You Are What You Sing

You Are What You Sing is a story of a long musical journey, of *my* long musical journey this year. This piece is built out of musical snippets from virtually every piece that I have performed this semester, weaved together into one cohesive narrative—the story of my sophomore year at Harvard.

The piece is in rounded binary. The first section begins with a song-like melody in G major, followed by a rising diatonic sequence leading to a strong cadence in the home key. This is representative of my semester building up momentum as it progresses—getting very chaotic by the end, but ending at home. The second section starts with a fugue-like dance à la Handel in G minor. This fugue quickly modulates to B♭ major, where it smoothly leads to a second melody. This section is supposed to be evocative of the dialogue between the angel and devil on my shoulders. While other parts are joining in, this final melody modulates back to G minor. It ends with a fidgety cadence repeated a few times, before giving way to a recapitulation of the main melody that also combines virtually the melodic material introduced in the piece. This recapitulation ends in a strong, familiar cadence that takes us back home—joyful and triumphant.

This semester has been my most challenging one during my time at Harvard—academically, socially, and emotionally. Despite the difficulties that I faced this semester, if I have made any progress at all, all credit for it is due entirely to my teachers and mentors, especially to the marvelous Nathan Reiff and Liz Eschen. I am incredibly grateful to Dr. Landon Morrison and to Kate Mancey for their guidance and support throughout this journey of writing this piece, and to the members of the brilliant Parker Quartet for bringing it to life.

A Note to the Performers

My choice of motifs and styles is heavily influenced by training as a classical singer. As a singer who sings an inner voice in a chorus, I find it extremely annoying to sing a line that only fills in harmonies and that would not pass for music if sung alone. Keeping this in mind, I have tried to arrange this piece so that not only does each instrument gets to shine occasionally, but also so that each one is playing a line that would be fun to play by oneself, at least most of the time. This involves passing melodies and accompaniment around between instruments—sometimes even within a measure! The piece is fairly consonant, so I would encourage you to cherish and bring out the few and far dissonances when they occur. I hope you have as much fun playing it as I did writing it!

Gaurav M. Goel

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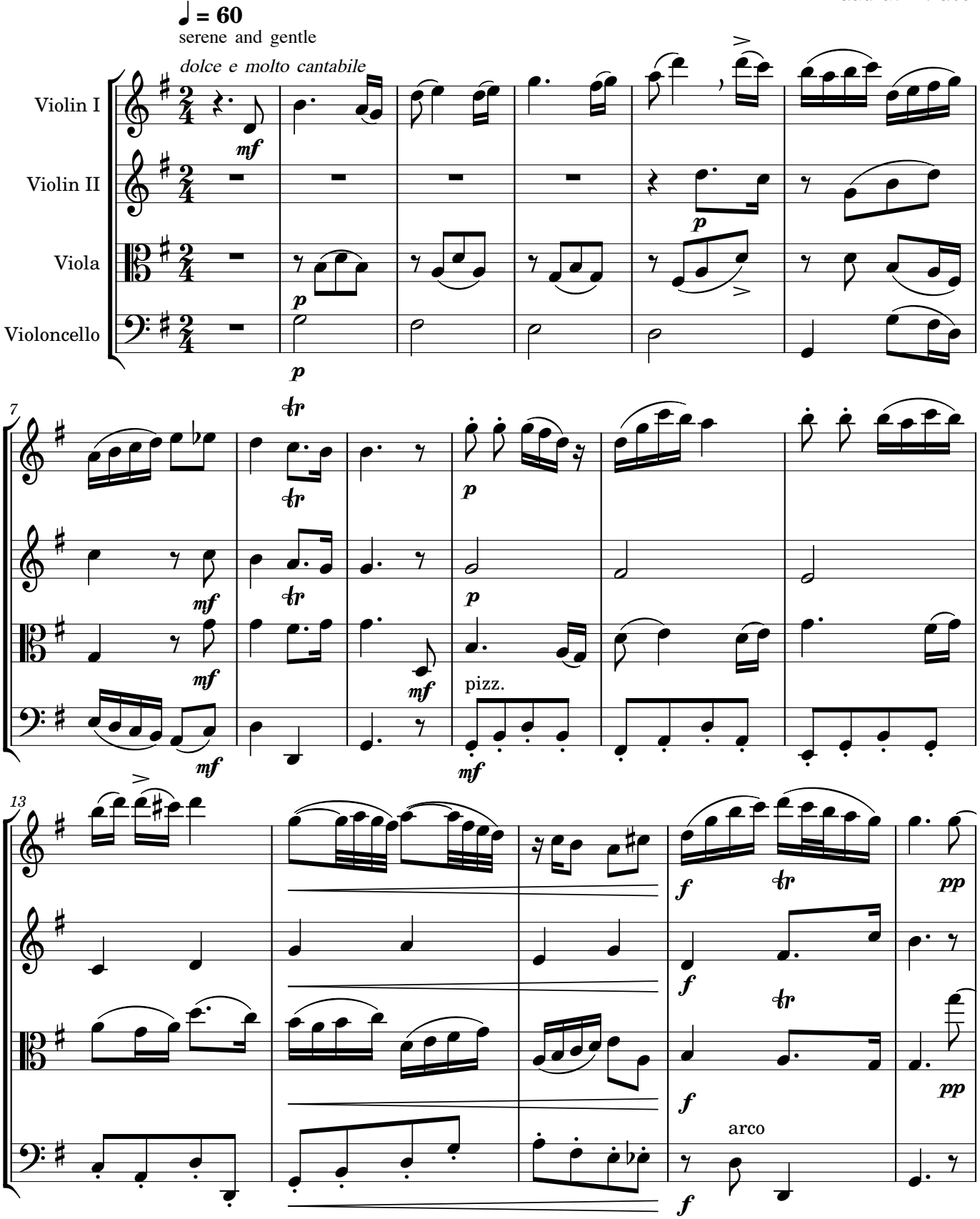


subito pianissimo
sempre cresc., poco a poco

18

cresc.

ppp *cresc.*

cresc.

ppp *cresc.*

23

(cresc.)

mf *cresc.*

(cresc.)

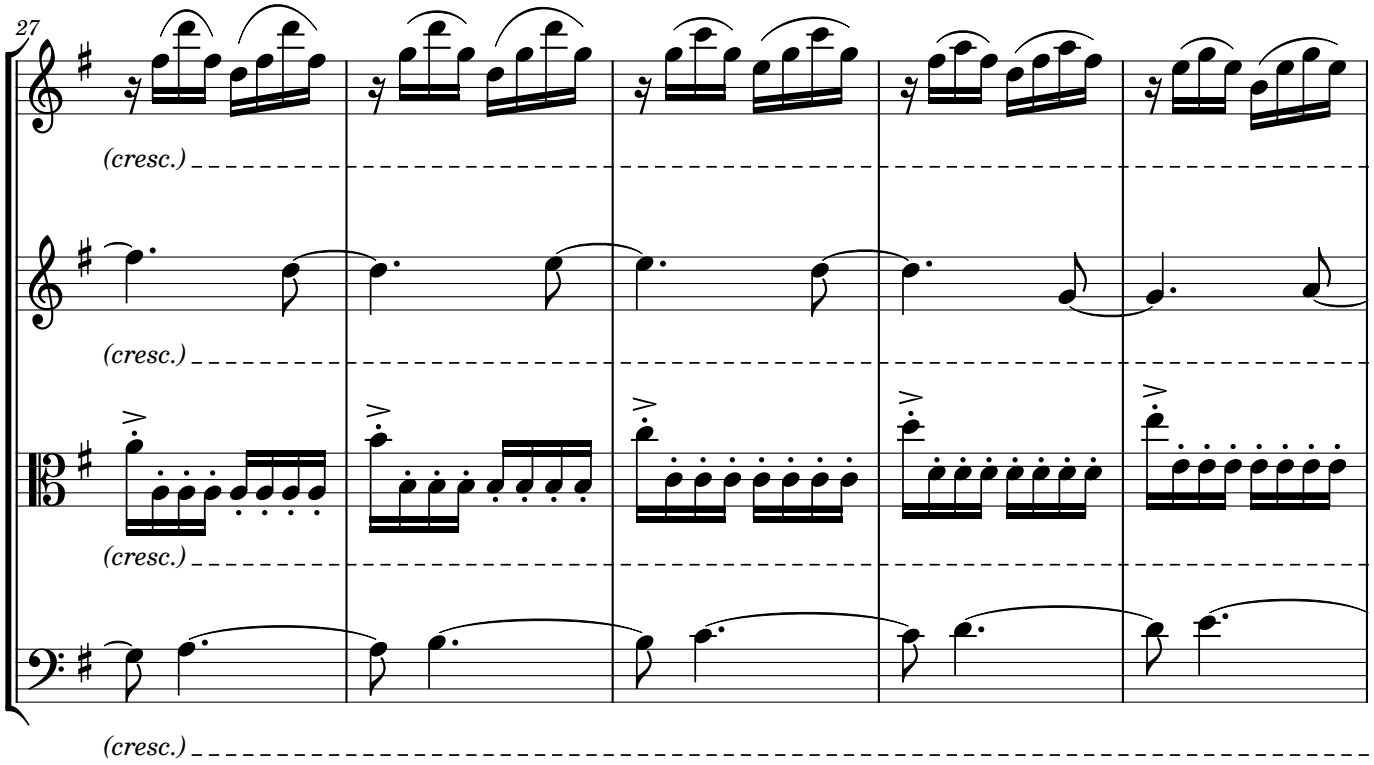
f *cresc.*

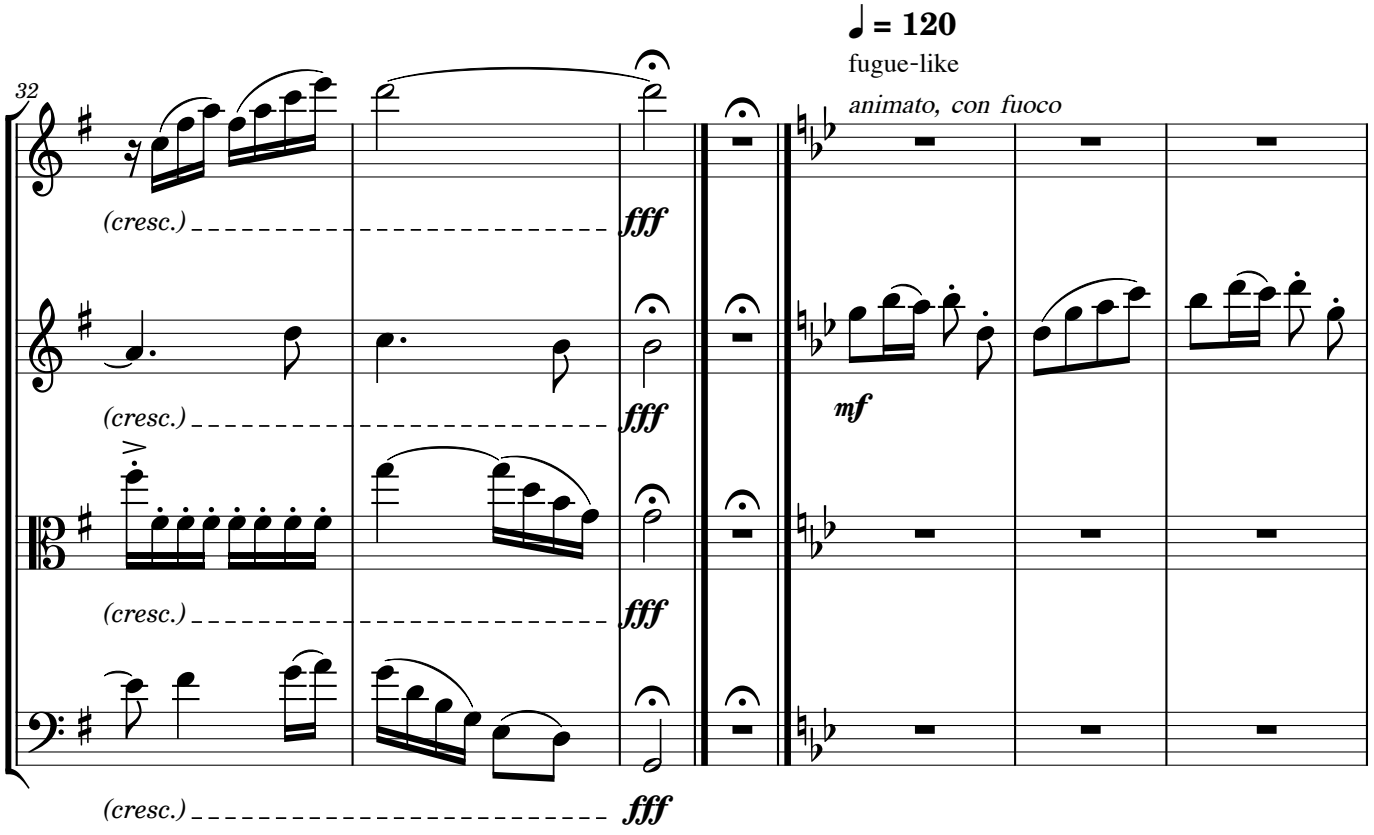
(cresc.)

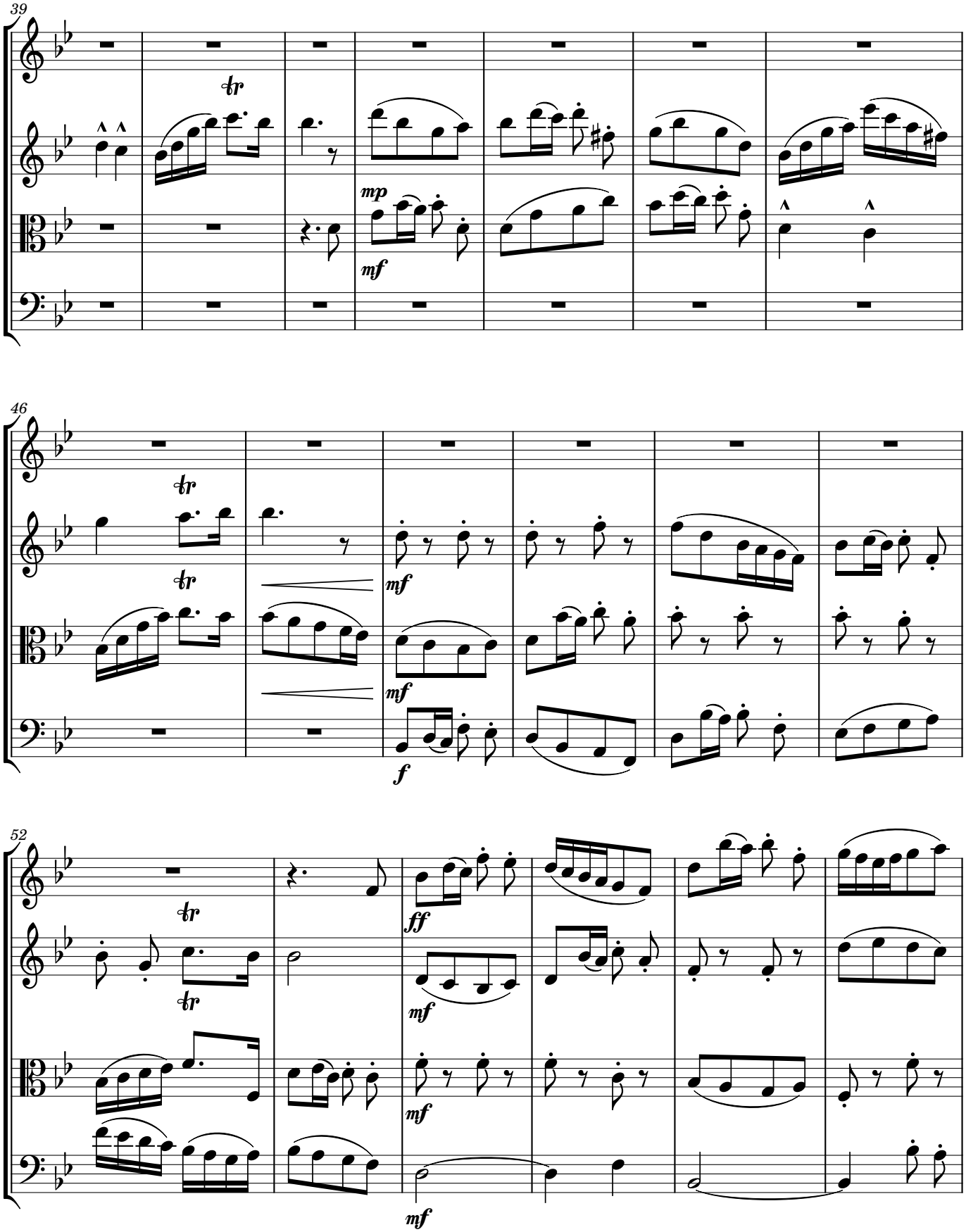
mf *cresc.*

(cresc.)

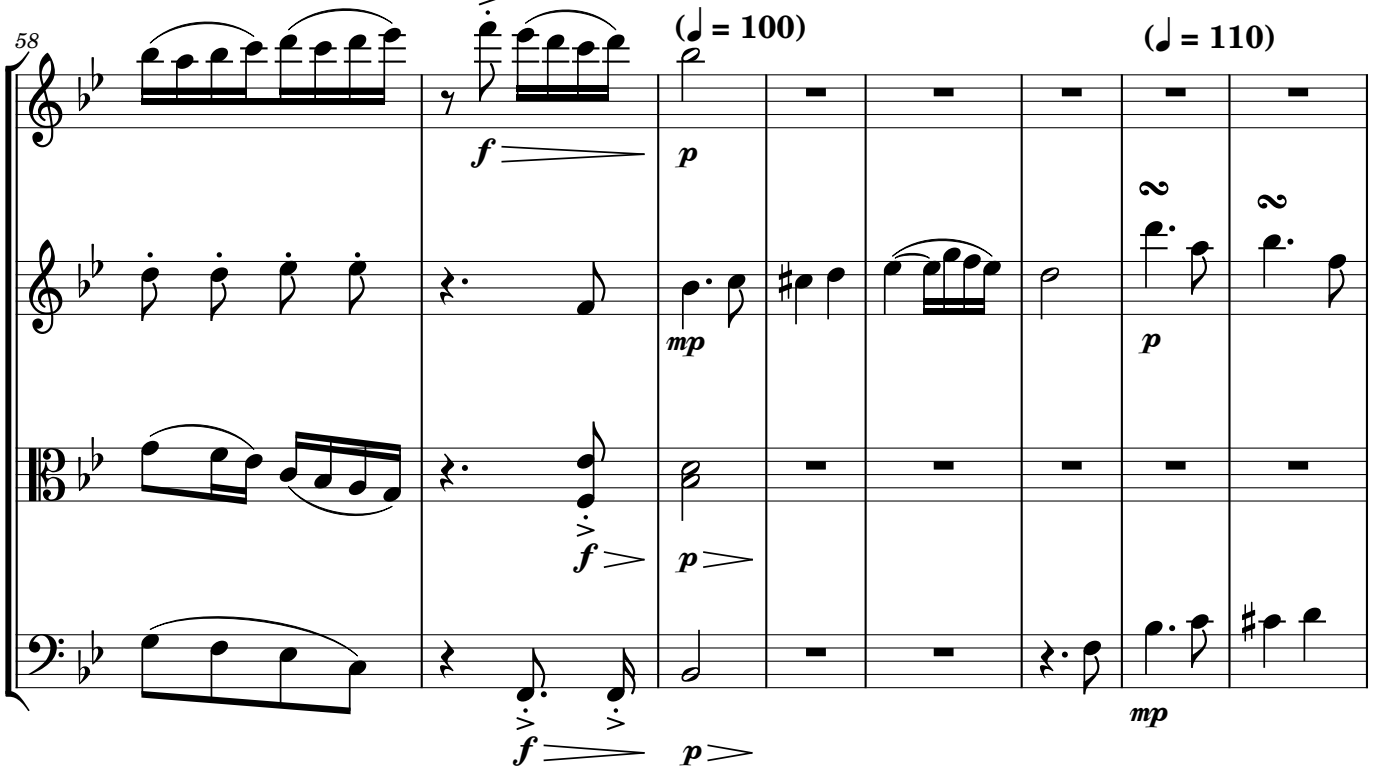
f *cresc.*

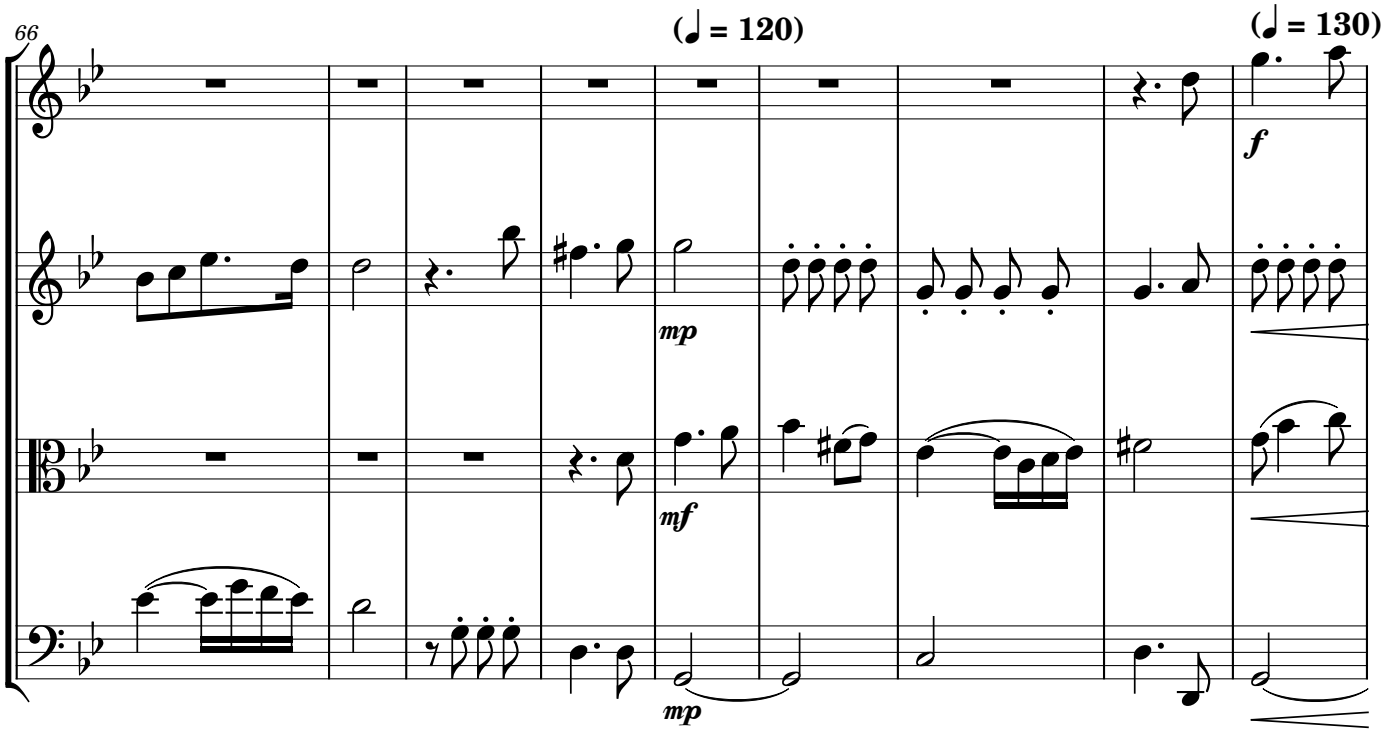

27
(cresc.)
(cresc.)
(cresc.)
(cresc.)

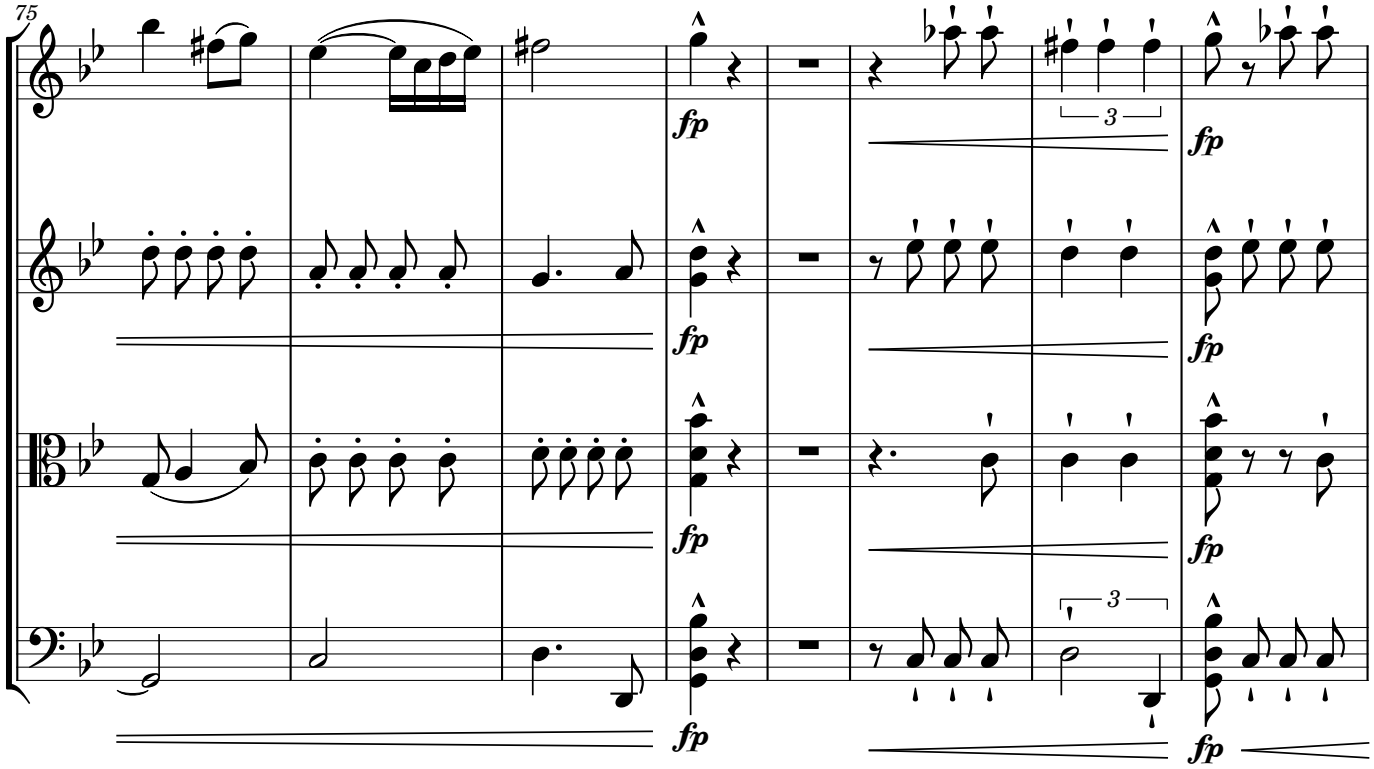

♩ = 120
fugue-like
animato, con fuoco
32
(cresc.)
fff
(cresc.)
fff
mf
(cresc.)
fff
(cresc.)
fff


39
tr
mp
mf
46
tr
tr
mf
mf
f
52
tr
tr
ff
mf
mf
mf

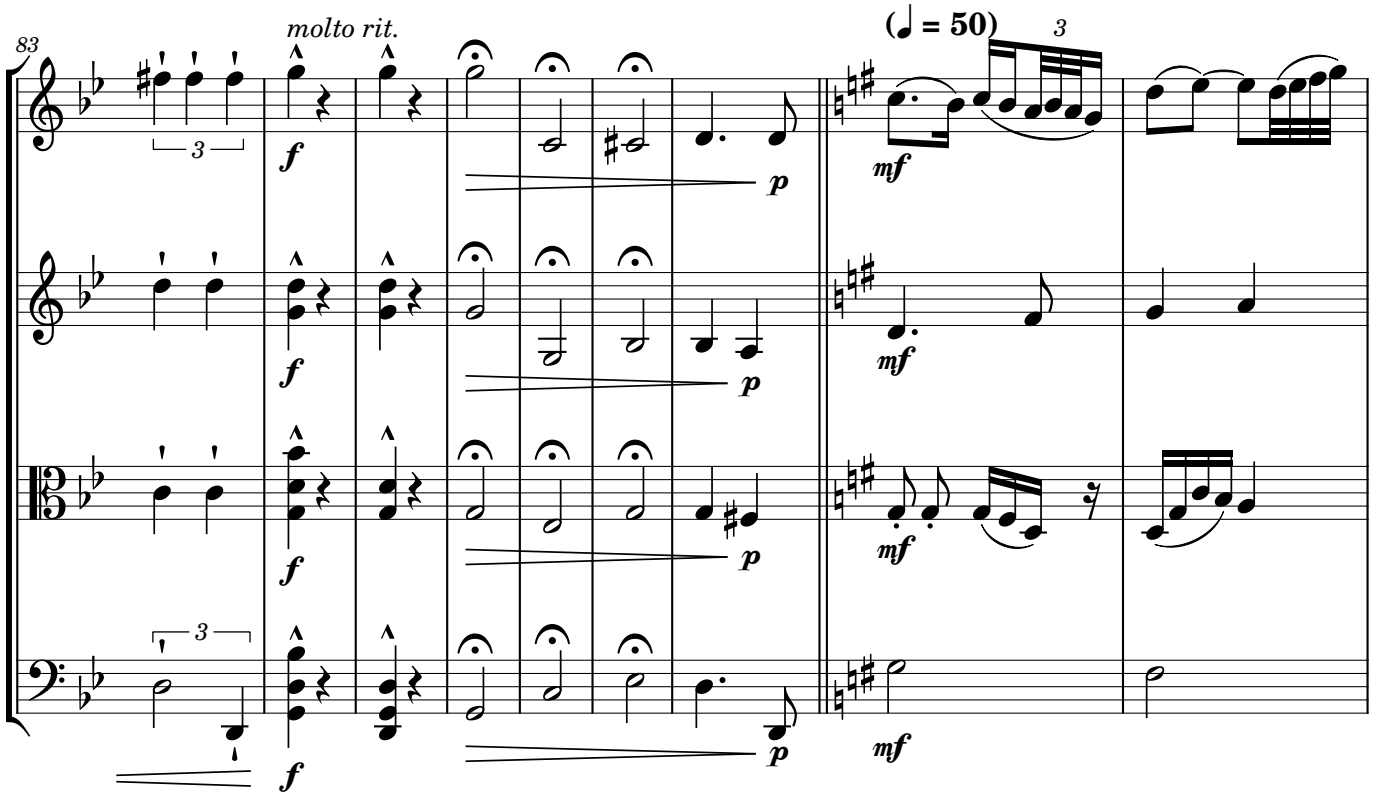
controlled, slowly speeding up
subito piano e un po' più lento
sempre cresc. e acc., poco a poco

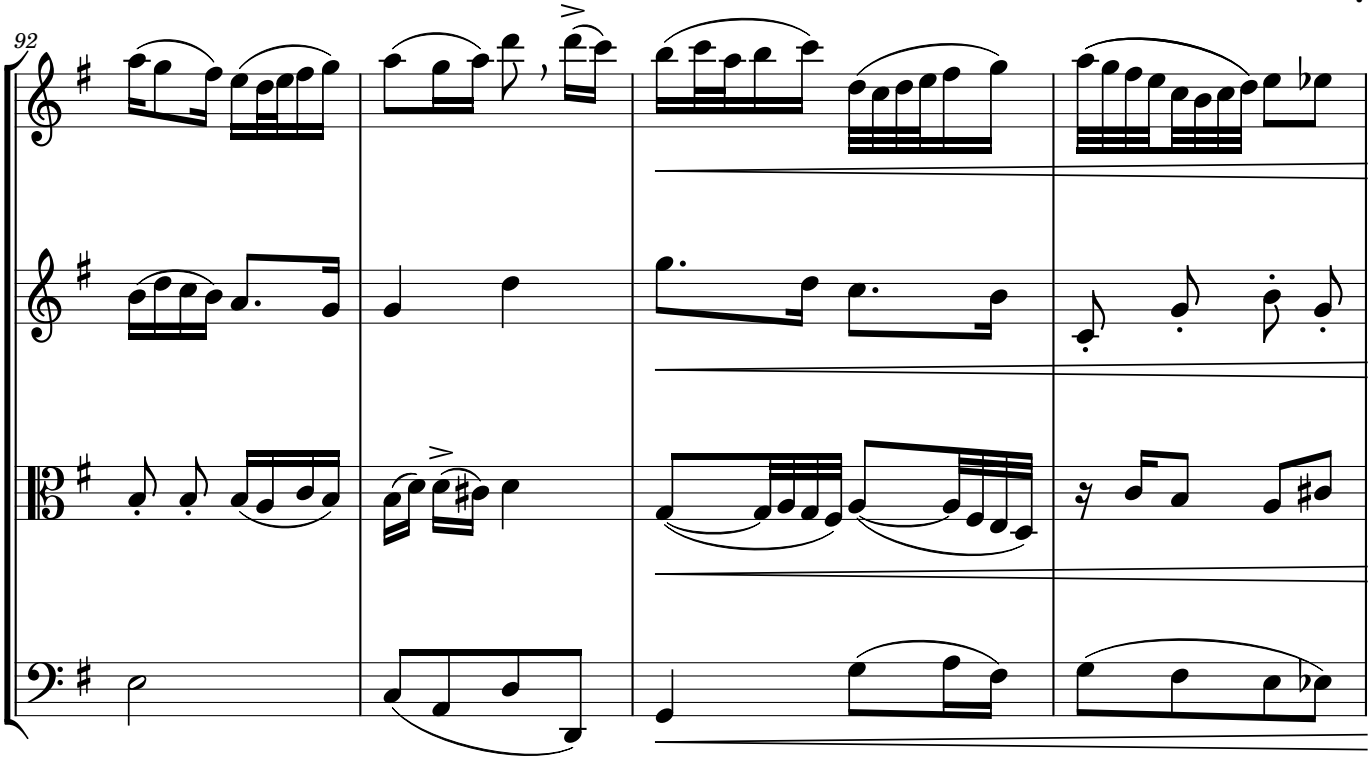


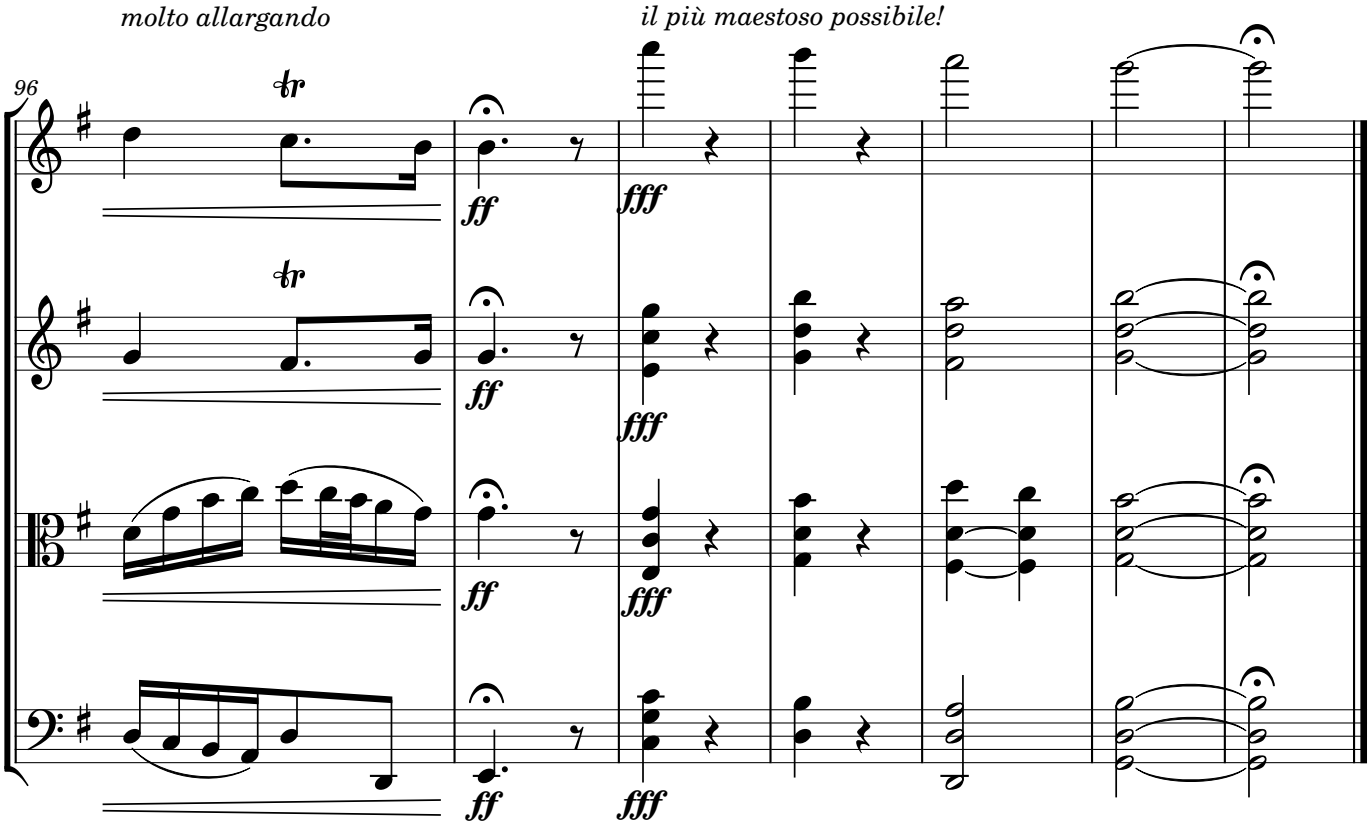




with renewed vigor and sense of purpose
slightly slower and more majestic
than the beginning




92


molto allargando
il più maestoso possibile!
96
tr
tr
ff
fff
ff
fff
ff
fff
ff
fff