics "Ex - ist", "in hard", and "re -".

Alto (A) vocal line with lyrics "Ex - ist", "in hard", and "re -".

Tenor (T) vocal line with lyrics "Ex - ist", "in hard", and "re -".

Bass (B) vocal line with lyrics "Ex - ist", "in hard", and "re -".

Electric Guitar (E.Gtr.) provides harmonic support with a rhythmic pattern.

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**106**

Soprano (S) vocal line:

- Measures 106-107: Rests.
- Measure 108: Rests.
- Measure 109: Dynamics: ***fp***, ***mp***. Performance instruction: **Fly**.
- Measure 110: Dynamics: ***fp***, ***mp***. Performance instruction: **Fly**.
- Measure 111: Dynamics: ***ff***.

Alto (A) vocal line:

- Measures 106-107: Rests.
- Measure 108: Rests.
- Measure 109: Dynamics: ***fp***, ***mp***. Performance instruction: **Fly**.
- Measure 110: Dynamics: ***fp***, ***mp***. Performance instruction: **Fly**.
- Measure 111: Dynamics: ***ff***.

Tenor (T) vocal line:

- Measures 106-107: Rests.
- Measure 108: Dynamics: ***fp***, ***mp***. Performance instruction: **Fly**.
- Measure 109: Dynamics: ***fp***, ***mp***. Performance instruction: **Fly**.
- Measure 110: Dynamics: ***ff***.
- Measure 111: Dynamics: ***ff***.

Bass (B) vocal line:

- Measures 106-107: Rests.
- Measure 108: Dynamics: ***fp***, ***mp***. Performance instruction: **Fly**.
- Measure 109: Dynamics: ***fp***, ***mp***. Performance instruction: **Fly**.
- Measure 110: Dynamics: ***ff***.
- Measure 111: Dynamics: ***ff***.

Electric Guitar (E.Gtr.) vocal line:

- Measures 106-107: Rests.
- Measure 108: Dynamics: ***mf***.
- Measure 109: Dynamics: ***p***, **cresc. poco a poco al fine**.
- Measure 110: Dynamics: ***ff***.
- Measure 111: Dynamics: ***ff***.

Rehearsal mark III is present above the Soprano staff in measure 111.

## About the Composer

Paul Winchester is an award-winning composer, performer, educator, and music director in Minneapolis, MN.



Praised for “beautiful harmonic and melodic language,” Paul's work has been commissioned and performed by the The Singers: Minnesota Choral Artists, The Society for New Music, the Ohio Shakespeare Festival, the Wooster Symphony, and numerous church and school choirs. Paul received his B. Mus in Composition from The College of Wooster and his M. Mus in Composition at Syracuse University, where he was a Heaton Fellow and a recipient of the Brian Israel Award.

As a performer, Paul performs regularly throughout the Twin Cities in both studio and live settings as a singer and multi-instrumentalist. Paul has served as the Music Director for the Unitarian Universalist Church of Minnetonka since 2014.

In addition to his music career, Paul is also a professional game developer, notably serving as lead designer and producer for most of the product line of Star Wars: Imperial Assault, winner of the 2015 Board Game of the Year Origin Award.

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To Love Again – Voice and Piano – 22'

Dialogue for Clarinet and Piano – 6'30”

Syncophony – Clarinet, Cello, Piano, Electric Guitar, and 2 Percussionists – 20'

These pieces and more available for purchase at [paulwinchester.com](http://paulwinchester.com).