



A
PASSION
FOR THE
PLANET

for soli, chorus, and orchestra
Vocal score

Geoffrey Hudson

2019

Geoffrey Hudson
A Passion for the Planet
(2019)

VOICES

Soprano and Baritone solos
Mixed Chorus
Children's Chorus (treble voices)

INSTRUMENTS

A Passion for the Planet is available in two scorings: a chamber version scored for 12-person ensemble (flute, oboe, clarinet, 2 horns, trombone, percussion, 2 violins, viola, cello, and bass), and a full orchestra version scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings.

DURATION

60 minutes

FIRST PERFORMANCE

Northampton, MA, June 15, 2019: Illuminati Vocal Arts Ensemble, Tony Thornton, conductor; Dashon Burton, baritone; Alisa Pearson, soprano; Hampshire Young People's Chorus (K.C. Conlan, director)

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A Passion for the Planet

TEXT

I CHORUS: Everything We Need

“At this very moment, the Earth is above you, [the Earth is] below you, all around you, and even inside you. The Earth is everywhere... The water in our flesh, [the rock in] our bones, ...[we] all... are part of the Earth... We are [part of] the Earth and we... [carry] her within us.”

(adapted from Thich Nhat Hanh’s Loveletter to the Earth, p. 8)

“Everything we need to live a good life is here on this [planet]. Everything we need is here on Mother Earth... She gives us all... we need for life... She supports our feet as we walk... It gives us joy that she... care[s] for us as she has... [since] time [began].”

(Haudenosaunee Thanksgiving address)

Cry out with joy! Fill your heart with gladness! Bring forth a song of praise! Praise for the planet, gladness for its blessings, and joy in creation!

Alleluia!

II CHORUS: In the Briefest Moment of History

“One barrel of oil yields as much energy as twenty-five thousand hours of human manual labor—more than a decade of human labor per barrel.”

(Bill McKibben, Eaarth: Making a Life on a Tough New Planet, p. 27)

“[From] 1850 [to] 1970, Americans increased their energy consumption 150-fold.”

(David Orr, Dangerous Years, p. 58)

“The average American uses twenty-five barrels each year, which is like finding three hundred years of free labor [every year].”

(Bill McKibben, Eaarth: Making a Life on a Tough New Planet, p. 27)

“And [so,] in the briefest moment of history, we came to believe that the miraculous and [the] extraordinary were merely normal.”

(David Orr, Dangerous Years, p. 3)

III CHORUS: The Three Gyres

“Fifteen-hundred miles west of Seattle, in the middle of the North Pacific, [lurks] a mass of plastic debris and chemical sludge... known as the North Pacific Gyre. It is estimated to be the size of the lower forty-eight states... [The exact size of] the garbage gyre is [not known]. [What is known is,] ...it is massive and growing.”

"Six miles above our heads, another gyre, a gyre of gases, circulates the Earth. This gyre is the result of our annual combustion of four cubic miles of primeval goo, four cubic miles of... coal [and] oil [and] natural gas... This atmospheric... gyre is changing the... Earth in an instant of geologic time and locking us into a future of extreme heat, drought, larger storms, [and] rising seas..."

"A third gyre of long-lived chemicals cycles through our blood... and is stored permanently in our fatty tissues... [These chemicals] are in our air, water, food, ...and... toys... [B]abies are born "pre-polluted." ...[T]he average body [now contains more than] two hundred [chemicals]... that are [thought] or known to cause cancer and cell mutations and to disrupt the endocrine system."

"...[T]he three gyres were once thought to be evidence of prosperity... But a large part of... our wealth is fraudulent. We are simply offloading the costs of pollution and environmental damage onto people living somewhere else or at some later time."

(adapted from David Orr's Dangerous Years, pp. 99-102)

IV BARITONE: A Gift

"I cannot say for certain whether my life is a gift or not, but even with its ups and downs it certainly feels like one. I cannot say for certain that the feeling of sea winds in my face [is a gift], or the view from a... ridgetop, ...or the delight of fireflies on a summer evening, ...or the smell of rain after a long hot drought... [I cannot say for certain whether these things are gifts or not,] but they give me pleasure and they feel like beneficence beyond any thoughts I can muster. I cannot say with cool scientific logic why such things should be passed on to my... grandchildren. ...I can only say that I am very thankful that [those who came] before us protected what they did or were [at least] unable to damage more than they did."

(adapted from David Orr's Dangerous Years, p. 134)

V CHORUS: We Are Driving in a Car

"We are driving in a car with bad brakes, in a fog and headed for a cliff. We know for sure now that the cliff is out there, we just don't know exactly where it is. Prudence would suggest that we start putting on the brakes."

(adapted from John Holdren, as quoted in Thomas Friedman's Hot, Flat, and Crowded: Why We Need a Green Revolution—And How It Can Renew America, pp. 125-126)

VI SOPRANO & CHORUS: Why Should I Bear the Blame?

"But why should I bear the blame? Why should I be expected to rise above my times? Is it my doing that my times have been so shameful? Why should it be left to me... to lift myself... out of this pit of disgrace?"

"I want to rage against the men who have created these times. I want to accuse them of spoiling my life in the way that a rat or a cockroach spoils food without even eating it, simply by walking over it and sniffing it and performing its bodily functions on it."

"It is childish, I know, to point fingers and blame others... I want to... redeem myself, but am full of confusion about how to do it..."

(adapted from J.M. Coetzee's Age of Iron pp. 116-117)

VII **CHORUS: The Ice Caps Are Melting**

"The ice caps are melting; the glaciers are thinning; the oceans are rising; the wildfires are raging; the species are dying."

(adapted from Bill McKibben's Eaarth: Making a Life on a Tough New Planet, p. 45)

The way we are living cannot go on.

"Business as usual leads—directly [and] quickly...—to... catastrophe. [Business as usual] cannot go on, and what cannot go on, comes to an end."

(adapted from Alex Steffen's "The Last Decade and You",
<https://thenearlynow.com/the-last-decade-and-you-489a5375fbe8>)

Farmlands turn to desert, and families must flee.

"Too many people in a hot, poor, shrinking land... It's not hard to start a fight in a place like that. [It's not hard to start a fight in a crowded, hot, shrinking land.]"

(Alex Perry, as quoted in Bill McKibben's Eaarth: Making a Life on a Tough New Planet, p. 82)

Too hot. Too cold. Too wet. Too dry. Too much. Too little. Too late. Too soon.

"The sound of the rising tide—you cannot help hearing it..."

(Thich Nhat Hanh, Loveletter to the Earth, p. 142)

VIII **CHILDREN'S CHORUS, BARITONE, & CHORUS: The Question**

"What have you done
with what was given you,
what have you done with
the blue, beautiful world?"

(Theo Dorgan, from "The Question")

"What have we done with the cold salt sea? Waters grow warmer and acid levels rise. And the plankton within, the plankton are dying; plankton on which all of life relies. What will fish eat? And what will we breathe when the plankton swarms are gone?"

(adapted from Joanna Macy & Chris Johnstone's Active Hope: How to Face the Mess We're In without Going Crazy, p. 24)

"And I will break the pride of your power, and I will make your heavens like iron and your earth like bronze. And your strength shall be spent in vain, for your land will not yield its increase, and the trees of the land shall not yield their fruit."

(Leviticus XXVI: 19-20)

Dies irae, dies illa,
Solvat saeculum in favilla

*Day of wrath, that day
the world will dissolve in ashes*

(from the Requiem Mass)

IX CHORUS: Hope Is A Verb

Hope is a verb with its sleeves rolled up. Hope is patient. Hope is not passive. Hope is steady and competent and brave. Hope is a verb with its sleeves rolled up. Hope requires courage. Hope is practical. Hope is a discipline. Hope is not passive. Hope is patient. Hope requires skill. And hope is something we do. And with hope, we can create the gyres of positive change, and that change can redeem the earth."

(adapted from David Orr's Dangerous Years, p. 115)

**X SOPRANO, BARITONE, CHILDREN'S CHORUS, & CHORUS:
Nothing That Is Worth Doing**

"Nothing that is worth doing can be achieved in our lifetime; therefore we must be saved by hope; [therefore we must be saved by love]. Nothing we do, however virtuous, can be accomplished alone; therefore we are saved by love; [therefore we are saved by faith]; [therefore we shall be saved by hope]."

(adapted from Reinhold Niebuhr's The Irony of American History)

**XI SOPRANO, BARITONE, CHILDREN'S CHORUS, CHORUS, & AUDIENCE:
Holy Earth, Ancient Home**

Holy earth, ancient home
Mother of us all,
You who grant us all we need for eternity.
Holy earth, so vast and small.

Hear our prayer, hear our cry
Hear our song of praise.
Help us mend what has gone awry with the web of life.
Help us learn your wiser ways.

Let us sing, all as one,
In the great human choir,
Blue-green world in a sea of stars that forever turns.
Holy earth in this holy gyre.
Holy earth, our one precious home. Amen.

Sarah Metcalf and Geoffrey Hudson

for Alisa
who has been thinking about this much longer than I have

Revised edition, April 2022

A Passion for the Planet

I - Everything We Need

Geoffrey Hudson

Piano

Sustained, \bullet c. 66

pp

p

The piano introduction consists of two systems of music. The first system is in 4/4 time and features sustained chords in both hands, with a tempo marking of 'c. 66'. The second system is in 2/4 time and continues with sustained chords, marked with a piano (*p*) dynamic.

11

mp

mf

f

ff

The piano accompaniment for measures 11-15 is in 4/4 time. It features a series of chords and arpeggiated figures in both hands, with dynamics increasing from mezzo-piano (*mp*) to fortissimo (*ff*).

19 **A** Text: Thich Nhat Hanh

Sop. *pp*

At this ver - y mo - ment,

Alto *pp*

At this ver - y mo - ment,

Ten. *pp* *molto legato, stagger breathing*

Now now now now now now now now now now now now

Bass *pp*

At this ver - y mo - ment,

The vocal and piano accompaniment for measures 19-23 is in 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'At this ver - y mo - ment,'. The Tenor part has a specific instruction: '*molto legato, stagger breathing*'. The piano accompaniment consists of sustained chords in both hands, marked with a piano (*pp*) dynamic.

21

the Earth is a -

the Earth is a -

now now now now now now now now now now now now now now now

the Earth is a -

pp

23

-bove you. *p* The Earth is be -

-bove you. *p* The Earth is be -

now now now now now now now now now now now now now now now

-bove you. At this mo - ment the Earth is be -

p

25

- low you, all a - round you, and

- low you, all a - round you and

now now now now now now now now now now now now now now now now

- low you, all a - round you, and *unis.*

27

mf e - - ven in - side of you. The

mf e - - ven in - side of you. The

mf now now now now now now now now now now now now now now now now

mf e - - ven in - side of you. The

Earth is eve - ry - where: the

Earth is eve - ry - where: the

now now now now now now now now now now now now now now

Earth is eve - ry - where: the

wa - ter in our flesh, the rock in our bones. We

wa - ter in our flesh, the rock in our bones. We

now now now now now now now. And the rock in our bones. We

wa - ter in our flesh, the rock in our bones. We

all are part of the Earth. We are all a

all are part of the Earth. We are all a

all are part of the Earth. We are all a

all are part of the Earth. We are all a

Red.

part of the Earth, and we car - ry her with - in us.


part of the Earth, and we car-ry her with-in us, we car-ry her.

part of the Earth, and we car-ry her with-in us, we car-ry her.

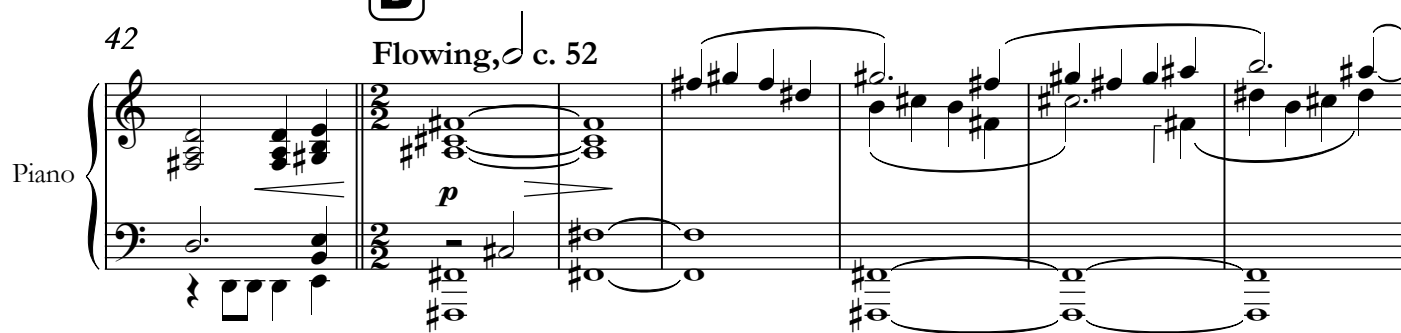
part of the Earth, and we car - ry her with - in us.

B

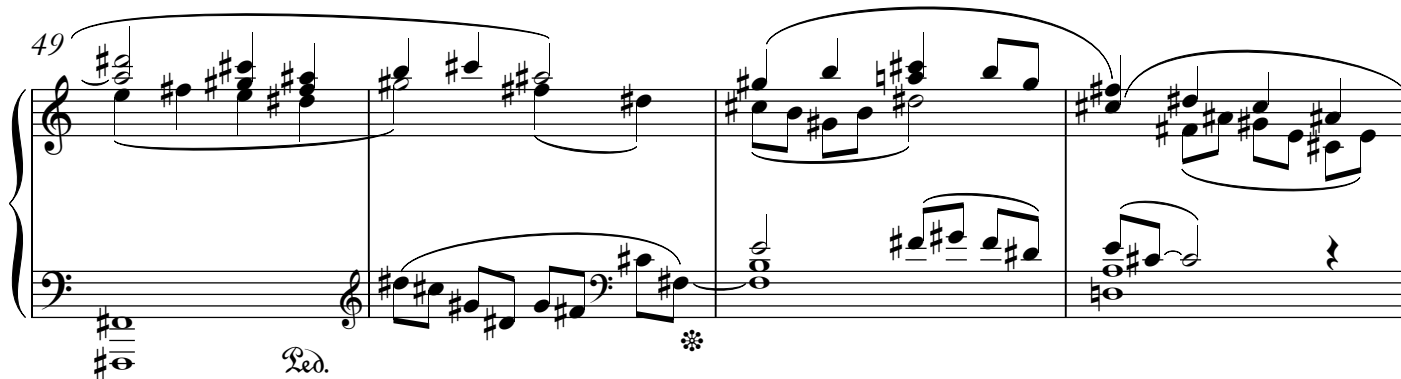
42

Flowing,  c. 52

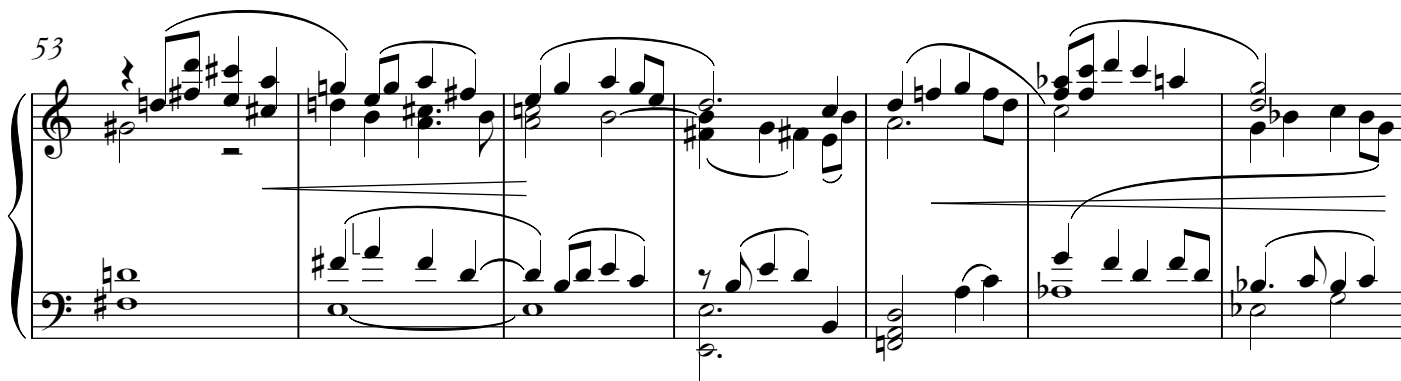
Piano



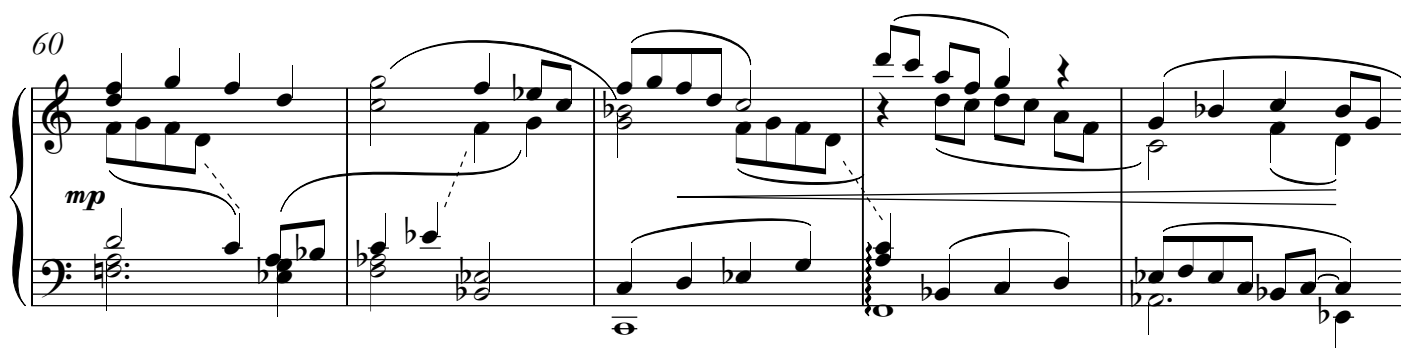
49



53



60





Text: Haudenosaunee Thanksgiving Address

65

Sop. *mf* Eve-ry-thing we need to live a good life is

Alto *mf* Eve-ry-thing we need to live a good life is

Ten. *mf* Eve-ry-thing we need to live a good

Bass *mf* Eve-ry-thing we need to live a good

mf

70

here on this plan-et. Eve-ry-thing we need is here on Mo-ther

right here on this plan-et. Eve-ry-thing we need is here on Mo-ther

life is right here on this plan-et. Eve-ry-thing we need is

life is here on this plan-et. Eve-ry-thing we need is

75

Earth. Eve-ry-thing we need. She gives us all we need for life. She

Earth. Eve-ry-thing we need. She gives us all we need for life. She

here on Mo-ther Earth. She gives us all we need for life. She

here on Mo-ther Earth. She gives us all we need for life. She

80

gives us all we need. Eve-ry-thing we need,

gives, she gives us eve-ry-thing we need. Eve-ry-thing we need,

gives us eve-ry-thing we need. Eve-ry-thing we need,

gives us all we need. Eve-ry-thing we need,

eve-ry-thing we need is here on Earth. She gives us all we
 eve-ry-thing we need is here on Earth. She gives us all we
 eve-ry-thing we need is here on Earth. She gives us all we
 eve-ry-thing we need is here. She gives us all we

need for life. She sup - ports our feet as we walk. It
 need for life. She sup - ports our feet as we walk. She sup-ports our
 need for life. She sup - ports our feet as we walk. It
 need for life. She sup-ports our feet as we walk. It

gives us joy that she cares for us, as she has since time be-gan.

feet as we walk. She cares for us, as she has since time be-gan.

gives us joy that she cares for us, as she has since time be-gan.

gives us joy that she cares for us, as she has since time be-gan.

p Eve-ry-thing we need, eve-ry-thing we need is here on Earth.

p Eve-ry-thing we need, eve-ry-thing we need is here.

p Eve-ry-thing we need, eve-ry-thing we need is here on Earth.

p Eve-ry-thing we need, eve-ry-thing we need is here.

101

Piano

cresc.

mf

106

ritenuto

mf

D

110 With new energy, ♩ c. 72

Sop. *f*

Cry out with joy! Fill your heart with glad- ness! Cry out

Alto *f*

Cry out with joy! Fill your heart with glad- ness! Cry out

Ten. *f*

Cry out with joy! Fill your heart with glad- ness! Cry out

Bass *f*

Cry out with joy! Fill your heart with glad- ness! Cry out

with joy! Fill your heart with glad - ness! Bring forth a song of praise! Sing
 with joy! Fill your heart with glad - ness! Bring forth a song of praise!
 with joy! Fill your heart with glad - ness! Bring forth a song of praise!
 with joy! Fill your heart with glad - ness! Bring forth a song of praise!

praise for the plan - et, glad - ness for its bless - ings and joy in cre - a - tion!
 Praise for the plan - et, glad-ness for its bless - ings and joy in cre - a - tion!
 Praise for the plan - et, glad-ness for its bless - ings, joy in cre - a - tion!
 Praise for the plan - et, glad-ness for its bless - ings, joy in cre - a - tion!

127

Piano

p *mf* *p* *mp* *f*

134 **E**

Sop.

Cry out with joy! Fill your heart with glad-ness. Bring forth a

Alto

f Fill your heart with glad-ness!

Ten.

f Cry out with joy! Bring forth a

Bass

f Bring forth a

139

song of praise! Sing praise for the plan-et, glad-ness for its bless-

Bring forth a song of praise! Glad-ness for its bless-

song of praise! Sing praise for the plan-et!

song of praise! And joy in cre-

ings and joy in cre-a-tion! Cry out with joy!

ings! Joy in cre-a-tion! Cry out with

And joy in cre-a-tion! Eve-ry -

- a-tion! Eve-ry-thing we need

mp *molto legato*

Fill your heart with glad-ness! Bring forth a

joy! Fill your heart with glad-ness!

-thing we need to live a good

to live a good life is

mp *molto legato*

song of praise! Praise for the plan-et,
 Bring forth a song of praise! Praise
 life is here on this
 here on this plan-et.

glad-ness for its bless-ings and joy,
 for the plan-et, glad-ness for its bless-ings and joy,
 plan-et. Eve-ry-thing we
 Eve-ry-thing we need eve-ry-

162

F
p

and joy, and joy in cre - a - tion!

and joy, and joy in cre - a - tion!

p

need is here, is here on earth.

p

- thing we need is here on earth.

p *f*

168

f

Cry

f

Cry out

f

175

f

Fill your heart with glad - ness!

out with joy! Cry out! Cry out with joy! Cry

with joy! Fill your heart with glad - ness! Bring forth a song of praise!

f Cry out with joy! Fill your heart with

180

Cry out with joy! Fill your heart with glad - ness! Bring forth a

out! Cry out with joy! Fill

Praise for the plan - et, glad - ness for its bless ings, glad -

glad - ness! Bring forth a song of praise! Praise for the plan - et, glad -

song of praise! Praise for the plan-et, glad-ness for its bless-ings and
 your heart with glad-ness! Bring forth a song of praise! Praise for the
 -ness for its bless-ings, and joy in cre-a-tion! Cry out
 -ness for its bless-ings, and joy in cre-a-tion! Cry out

joy in cre-a-tion! Cry out with joy!
 plan-et, glad-ness for its bless-ings, And joy in cre-a-tion!
 with joy! Fill your heart with glad-ness! Cry out with joy! Cry
 with joy! Cry out with joy! Cry out!

196 *p*

joy! Cry out! Cry out! Cry out! out! *mf* > //

p *div.* Cry out! Cry out! Cry out! out! *mf* > //

Cry out with joy! Cry out! Cry out! Cry out! out! *mf* > //

p out with joy! Cry out! Cry out! Cry out! out! *mf* > //

p Cry out! Cry out! Cry out with joy! Cry out! out! *mf* > //

p *mf* //

G202 Slower, ♩ c. 56

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-ia.

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-ia.

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-ia.

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-ia.

p *f*
Al - le-lu-ia, Al - le-lu-ia, Al - le-lu-i - a.

p *f*
Al - le-lu-ia, Al - le-lu-ia, Al - le-lu-i - a.

p *f*
Al - le-lu-ia, Al - le-lu-ia, Al - le-lu-i - a.

p *f*
Al - le-lu-ia, Al - le-lu-ia, Al - le-lu-i - a.

f *p* *allargando*

II - In the Briefest Moment of History

Solemnly,  c. 72

Sop. 

Alto 

Ten. 

Bass 



5

Text: Bill McKibben

pp One bar-rel of

pp One bar-rel of oil, one bar-rel of oil, one bar-rel of oil, one bar-rel of oil,

pp One bar-rel of oil yields, one bar-rel of

pp One bar-rel of oil yields,



10

oil yields more than a dec-ade of hu-man la-bor.

one bar-rel of oil, one bar-rel of oil, more than a dec-ade of la-bor. Text: David Orr

oil yields, more than a dec-ade, more than a dec-ade of la-bor. From

One bar-rel of oil,

14 **H**

pp in the background

One bar-rel of oil, one bar-rel of oil, one bar-rel of

eight-een - fif - ty to nine-teen-sev-en-ty, A-mer-i-cans in - creased, A

pp in the background

one bar-rel of oil. A-mer-i-cans in - creased, A

17

oil, one bar-rel of oil, one bar-rel of
 mer-i-cans in - creased, in-creased their en - er-gy con-sump - tion a
 mer-i-cans in - creased their en - er-gy con-sump - tion a

19

One bar-rel of oi - l yields *mp*
mf oil, one bar-rel of oil, *p* still in the background
 hun-dred and fif - ty fold. One bar-rel of oi - l yields
 hun-dred and fif - ty fold.

21

as much en-er - gy as twen - ty - five thou - sand hours of
oil, one bar - rel of oil, one bar - rel of

p in the background

One bar - rel of oil, one bar - rel of oil,

23

hu - man man - ual la - bor, more than a dec - ade of hu - man
oil, one bar - rel of oil yields more than a
hu - man man - ual la - bor, more than a dec - ade of hu - man
one bar - rel of oil, one bar - rel of oil,

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

25

J *p in the background* 3

la - bor per bar - rel. One bar-rel of

dec - ade of hu - man la - bor in each bar - rel.

la - bor per bar - rel. The ave - rage A - mer - i - can us - es

one bar-rel of oil, one bar - rel. From

mf *mp*

28

oil, one bar-rel of oil, one bar-rel of

Twen - ty - five bar - rels of oil.

twen - ty - five bar - rels a year, eve - ry year,

eigh - teen - fif - ty to nine - teen - se - ven - ty, A -

mf

oil, one bar-rel of oil, one bar-rel of
 Twen-ty - five bar-rels a year is like find - ing three hun-dred
 twen-ty - five bar - rels a year, which is like find - ing three hun-dred
 - mer - i - cans in creased, A mer-i - cans in - creased their

cresc. poco a poco

oil con-tains more than a dec-ade of la - bor. The
 years of free la - bor eve - ry year.
 years of free la - bor eve - ry year. The
 en - er - gy con-sump - tion by a hun-dred and fif - ty fold.

f
div.

34 **K**

ave - rage A - mer-i - can us - es twen-ty-five bar-rels a year,
 One bar - rel of oi - l yields as much en - er - gy as
 From eigh - teen - fif - ty to

36

twen-ty - five bar-rels is like find - ing three - hun - dred years, it's like
 twen-ty - five thou - sand hours of hu - man man - ual la - bor,
 nine - teen - se-ven-ty, A - mer-i-cans in - creased their
 twen-ty - five bar-rels is like find - ing three - hun - dred years, it's like
 twen-ty - five thou - sand hours of hu - man man - ual la bor,
 nine - teen - se-ven-ty, A - mer-i-cans in - creased their

38

find - ing three hun - dred years of free la - bor,
 more than a dec - ade of la - bor in each bar - rel.
 en - er - gy con-sump - tion a hun - dred and fif - ty

40

f We find three hun-dred years eve-ry year. *mf* *p*
 fold... *unis.* *f* three hun - dred years eve-ry year. *mf* *p*
f eve - - - ry year. *mf* Three hun-dred years eve-ry year. *p*
f fold. *mf* *unis.* Three hun - dred years eve-ry year. *p*

43 **L** Gently, *c. 46*
pp *<>*

And so, and so, in the brief-est mo-ment, the brief-est mo-ment of

pp *<>*

And so, and so, in the brief-est mo-ment, brief-est mo-ment of

pp *<>*

And so, and so, in the brief-est mo-ment, brief-est mo-ment of

pp *<>*

And so, and so, in the brief-est mo-ment, brief-est mo-ment of

49

his-to-ry, we came to be - lieve, we came to be-lieve that the mi - rac - u-lous, and

his-to-ry, we came to be - lieve, came to be-lieve that the mi - rac-u - lous,

his-to-ry, came to be - lieve, came to be-lieve that the mi - rac - u-lous, and

his-to-ry, we be - lieve, came to be-lieve that the mi - rac - u-lous,

the ex-traor-di-na-ry are mere - ly, mere - ly nor-mal.

and the ex-traor-di-na-ry mere - ly, mere - ly nor-mal.


the ex-traor-di-na-ry mere - ly, mere - ly nor-mal.

and the ex-traor-di-na-ry mere - ly, mere - ly nor-mal.


The musical score consists of five staves. The first four staves are vocal lines in treble and bass clefs, with lyrics underneath. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: 'the ex-traor-di-na-ry are mere - ly, mere - ly nor-mal.' (first staff), 'and the ex-traor-di-na-ry mere - ly, mere - ly nor-mal.' (second staff), 'the ex-traor-di-na-ry mere - ly, mere - ly nor-mal.' (third staff), and 'and the ex-traor-di-na-ry mere - ly, mere - ly nor-mal.' (fourth staff). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

III - The Three Gyres

Text: David Orr

Unrelenting,  c. 54

Piano



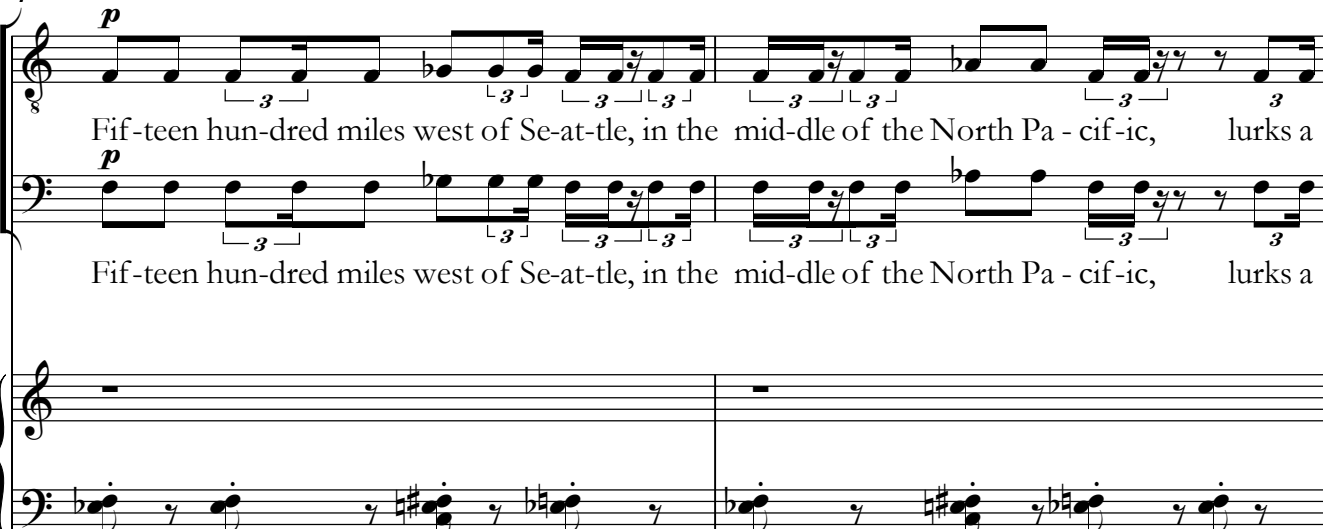
4

Ten. *p*

Bass *p*

Fif-teen hun-dred miles west of Se-at-tle, in the mid-dle of the North Pa - cif-ic, lurks a


Fif-teen hun-dred miles west of Se-at-tle, in the mid-dle of the North Pa - cif-ic, lurks a



6

mass of plas-tic de-bris and chem-i-cal sludge known as the North Pa - cif-ic gyre.

mass of plas-tic de-bris and chem-i-cal sludge known as the North Pa - cif-ic gyre.



8

It is es-ti-ma-ted to be the size of the low-er for-ty-eight states.

It is es-ti-ma-ted to be the size of the low-er for-ty-eight states.

10

mp cresc.

The ex-act size of the gar-bage gyre is not known. What is

The ex-act size of the gar-bage gyre is not known. What is

mp cresc.

f

f

mp cresc.

sf

Red.

13

known is it is mas-sive, mas-sive and grow - ing.

known is it is mas-sive, mas-sive and grow - ing.

f

mf

16 **M** *p molto legato*

Sop. Six miles a-bove our heads, an -

Alto *p molto legato* Six miles a-bove our heads, an -

19

- oth-er gyre, a gyre of gas - ses, cir-cu - lates the earth.

- oth-er gyre, a gyre of gas - ses, cir - cu-lates the earth.

23

Sop. *mf* This gyre, a-bove our heads is the re sult of our an-nu -

Ten. *mf* This gyre is the re - sult of our an-nu-al com-bus-tion of

Bass *mf* This gyre is the re - sult of our an-nu-al com-bus-tion of

26

our an-nu-al com-bus-tion of

- al com-bus - tion of four cu - bic miles of goo.

four cu-bic miles of prim-e - val goo.

four cu-bic miles of prim-e - val goo.

p

29

four cu-bic miles, four cu-bic miles of coal and oil and

four cu-bic miles of coal and oil and

four cu-bic miles of coal and oil and

four cu-bic miles of coal and oil and

four cu-bic miles of coal and oil and

32

nat-u - ral gas. This

nat-u - ral gas.

nat-u - ral gas.

nat-u - ral gas.

nat-u - ral gas.

35

N

at-mo-spher-ic gyre is chang - ing the earth in an in-stant, an in-stant of

is chang - ing the earth in an in-stant, an in-stant of

in an in-stant, an in-stant of

an in-stant of

38

ge-o-lo-gic time. This

ge-o-lo-gic time. This

ge-o-lo-gic time.

ge-o-lo-gic time.

42

at-mo-spher-ic gyre is lock-ing us in-to a fu-ture of ex - treme heat, a fu-ture of ex -

at-mo-spher-ic gyre is lock-ing us in-to a fu-ture of ex - treme heat, a fu-ture of ex -

is lock-ing us in-to a fu-ture of ex - treme heat, a fu-ture of ex -

is lock-ing us in-to a fu-ture of ex - treme heat, a fu-ture of ex -

45

- treme heat and drought, ex - treme heat, drought, and larg-er storms. This

- treme heat and drought, ex - treme heat, drought, and larg-er storms. This at-mo-spher-ic

- treme heat and drought, ex - treme heat, drought, and larg-er storms. This

- treme heat and drought, ex - treme heat, drought, and larg-er storms. This at-mo-spher-ic

48

cresc. at-mo-spher-ic gyre leads to a fu-ture of ex-treme heat and ris-ing, ris-ing,
cresc. gyre is lock-ing us in-to a fu-ture of ex-treme heat and ris-ing, ris-ing,
cresc. at-mo-spher-ic gyre leads to a fu-ture of ex-treme heat and ris-ing, ris-ing,
cresc. gyre is lock-ing us in-to a fu-ture of ex-treme heat and ris-ing, ris-ing,

51

ris-ing seas. 

ris-ing seas.

ris-ing seas.

ris-ing seas.

ff

56

Piano

p *cresc.* *f*

61

P

Sop.

p

A third gyre of long-lived chem-i-cals cyc-les through our

Alto

p

A third gyre of long-lived chem-i-cals cyc-les through our

p

65

mf

blood and is stored, per-ma-nent-ly, and is stored, per-ma-nent-ly in our fat-ty

mf

blood and is stored, per-ma-nent-ly, and is stored, per-ma-nent-ly in our fat-ty

mf

mf

68

tis - sues.

tis - sues.

f

72

Sop. *p*

Alto *p*

Ten. *p*

Bass *p*

These chem-i-cals are in our air, our wa-ter, our food and

These chem-i-cals are in our air, our wa-ter, our food and

These chem-i-cals are in our air, our wa-ter, our food and

These chem-i-cals are in our air, our wa-ter, our food and

p

toys. toys. toys. toys. Ba-bies are born, Ba-bies are born, ba-bies are

mp *p* *mp* *p* *mp*

ba-bies are born "pre - pol-lut-ed." The
 born, ba-bies are born "pre - pol-lut-ed." The
 born, ba-bies are born "pre - pol-lut-ed." The
 born, ba-bies are born "pre - pol-lut-ed."

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Q

81

ave - rage bod - y now con - tains more than two hun - dred chem - i - cals that are thought or

ave - rage bod - y now con - tains more than two hun - dred chem - i - cals that are thought or

ave - rage bod - y now con - tains more than two hun - dred chem - i - cals that are thought or

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

8

83

known to cause can - cer, cell mu - ta - tions, or to dis - rupt the en - do - crine

known to cause can - cer, cell mu - ta - tions, or to dis - rupt the en - do - crine

known to cause can - cer, cell mu - ta - tions, or to dis - rupt the en - do - crine

85

ff

sy-stem. Ba- bies are born, ba- bies are born, ba - bies are

ff

sy-stem. Ba-bies are born, ba-bies are born, ba-bies are

ff

sy-stem. Ba- bies are born, ba-bies are born, ba-bies are

ff

Ba- bies are born, ba-bies are born, ba - bies are

ff

Red.

88

R

born "pre - pol-lu-ted."

born "pre - pol-lu-ted."

born "pre - pol-lu-ted."

born "pre - pol-lu-ted."

born "pre - pol-lu-ted."

sub. mf

p

91

Piano

cresc.

f

94

cresc.

ff

sf

p

98

mp

f

101

ff

104

p

S

108

Sop. *p*

The three gyres were once thought to be e-vi-dence of pros-

p

legato

112

Sop. *p* *mp*

- per-i-ty. But a large part of our wealth, but a

Alto *p* *mp*

But a large part of our wealth, but a

Ten. *p* *mp*

But a large part of our wealth, but a

Bass *p* *mp*

But a large part of our wealth, but a

117

div. *mf* our wealth

large part of our wealth, but a large part of our wealth,

mp *p*

div. *unis.*

large part of our wealth, a large part of our wealth is

mf *mp* *p*

large part of our wealth, but a large part of our wealth, our wealth is

mp *p*

large part of our wealth, a large part of our wealth is

mp *mf* *p*

123

T *p*

unis.

We are simply

fraud-u-lent, is fraud - u-lent, is fraud - u-lent.

fraud-u-lent, is fraud-u-lent, is fraud - u-lent.

fraud - u-lent, is fraud-u-lent, is fraud - u-lent.

p

Red.

off - load - ing, off - load - ing the

p We are simp - ly off - load - ing, off - load - ing the costs, we are

p We are simp - ly off - load - ing, We are simp - ly off - load - ing the

Red.

cresc. poco a poco costs of pol - lu - tion and en - vi - ron - men - tal

cresc. poco a poco off-load-ing the costs of pol-lu-tion, pol-lu-tion and en - vi - ron - men - tal

div. *cresc. poco a poco* *unis.* *div.* we are simp-ly off-load-ing pol-lu - tion. We are simp-ly off-load-ing en-vi - ron-men-tal

cresc. poco a poco costs, we are off-load-ing pol-lu-tion, pol-lu - tion. We are simp-ly off-load-ing,

cresc. poco a poco

Red.

dam - age, on - to peo - ple liv - ing

dam - age on - to peop - ple, on - to peo - ple, peo - ple liv - ing

dam - age. We are off - load - ing the costs, off - load - ing the

off - load - ing the costs, on - to peo - ple, on - to peo - ple liv - ing

Red.

U

ff *unis.*

some - where else or at some la - ter time. We are simply

div. *ff*

some-where else, peo-ple liv-ing some-where else or at some la-ter time. We are simply

ff

costs on-to peo-ple liv-ing some-where else or at some la-ter time. We are simply

ff

some-where else, peo-ple liv-ing at some la - ter time. We are simply

Red. *Red.* *Red.* *Red.* *Red.*

dim. poco a poco

off-load-ing, off-load-ing the costs on-to peo-ple liv-ing some-where else, peo-ple liv-ing

dim. poco a poco

off-load-ing, off-load-ing the costs on-to peo-ple liv-ing some-where else, peo-ple liv-ing

dim. poco a poco

off-load-ing, off-load-ing the costs on-to peo - ple, on-to peo-ple liv-ing

dim. poco a poco

off-load-ing, off-load-ing the costs on-to peo - ple, on-to peo-ple liv-ing

dim. poco a poco

Red. Red. Red. Red. Red.

some-where else or at some la - ter, some la - ter, or

some-where else or at some la - ter, some la - ter, or

else - where. We are simp - ly off - load - ing, off - load - ing the

else - where. We are simp - ly off - load - ing, off - load - ing the

Red. Red. Red.

at some la-ter time. We are off-load-ing the costs on-to some la - ter time, on-to
 at some la-ter time. We are off-load-ing the costs on-to some la - ter time, on-to
unis.
 costs on-to peo-ple liv-ing else - where or la - ter. We are simpl-y off-load-ing,
 costs on-to peo-ple liv-ing else - where or la - ter. We are simpl-y off-load-ing,

some la - ter time, on-to some la - ter time. We are simpl-y off-load-ing the
 some la - ter time, on-to some la - ter time. We are simpl-y off-load-ing the
 we are off-load-ing the costs, we are simpl-y off-load-ing the costs on - to some, some
 we are off-load-ing the costs, we are simpl-y off-load-ing the costs on - to some, some

costs on-to some la-ter time.

costs on-to some la-ter time.

la-ter time. We are off-load-ing, off-load-ing the costs on-to

la-ter time. We are off-load-ing, off-load-ing the costs on-to

p We are off-load-ing the costs on-to some la-ter time.

p We are off-load-ing the costs on-to some la-ter time.

p peo-ple liv-ing at some la-ter time.

p peo-ple liv-ing at some la-ter time.

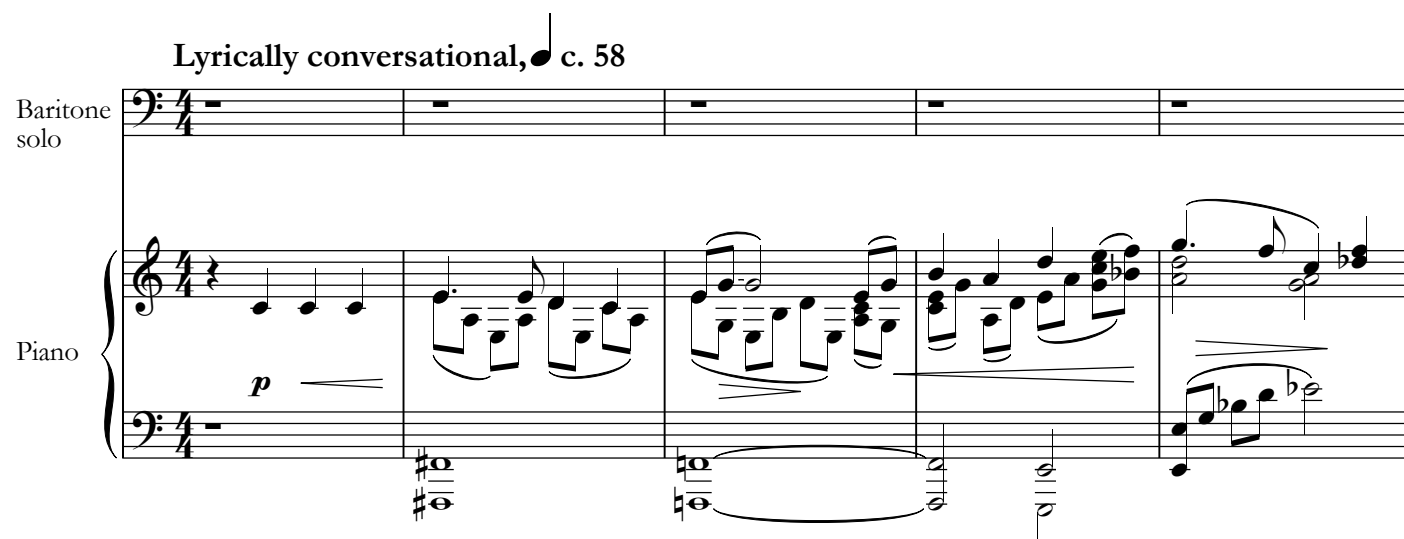
IV - A Gift

Text: David Orr

Lyrically conversational,  c. 58

Baritone
solo

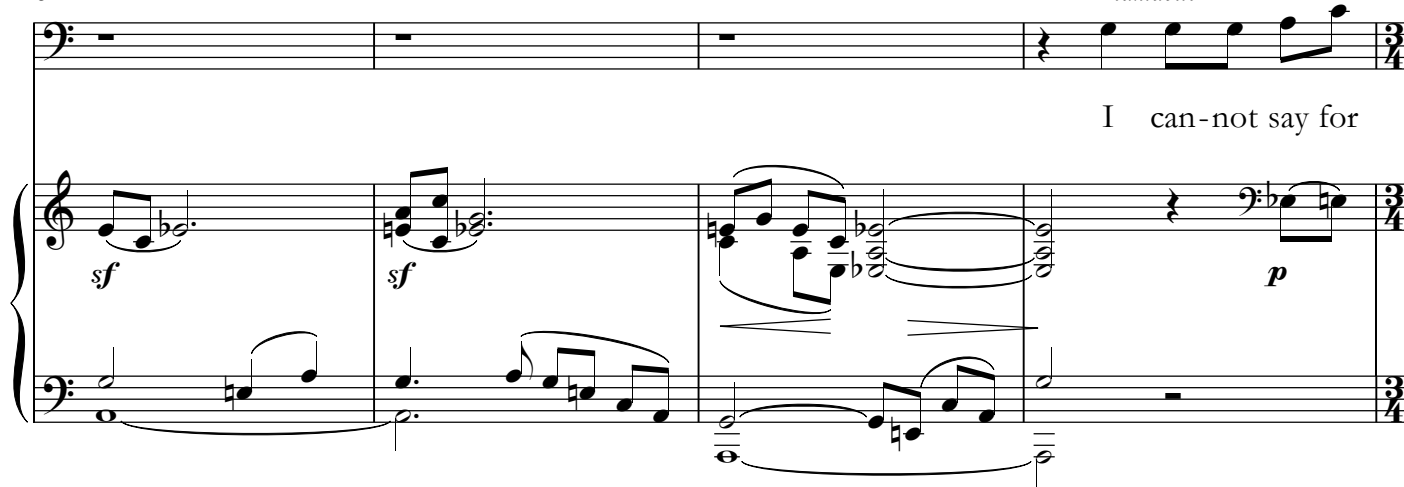
Piano



6

p cantabile

I can-not say for



10

cer-tain whe-ther my life is a gift or not,



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14 *p*

I can-not say for cer-tain, but e-ven with its ups and downs it

17 *mp*

cer-tain-ly feels, it feels like one. I

20 **V**

can-not say for cer-tain that the feel-ing, that the feel-ing of sea winds, the feel-ing of

23

sea winds in my face is a gift, or the view, the view from a

26

ridge - top or the de-light of fire - flies on a sum-mer eve - ning,

29

or the smell of rain, the

33

f

smell of rain, rain af-ter a long, hot drought.

36

p

I can-not say for

dim.

p

Red.

40

cer-tain whe-ther these things are gifts or not, but they

Red.

43 *p* *poco cresc.*

give me plea-sure and they feel like be - ne - fi-cence, be-

47 *Red.* *mf*

ne - fi-cence be yond an - y thought I can mus - ter.

51 **W** *p*

I can-not say with cool, sci-en-tif - ic log - ic

54

why such things should be passed on to my grand - chil - dren.

mp cantabile

I can on - ly say that

61

I am ver - y thank - ful that those who came be - fore us

65

pro - tect - ed what they did, or were at least un

69

ab - le to dam - age more, more than they did.

V - We Are Driving in a Car

Text: John Holdren

With crazy excitement, ♩ c. 92

Sop.

Alto

Ten.

Bass

mf

cresc.

sfz

p

We are driv-ing in a car.

p

We are driv-ing in a car. We are

p

We are driv-ing in a car. We are

p

We are

sfz

p

The musical score is written for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano. The key signature has one flat (B-flat major or D minor) and the time signature is 2/4. The tempo is marked 'c. 92' (crescendo). The piano part features a driving bass line and chords. The vocal parts enter in the second measure. The lyrics are: 'We are driv-ing in a car.' The score includes dynamic markings: *mf* (mezzo-forte), *cresc.* (crescendo), *sfz* (sforzando), and *p* (piano). The vocal parts have lyrics: 'We are driv-ing in a car.' The piano part has lyrics: 'We are driv-ing in a car. We are'.

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9

We are driv-ing in a car with bad brakes. We are driv-ing in a
 driv-ing in a car, driv-ing in a car with bad brakes. Driv-ing in the fog, in a
 driv-ing in a car. We are driv-ing in a car with bad brakes. In a
 driv-ing in a car with bad brakes. We are driv-ing in the fog.

13

car. We are driv-ing in a car, driv-ing in a car with
 car in the fog, driv-ing in a car, in a car in the fog. We are driv-ing in a car with
 car in the fog, in a car in the fog. We are driv-ing in a car with
 We are driv-ing in a car, We are driv-ing in a car with

17

mp

bad brakes, bad brakes. We are head-ed for a cliff. We are head-ed for a cliff. We are

mp

bad brakes, bad brakes. Head-ed for a cliff, head-ed for a cliff. We are

mp

bad brakes, bad brakes. Head-ed for a cliff, head-ed for a cliff.

mp

bad brakes, bad brakes. Head-ed for a cliff, head-ed for a cliff.

21

cresc.

dri-ving in a car head-ed for a cliff. We are dri-ving in a fog and we're

cresc.

dri-ving in a car and we're head-ed for a cliff. We are

cresc.

We are head-ed for a cliff.

cresc.

Dri-ving in a car, head-ed for a cliff. We are dri-ving in a fog and we're

24

head-ed for a cliff. We are driv-ing in a car with bad brakes, bad brakes, bad

head-ed for a cliff. We are driv-ing in a car with bad brakes, bad brakes, bad

head-ed for a cliff. Driv-ing in a car with bad brakes, bad brakes, bad

head-ed for a cliff. Driv-ing in a car with bad brakes, bad brakes, bad

X

28

brakes!

brakes!

brakes!

brakes!

34

Piano

ff *p*

41

p

46

cresc. molto *ff*

Y

51 *mp* playfully, poco marcato

Sop.

We know for sure now that the cliff is out there. We know for sure

Alto

We know for sure now that the cliff is out there. We know for sure

mp playfully

56

Sop. *mp* that cliff is out there, we

Alto *mp* that cliff is out there, we

Ten. *mp* that cliff is out there, we

Piano

61

know for sure!

know for sure!

know for sure!

l.b. *ff*

Red.

65

Piano

68

Z

72

Sop. *p*
We just don't know

Alto *p*
Don't know ex-act-ly where,

Ten. *p*
We just don't know

Bass *p*
Don't know ex-act-ly where,

80

p
don't know ex-act-ly where it is.

p
ex-act-ly where it is.

p
ex-act-ly where it is.

p
don't know ex-act-ly where it is.

p *sfz* *sfz* *mf*

85

Piano

cresc.

89

AA

Sop. *f*

We are driv-ing in a car and we're head-ed for a cliff, We are

Alto *f*

We are driv-ing in a car and we're head-ed for a cliff, We are

Ten. *f*

We are driv-ing in a car head-ed for a cliff.

Bass *f*

We are driv-ing in a car and we're head-ed for a cliff, We are

92

driv-ing in a fog and we're head-ed for a cliff. We are driv-ing in a car, in the

driv-ing in a fog and we're head-ed for a cliff. Driv-ing in a car, in the

Driv-ing in a fog, head-ed for a cliff. We are driv-ing in a car, in the

driv-ing in a fog and we're head-ed for a cliff. Driv-ing in a car, in the

fog in a car with bad brakes, with bad brakes, bad brakes, bad brakes! *ff*

fog in a car with bad brakes, bad brakes, bad brakes, bad brakes! *ff*

fog in a car with bad brakes, bad brakes, bad brakes, bad brakes! *ff*

fog in a car with bad brakes, bad brakes, bad brakes, bad brakes! *ff*

BB

p Pru-dence, pru-dence, pru-dence would, Pru-dence would sug-gest, Pru-dence would

p Pru-dence, pru-dence, pru-dence would, Pru-dence would sug-gest, Pru-dence would

p Pru-dence, pru-dence, pru-dence would, Pru-dence would sug-gest, Pru-dence would

p Pru-dence, pru-dence, pru-dence would, Pru-dence would sug-gest, Pru-dence would

sug-gest that we, sug-gest that we, that we, Pru-dence would sug-gest that we, that we, that we
 sug-gest that we, sug-gest that we, that we, Pru-dence would sug-gest that we, that we, that we
 sug-gest that we, sug-gest that we, that we, Pru-dence would sug-gest that we, that we, that we
 sug-gest that we, sug-gest that we, that we, Pru-dence would sug-gest that we, that we, that we

start, Pru-dence would sug-gest that we, that we start put-ting on,
 start, Pru-dence would sug-gest that we, that we start put-ting on,
 start, Pru-dence would sug-gest that we, that we start put-ting on,
 start, Pru-dence would sug-gest that we, that we start put-ting on,

mf cresc.

put-ting on, Pru-dence would sug-gest that we, sug-gest that we, sug-gest that we, that we start

mf cresc.

put-ting on, Pru-dence would sug-gest that we, sug-gest that we, sug-gest that we, that we start

mf cresc.

put-ting on, Pru-dence would sug-gest that we, sug-gest that we, sug-gest that we, that we start

mf cresc.

put-ting on, Pru-dence would sug-gest that we, sug-gest that we, sug-gest that we, that we start

f cresc. ff

put-ting on the, put-ting on the, put-ting on the brakes! Pru-dence would sug-gest

f cresc. div. ff

put-ting on the, put-ting on the, put-ting on the brakes! Pru-dence would sug-gest

f cresc. ff

put-ting on the, put-ting on the, put-ting on the brakes! Pru-dence would sug-gest

f cresc. ff

put-ting on the, put-ting on the, put-ting on the brakes! Pru-dence would sug-gest

117

that we, that we start put-ting on the brakes!

that we, that we start put-ting on the brakes!

that we, that we start put-ting on the brakes!

that we, that we start put-ting on the brakes!

Piano

122

ff

p

126

cresc. molto

130

ff ppp

VI - Why Should I Bear the Blame?

Text: J. M. Coetzee

Bitterly and tenderly,  c. 104-108

Piano

p *espressivo*

9

DD

p

Red. *

17

mp

24

Soprano solo

But why should I bear the blame?

p

30

Why should I be ex-pec-ted to rise a-bove my

Red.

The musical score is written for piano and soprano. It begins with a piano introduction in 2/4 time, marked 'Bitterly and tenderly, c. 104-108'. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *p* and *espressivo*. The score is divided into systems. The first system (measures 1-8) includes a 'DD' (Dolby Digital) logo. The second system (measures 9-16) includes a 'Red.' (Reduced) marking and an asterisk. The third system (measures 17-23) includes a 'mp' (mezzo-piano) marking. The fourth system (measures 24-29) is for the Soprano solo, with the lyrics 'But why should I bear the blame?'. The fifth system (measures 30-36) continues the Soprano solo with the lyrics 'Why should I be ex-pec-ted to rise a-bove my'. The piano accompaniment continues throughout, with a 'Red.' marking at the end of the fifth system.

37

times? Is it my do-ing that my

44

times have been so shame-ful? Why should it be left to me? Why

50

should it be left to me to lift my - self, to lift my - self out of this

56

pit of dis - grace? I want to

62

rage, I want to rage, I want to rage a -

f

67

- gainst the men who have cre - a - ted these times.

ff

Red. * *Red.* *

74

Red. *

80 **FF**

I want to ac - cuse them, ac - cuse them of

88

spoil-ing my life. I want to ac-cuse them of spoil-ing my life in the

95

way that a rat or a cock-roach spoils food with - out e-ven eat-ing it, sim- ply

100

by walk-ing o-ver it and snif-fing it and per - form-ing its bod-i - ly

105

func-tions on it.

112

GG

122

p

It is child-ish, I know, to point fing - ers.

p

Red.

129

It is child-ish, I know,

pp

Red.

HH

135

Soprano solo

Sop.

Alto

Ten.

Bass

to blame oth-ers.

pp

I want to re- deem my-

pp

I want to re- deem my-

pp

I want, I want to re- deem, re-

pp

I want to re- deem my-

142

Sop. *pp* *cresc. poco a poco*
- self, re-deem my-self. I want to re-deem my-self, re-deem, re-

Alto *pp* *cresc. poco a poco*
- self. I want to re-deem my-self, re-deem, re-

Ten. *pp* *cresc. poco a poco* *div.*
- deem my-self. I want to re-deem my self, re-deem, re-

Bass *pp* *cresc. poco a poco*
- self. I want to re-deem my self, re-deem, re-deem my-

Piano *pp* *cresc. poco a poco*

149

Soprano solo

Sop. *div.* *f* *unis. p*
I want to re-deem, to re-

Alto *div.* *f* *unis. p*
-deem my-self. nn

Ten. *f* *unis. p*
-deem my-self. nn

Bass *div. f* *unis. p*
- self, my-self. nn

Piano *f* *p*
The piano accompaniment features triplets and a dynamic shift from *f* to *p*.

156 Slightly slower, ♩ c. 96

deem my - self. but am

mm

mm

mm

mm

sf *p*

162

Soprano solo

full of con - fu-sion a - bout how to do it. *rall.*

VII - The Ice Caps Are Melting

Text: Bill McKibben

Icily taut, c. 88

Sop. *ppp* The icecaps are melt-ing. The gla - ciers are

Alto *ppp* mm mm

Ten. *ppp* mm mm

Bass *ppp* mm mm

ppp *whispered* Too hot Too

9

thin - ing. The o - ceans are ris - ing. The wild fires are rag - ing. The spe - cies are

(mm) mm The wild fires are rag - ing. The spe - cies are

(mm) mm nn mm

(mm) mm nn mm

hot *ppp* sh too

pp

dy - ing. The way we are liv-ing can - not go on. Busi-ness as u-su-al

pp

dy - ing. The way we are liv-ing can - not go on. Busi-ness as u-su-al

pp

The way we are liv-ing can - not go on. Busi-ness as u-su-al

pp

nn Busi-ness as u-su-al

hot too hot sh too hot

ppp

leads, di - rect-ly and quick-ly, to ca-tas - tro - phe. Busi - ness as us - u-al

div.

leads, di - rect-ly and quick-ly, to ca-tas - tro - phe. Busi - ness as us - u-al

leads, di - rect-ly and quick-ly, to ca-tas - tro - phe. Busi - ness as us-u - al can

leads, di - rect-ly and quick-ly, to ca-tas - tro - phe. Busi - ness as us - u-al

too cold sss

31

pp

can - not go on, and what can-not go on, comes to an end.

pp

unis. can - not go on, and what can-not go on, comes to an end.

pp

not go on, and what can-not go on, comes to an end.

pp

can - not go on, and what can-not go on, comes to an end.

too hot

pp

sss sh

39 JJ

Sop.

unvoiced pp

unvoiced pp

hot

Too

Text: Alex Perry

Alto

p

Farm-lands turn to des-ert, and fami-lies must flee. Too man-y peo-ple in a

Ten.

p

Farm-lands turn to des-ert, and fami- lies must flee. Too man-y peo-ple in a

unvoiced pp

fffff

unvoiced pp

fffff

Bass

ppp

Musical score for page 45, featuring vocal and piano parts. The score includes lyrics and performance markings.

Vocal Part (Soprano/Alto):

- Lyrics: hot, poor, shrink-ing land. It's not hard to start a fight in a place like that. It's not
- Performance markings: *pp* (pianissimo), *div.* (divisi), *unis.* (unison).

Piano Part (Left Hand):

- Lyrics: hot, poor, shrink-ing land. in a place like that. It's not
- Performance markings: *pp* (pianissimo), *div.* (divisi), *unis.* (unison).

Piano Part (Right Hand):

- Performance markings: *pp* (pianissimo), *fffff* (fortissimo), *sssss* (sustained).

wet dry hot cold
 too too too too too
 hard to start a fight in a crowd-ed, hot, shrink-ing land.
 hard to start a fight in a crowd-ed, hot, shrink-ing land.
 sssss p sssss sh
 sssss ppp

Detailed description: This musical score is for page 51 of a piece. It features a vocal line and a piano accompaniment. The vocal line includes lyrics: 'wet dry hot cold', 'too too too too too', 'hard to start a fight in a crowd-ed, hot, shrink-ing land.', and 'hard to start a fight in a crowd-ed, hot, shrink-ing land.'. The piano part includes markings like 'sssss' and 'ppp'. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The piano part has a complex, arpeggiated texture in the right hand and a more rhythmic, chordal texture in the left hand. The vocal line is in a soprano or alto range, with some notes marked with accents and dynamic markings like 'p' (piano).

Musical score for page 57, featuring vocal and piano parts. The score includes lyrics and performance markings.

Vocal Part (Soprano):

- Lyrics: wet, dry, much, lit-tle, late, soon, hot
- Performance markings: *p*, *unvoiced*, *unvoiced wet*

Vocal Part (Alto):

- Lyrics: too, too, too, too, too, too
- Performance markings: *p*, *unvoiced*

Vocal Part (Tenor):

- Lyrics: dry, lit - tle, too lit-tle, too late
- Performance markings: *p*, *unvoiced*

Piano Part (Right Hand):

- Lyrics: much, late, sh
- Performance markings: *fffff*, *sssss*, *sssss*

Piano Part (Left Hand):

- Lyrics: too lit-tle too, late
- Performance markings: *fffff*, *sssss*, *sssss*, *p*

Bottom Section:

- Lyrics: too lit-tle too, late
- Performance markings: *p*, *Red.*, *Red.*

Explanatory note about the alto parts, mm. 63-88:

Each sound event is performed by only one person. There are 79 sound events in the upper alto part. These events should be divided (as equally as possible) among the different singers in the section. Similarly, the 73 sound events in the lower alto part should be divided among the singers in that section. The sound events are numbered in the score.

Try to perform each sound event somewhere within the measure in which it is notated. To the extent that it is possible, try to preserve the order of events presented in the score (i.e., the events within the frame of a single measure should unfold from left to right). The exact placement of each sound event is not important. Avoid having the sound events coincide with the beat and avoid creating any sense of regular pulse in the sound events.

All sounds are unvoiced, though "shadow" vowels are indicated for some sounds. The consonants should be performed forcefully. The sounds are all derived from the word "catastrophe".

k' - a quick burst of sound that is not sustained, the shadow vowel is a schwa

t' - a quick burst of sound that is not sustained; the shadow vowel is a schwa

k't' - two quick bursts of sound that are not sustained; elide the two sounds as closely as possible; the shadow vowels are both schwas

k'ta - two quick bursts of sound that are not sustained; elide the two sounds as closely as possible, the first

shadow vowel is a schwa, the second is "a", as in "cat"

sss - hiss, performers should vary the length and articulation

tr' - a quick burst of sound that is not sustained; use a flipped 'r', the shadow vowel is a schwa

fee - vowel is "ee" as in "fee", performers should vary the length and articulation

k'k' - a quick burst of sound which is not sustained; elide the two sounds as closely as possible, both shadow vowels are schwas

ta - a quick burst of sound that is not sustained; the shadow vowel is "a", as in "cat"

In the upper alto part in m. 82, the final sound event is the word 'catastrophe'; it should be spit out as rapidly as possible

63 **1**

cresc. poco a poco *mp*

Sop. cold wet dry much lit-tle late soon hot

cresc. poco a poco *mp*

too too too too too too too

Alto *p* ① k' ② k' ③ t' ④ k't' ⑤ k'ta ⑥ tr'

See explanatory note at the top of this page.

p t' k' k't' sssss sssss

Ten. hot hot cold

too too too

mp

Bass ffffff sssss ffffff sssss ffffff

fffff sh sh

pp

84

Red. Red. Red.

cold wet dry much lit - tle late soon hot cold wet
 too too too too too too too too too too
 k'ta sssss tr' k'ta tr' k' k'ta sssss
 k' k'ta tr' tr' sssss fee k' k'ta tr' tr'
 wet dry much lit-tle
 too too too
 sssss sssss sh
 sssss sh
pp sempre
 Red. Red.

Musical score for page 69, featuring vocal and piano parts. The score includes lyrics and performance markings such as *mf*, *p*, *mp*, *pp sempre*, and *Red.* (Reduction). The piano part includes trills (tr') and sibilant sounds (sssss). The vocal part includes lyrics like "cold", "wet", "dry", "much", "lit - tle", "late", "soon", "hot", "cold", "wet", "too", "k'ta", "tr'", "fee", "sh", and "Red.".

dry much lit-tle late soon hot cold wet dry

too too too too too too too too too too

tr' k' ta sssss k'ta tr' fee k' k'ta tr' k'ta

tr' t' k'ta *cresc.* tr' fee fee k' k'ta sssss *mf* tr'

late soon lit-tle late *mf* much

too too too too too

speech song p *gliss.* *sim.*

Busi-ness as u-su-al can - not

sh Busi-ness as u-su-al can - not

sempre pp

cresc. poco a poco

much lit-tle late soon too cold too dry too cold

cresc. poco a poco

too too too too, too hot too wet too hot too

cresc. poco a poco

tr' k'ta sssss tr' k'ta tr' fee tr' k' k'ta ta

cresc. poco a poco

sssss fee k'k' tr' tr' sssss fee fee k' ta k' sssss

soon hot cold wet dry hot

too too too too too too too

mp

go on nn Busi- ness as u-su -

mp

go on nn Busi - ness as u-su - al

too dry too dry too dry too hot too hot, too ha, ha, ha, *f* *3*
 wet too hot too hot too hot too hot, too hot, too hot *f*
 k'ta tr' k'ta ta fee k' k'ta tr' catastrophe ta ta tr' tr' k'
 sssss k'ta sssss fee k' k'ta sssss fee k' k' sssss fee fee
 cold wet dry too hot, too hot, too hot, too hot, too hot *f*
 too too too hot *mp* *speech song* *gliss.* *sim.*
 - al can - not go on. *unvoiced* too hot, too ha, ha, ha, *f* *3*
 can- not go on. *mf* *unvoiced* too hot, too hot, too hot, too hot *f*
 - al can - not go on. too hot, too hot, too hot, too hot

hot ha, ha, ha, hot ha, ha, ha,

ha, ha, ha, hot ha, ha, ha, hot

mf (51) (52) (53) (54) (55) (56) (57) (58) (59) *cresc.* (60) (61) (62)

mf (51) (52) (53) (54) (55) (56) (57) (58) (59) *cresc.* (60) (61)

k'ta tr' tr' sssss f' k' k'ta tr' ssss fee k'ta k'

k'ta sssss tr' *mp* k'ta tr' k' sssss k'ta tr' k' sssss

speech song *gliss.* *sim.*

Busi-ness as u-su - al can - not go

u - su - al can - nn not go on

ha, ha, ha, hot ha, ha, ha, hot

ha, ha, ha, ha, ha, ha, hot ha, ha, ha,

Musical score for page 86, featuring vocal and piano parts. The score includes lyrics and musical notations such as triplets, dynamics, and articulation marks.

Vocal Parts:

- Top Vocal:** ha, ha, ha, hot (triplet), sssss, sssss (mf).
- Second Vocal:** ha, ha, ha,, hot (triplet), hot (f).
- Third Vocal:** k'ta tr' k' sssss f' f' k'k' k'ta sssss tr' sssss fee (measures 63-74).
- Fourth Vocal:** k' sssss mp f' k'ta tr' k' k' t' k'ta sssss tr' tr' (measures 62-73).

Piano Parts:

- Right Hand:** on. Busi - ness mp as u - su - al can - not go on. (cresc. markings).
- Left Hand:** nn Busi - ness as u - su - al can-not go (cresc. markings).
- Bottom Bass:** ha, ha, ha, ha, ha, ha, hot (triplets), sssss.
- Bottom Bass:** ha, ha, ha, hot (triplet), sssss.
- Bottom Bass:** poco cresc. (measures 63-74).

91

Musical score for page 91, featuring piano and vocal staves. The score includes lyrics and performance markings such as *mf*, *speech song*, *gliss.*, *cresc.*, and *sung*.

Piano part (top staves):

- Staff 1: *mf* 3 *gliss.* *speech song* Busi-ness as you,
- Staff 2: *mf* *speech song* *gliss.* Busi - ness,
- Staff 3: *mf* *cresc.* 3 busi - ness as
- Staff 4: busi-ness, busi-ness as you,
- Staff 5: Busi-ness, busi-ness, busi-ness, busi-ness,
- Staff 6: Busi-ness as u - su - al, busi-ness as u - su - al,

Vocal part (bottom staves):

- Staff 7: *mf* *sung* you can - not help
- Staff 8: tide, you can - not help 3

93 **4**

mf cresc.

sim. busi - ness, busi-ness as you, busi - ness,

mf cresc.

sim. busi-ness as you, busi - ness,

u - su - al, busi-ness, busi-ness as

mf cresc.

busi-ness as u - su - al, busi-ness as u - su-al,

mf cresc.

busi-ness as u-su - al, busi-ness as u - su - al,

sung mf

The sound

unis.

hear - ing it. The sound

poco cresc.

mp

Musical score for page 95, featuring vocal and piano parts. The score includes lyrics and musical notation with various dynamics and articulations.

Vocal Part (Soprano/Alto):

- Lyrics: busi-ness as u - su - al, busi - ness, busi - ness as
- Lyrics: busi-ness as u - su - al, busi-ness as u - su - al, busi - ness,
- Lyrics: u - su - al, busi-ness as u - su - al, busi - ness as busi-ness, as
- Lyrics: busi-ness as u - su - al, busi-ness as busi - ness, as busi-ness as
- Lyrics: busi-ness, *sung* you can
- Lyrics: of the ris - ing tide, you can
- Lyrics: of the ris - ing tide, you can

Piano Part:

- Accompanying the vocal lines with triplets and crescendos.
- Lyrics: u - su - al, busi-ness as u - su - al, busi - ness as busi-ness, as
- Lyrics: busi-ness as u - su - al, busi-ness as busi - ness, as busi-ness as
- Lyrics: busi-ness, *sung* you can
- Lyrics: of the ris - ing tide, you can
- Lyrics: of the ris - ing tide, you can

Dynamic Markings: *f* (forte), *cresc.* (crescendo), *mf* (mezzo-forte).

Articulations: *3* (triplet), *sung* (indicating a sung passage).

97

Sop.

u - su - al, busi-ness as u-su-al, busi ness as busi-ness, as busi-ness as

Alto

busi-ness as u - su - al, busi ness. *sung* *f* The sound of

Ten.

unis. u - su - al, busi-ness. *sung* *f* The sound of

Bass

not help hear - ing it. *f* The sound of

not help hear - ing it. The sound of

poco cresc. *mf*

Detailed description of the musical score: The score is for measures 97-100. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'u - su - al, busi-ness as u-su-al, busi ness as busi-ness, as busi-ness as busi-ness as u - su - al, busi ness. The sound of' and 'u - su - al, busi-ness. The sound of' and 'not help hear - ing it. The sound of'. The piano accompaniment features triplets and dynamic markings like 'poco cresc.' and 'mf'. The key signature has one sharp (F#) and the time signature is 4/4.

99

Sop. *f* *sung* busi-ness, as busi-ness, as us-su - al. you can-not help

Alto *unis.* *f* *sung* busi-ness as u - su - al, busi-ness. you can-not help

Ten. the ris - ing tide, you can-not help

Bass the ris - ing tide, you can-not help

101 *unis.* **5** *cresc.*

Sop. hear - ing it. The sound of the ris - ing tide, you can - not help

Alto *cresc.* hear - ing it. The sound of the ris - ing tide, you can - not help

Ten. *cresc.* hear - ing it. The sound of the ris - ing tide, you can - not help

Bass *cresc.* hear - ing it. The sound of the ris - ing tide, you can - not help

104

piu f

hear - ing it. The sound of the ris - ing tide, you can-not help hear - ing it.

piu f

hear - ing it. The sound of the ris - ing tide, you can-not help hear - ing

piu f

hear - ing it. The sound of the ris - ing tide, you can-not help hear - ing

piu f

hear - ing it. The sound of the ris - ing tide, you can-not help hear - ing

ff *cresc. al fine*

107

ff

The sound of the ris - ing tide.

ff

it. The sound of the ris - ing tide.

ff

it. The sound of the ris - ing tide.

ff

it. The sound of the ris - ing tide.

ff

The sound of the ris - ing tide.

ff


The sound of the ris - ing tide.

VIII - The Question

With intensity,  c. 52

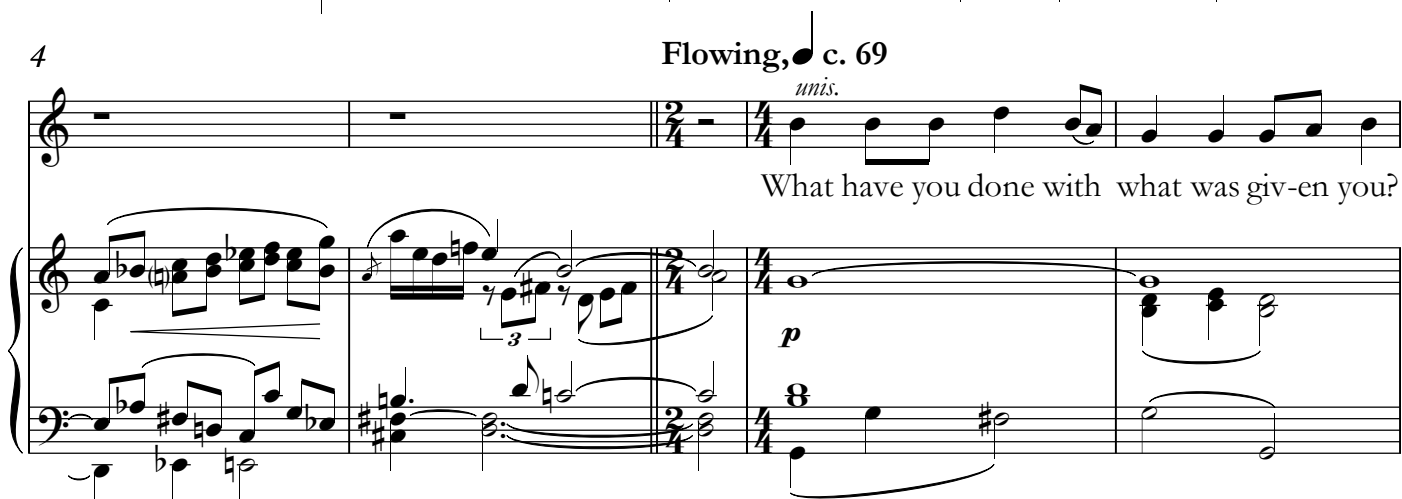
Children's choir



4 Flowing,  c. 69

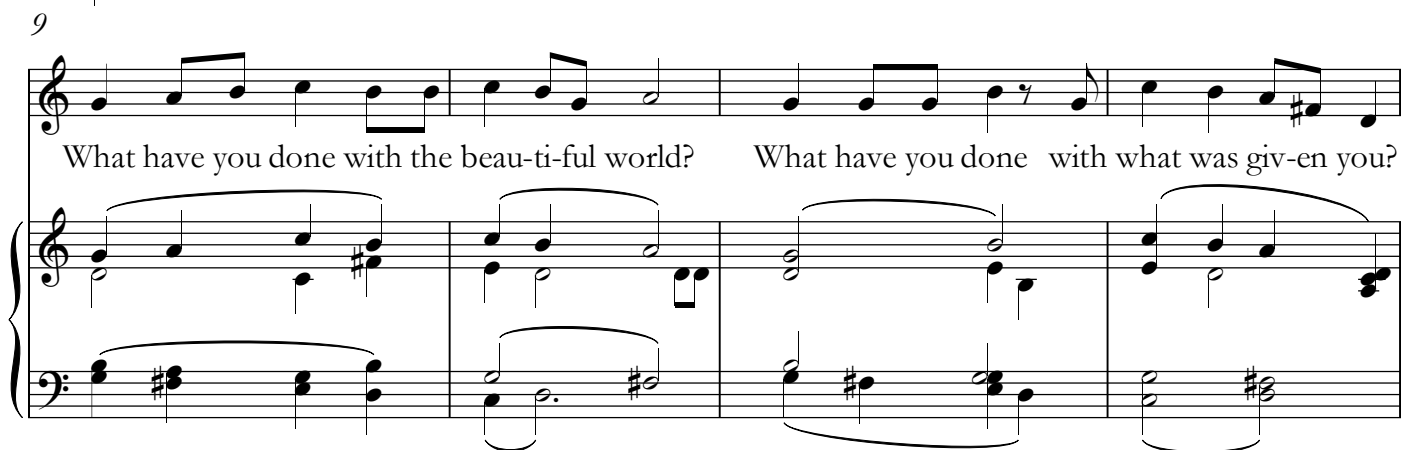
unis.

What have you done with what was giv-en you?



9

What have you done with the beau-ti-ful world? What have you done with what was giv-en you?



13

What have you done with the blue, with the blue, beau-ti-ful world?



Children's
choir



What have you done with what was giv-en you? What have you done with the

Sop.



What have you done with what was giv-en you? What have you done with the

Alto



What have you done with what was giv-en you? What have you done with the

Ten.



What have you done with what was giv-en you? What have you done with the

Bass



What have you done with what was giv-en you? What have you done with the



20



beau - ti - ful world? What have you done with what was giv-en you?



beau - ti - ful world? What have you done with what was giv-en you?



beau - ti - ful world? What have you done with what was giv-en you?



beau - ti - ful world? What have you done with what was giv-en you?



beau - ti - ful world? What have you done with what was giv-en you?



What have you done with the blue, with the blue, with the blue, beau-ti-ful

What have you done with the blue, with the blue, beau-ti-ful

What have you done with the blue, with the blue, with the blue, beau-ti-ful

What have you done with the blue, with the blue, beau-ti-ful

What have you done with the blue, with the blue, with the blue, beau-ti-ful

MM

world, with the world?

world? *mp* What have we done with the cold salt sea?

world, with the world? *mp* What have we done with the cold salt sea?

world, with the world?

world? *mp*

29

Sop. Wa - ters grow warm - er and a-cid lev-els rise. And the plank - ton with-in, the

Alto Wa - ters grow warm - er and a-cid lev-els rise. And the plank - ton with-in, the

32

plank-ton are dy-ing, plank-ton on which all of life re-lies. What will fish eat and

plank-ton are dy-ing, plank-ton on which all of life re-lies. What will fish eat?

poco rit. *a tempo* *espressivo*

poco rit. *a tempo* *espressivo*

poco rit. *a tempo* *pp*

36

what will we breathe when the plank-ton swarms are gone?

What will we breathe when the plank-ton swarms are gone?

poco rit. *a tempo*

poco rit. *a tempo*

poco rit. *a tempo* *p*

Children's
choir

Sop.

Alto

Ten.

Bass

What have you done with what was giv-en you?

What have you done with what was giv-en you?

What have you done with what was giv-en you?

What have you done with what was giv-en you?

What have you done with what was giv-en you?

What have you done with the beau - ti - ful world?

What have you done with

What have you done with the beau - ti - ful world?

What have you done with

What have you done with the beau - ti - ful world?

What have you done with

What have you done with the beau - ti - ful world?

What have you done with

What have you done with the beau - ti - ful world?

What have you done with

48

what was giv-en you? What have you done with the blue, with the blue, with the

what was giv-en you? What have you done with the blue, with the

what was giv-en you? What have you done with the blue, with the blue, with the

what was giv-en you? What have you done with the blue, with the blue, with the

what was giv-en you? What have you done with the blue, with the blue, with the

52

blue, with the blue, beau-ti-ful world, with the world?

blue, with the blue, beau-ti-ful world?

blue, with the blue, beau-ti-ful world, with the world?

blue, with the blue, beau-ti-ful world, with the world?

blue, with the blue, beau-ti-ful world?

56

Piano

cresc.

59 **00** Text: Leviticus: XXVI: 19-20

Baritone solo

Ten.

Bass

Piano

f

mp

mp

ff

f

mp

f

And I will break the pride of your pow-er, and I will

Di-es i-rae, di-es il-la, Di-es i-rae, di-es il-la,

Di-es i-rae, di-es il-la, Di-es i-rae, di-es il-la,

64

make your heav - ens like i - ron. I will break the pride

Di-es i-rae, di-es il-la, sol-vet saec-lum in fa - vil-la. Di-es i-rae, di - es

Di-es i-rae, di-es il-la, sol-vet saec-lum in fa - vil-la. Di-es i-rae, di - es

mp

f

mp

of your pow - er, I will make your earth like bronze.

i - rae, di - es il - la, sol - vet saec-lum in fa - vil-la.

i - rae, di - es il - la, sol - vet saec-lum in fa - vil-la.

f *mp* *f*

Baritone solo

p

And your strength shall be spent in vain, for your land will not yield its in-crease,

p

PP

Baritone solo

and the trees of the land shall not yield their fruit.

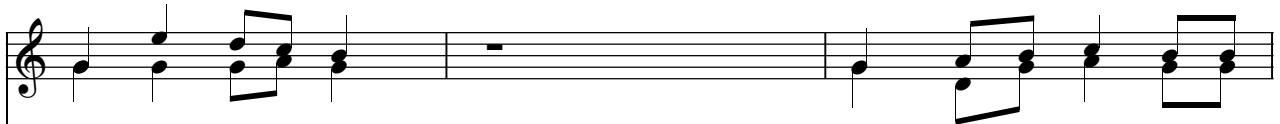
Children's choir

p

What have you done with

p

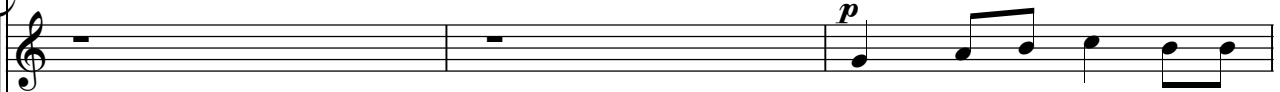
86

Children's
choir

what was giv-en you?

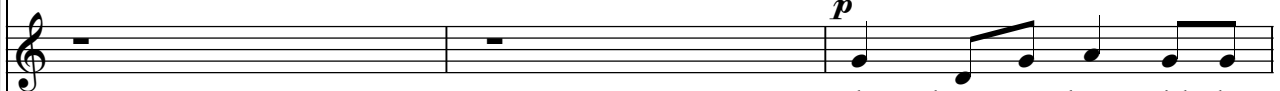
What have you done with the

Sop.



What have you done with the

Alto



What have you done with the

Ten.

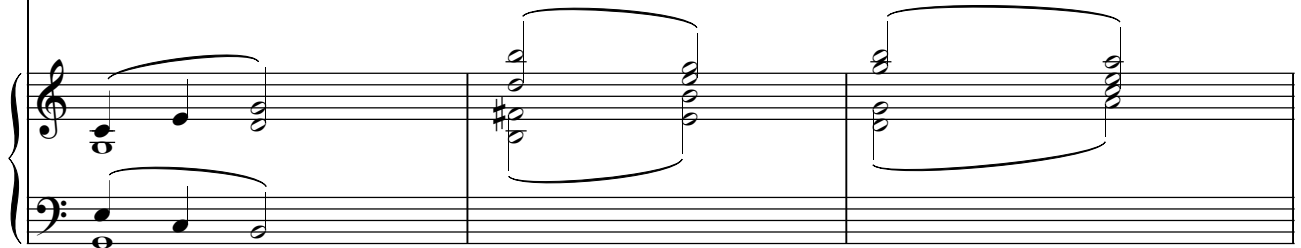


What have you done with what was giv-en you?

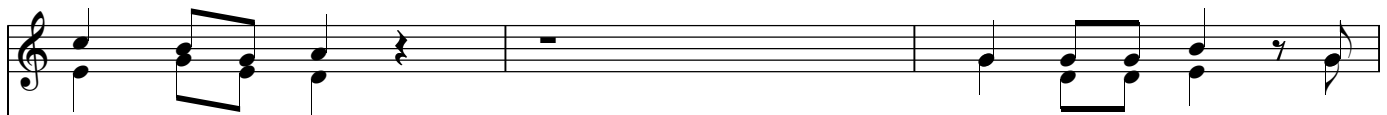
Bass



What have you done with what was giv-en you?

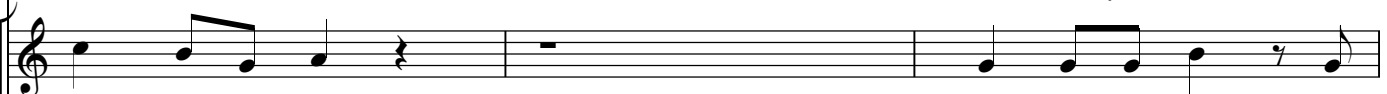


89



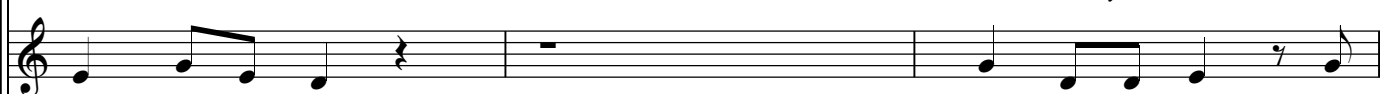
beau - ti - ful world?

What have you done with



beau - ti - ful world?

What have you done with



beau - ti - ful world?

What have you done with



What have you done with the beau - ti - ful world?

What have you done with



What have you done with the beau - ti - ful world?

What have you done with



what was giv-en you? What have you done? What have you done?

what was giv-en you? What have you done? What have you done?

what was giv-en you? What have you done? What have you done?

what was giv-en you? What have you

what was giv-en you? What have you

p

p

p

p

p

p What have you done? What have you done with the world? What have you

p What have you done? What have you done with the world? What have you

p What have you done? What have you done with the world? What have you

done? What have you done? What have you done?

done? What have you done? What have you done?

done? What have you done with the world?

done? What have you done with the world?

done? What have you done with the world?

What have you done with the beau - ti-ful world?

What have you done with the world?

pp

Red. **QQ** *

102

Piano

mp cantabile

mf

107

f

p

pp

113

rall.

Text: David Orr

IX - Hope Is A Verb

Smoothly, ♩ c. 66 *pp*

Sop. *pp* Hope is a verb. Hope is a verb. Hope is a verb. *p*

Alto *pp* Hope is a verb. Hope is a verb. Hope is a verb. *p*

Ten. *pp* Hope is a verb. Hope is a verb. Hope is a verb. *p*

Bass *pp* Hope is a verb. Hope is a verb. Hope is a verb. *p*

p *pp* *p*

10 *mp* *mf* *mf*

Hope is a verb with its sleeves rolled up. Hope is a verb with its sleeves rolled up.

mp *mf* *mf*

Hope is a verb with its sleeves rolled up. Hope is a verb with its sleeves rolled up.

mp *mf* *mf*

Hope is a verb with its sleeves rolled up. Hope is a verb with its sleeves rolled up.

mp *mf* *mf*

Hope is a verb with its sleeves rolled up. Hope is a verb with its sleeves rolled up.

mp *mf* *mf*

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14 *f* **RR** *p*

Hope is a verb. Hope is pa-tient. Hope is not

Hope is a verb. Hope is pa-tient. Hope is not

Hope is a verb. Hope is pa-tient. Hope is not pas-sive.

Hope is a verb. Hope is pa-tient. Hope is not pas-sive.

18 *mp*

pas-sive. Hope is stead-y and com-pe-tent and brave. Hope is a

pas-sive. Hope is stead-y and com-pe-tent and brave. Hope is a

Hope is stead-y and com-pe-tent and brave. Hope is a

Hope is stead-y and com-pe-tent and brave. Hope is a

21

verb with its sleeves rolled up. Hope is *cresc.* prac-ti-cal.

verb with its sleeves rolled up. Hope is *cresc.* prac-ti-cal.

verb with its sleeves rolled up. Hope re-qui-res cour-age. Hope is a

verb with its sleeves rolled up. Hope re-qui-res cour-age. *cresc.* Hope is a

mp *cresc.* *mp*

24

Hope is not pas-sive. Hope re-qui-res skill. And hope, hope is

Hope is not pas-sive. Hope re-qui-res skill. And hope, hope is

dis-ci-pline. Hope is pa-tient. And hope, hope is

dis-ci-pline. Hope is pa-tient. And hope, hope is

f *f* *f* *f*

27 **SS**

some - thing we do. And with hope we can cre -

some - thing we do. And with hope we can cre -

some - thing we do. Hope can cre-ate the

some - thing we do. Hope can cre-ate the

ate, cre - ate gyres of pos-i - tive change, and that

ate, cre - ate gyres of pos-i - tive change, and that

gyres of change, the gyres of change, gyres of change, and that

gyres of change, the gyres of change, gyres of change, and that

113

36

pp *espress.*

change that change, can re - deem the earth.

pp *espress.*

change, that change can re - deem the earth.

pp *espress.* *p*

change, and that change can re - deem the earth. And that

pp *espress.* *p*

change, that change, that change can re - deem the earth. And that

41

p *attacca*

And that change, that change can re - deem the earth.

p *attacca*

And that change, that change can re - deem the earth.

p *attacca*

change, that change can re - deem the earth.

p *attacca*

change, that change can re - deem the earth.

X - Nothing That Is Worth Doing

Text: Reinhold Niebuhr

Spacious, ♩ c. 50

p
very simply and unforced

Soprano solo
Noth-ing, noth-ing that is worth do-ing,

pp
Noth-ing, noth-ing that is worth do - ing, (ng)

p
Alto
oo

p
Ten.
8 oo

p
Bass
oo

The musical score is for a choral setting of the text 'X - Nothing That Is Worth Doing' by Reinhold Niebuhr. It is in 4/4 time and features five vocal parts: Soprano solo, Soprano (Sop.), Alto, Tenor (Ten.), and Bass, along with a piano accompaniment. The tempo is marked 'Spacious, ♩ c. 50' and the dynamics are 'p' (piano) and 'pp' (pianissimo). The Soprano solo part begins with a melodic line, followed by the Soprano and Alto parts. The Tenor and Bass parts provide harmonic support with sustained notes. The piano accompaniment features a simple harmonic structure in the right hand and a more active bass line in the left hand.

noth-ing that is worth do-ing can be a-chieved, a-chieved in our life-time.

noth-ing that is worth do-ing can be a-chieved, a-chieved in our life-time.

oo oo

8 oo oo

oo oo

8

Noth-ing that is worth do-ing can be a-chieved, a-chieved in our life-time.

Noth-ing that is worth do-ing can be a-chieved, a-chieved in our life-time.

oo oo

8 oo oo

oo oo

unis.

oo

TT

11 *mf*

Children's choir

There - fore we must be saved by hope. There - fore we must be saved

Soprano solo

There - fore we must be saved by hope. There - fore we must be

Sop. *mf*

There - fore we must be saved by hope. There - fore we must be

Alto *mf*

There - fore we must be saved by hope. There - fore we must be saved

Ten. *mf*

There - fore we must be saved by hope. There - fore we must be

Bass *mf*

There - fore we must be saved by hope. There - fore we must be

mf

14 saved by love. **p** **UU**

by love.

saved by love. Noth-ing, noth-ing we

saved by love. Noth-ing, noth-ing we

by love. Noth-ing we do, no,

saved by love. Noth - ing, noth - ing we

saved by love. Noth - ing, noth - ing we

Soprano solo
do, how - ev - er vir - tu ous, can be ac-com-plished,

Sop.
do, how - ev - er vir - tu ous, can be ac-com-plished, *unis.*

Alto
noth-ing we do, how - ev - er vir - tu ous, can be

Ten.
do, how - ev - er vir - tu ous, can be ac-com-plished,

Bass
do, how - ev - er vir - tu ous, can be ac-com-

p

mp
ac - com - plished a - lone. Noth-ing we do, how ev - er vir - tu - ous,

mp
ac - com - plished a - lone. Noth-ing we do, how ev - er vir - tu - ous,

mp
ac - com - plished a - lone. Noth-ing we do, how ev - er vir - tu - ous,

mp
ac - com - plished a - lone. Noth-ing we do, how ev - er vir - tu - ous,

mp
plished all a - lone. Noth-ing we do, how ev - er vir - tu - ous, can

mp

23 **VV** *mf* we are

Children's choir

Soprano solo

Sop.

Alto

Ten.

Bass

There - fore we are saved, are saved by

can be ac-com- plished a - lone. There - fore we are saved, saved by

can be ac-com- plished a - lone. There - fore we are saved, are saved by

can be ac-com- plished a - lone. There - fore we are saved, are saved by

can be ac-com- plished a - lone. There - fore we are saved, saved by

be ac-com- plished a - lone. There - fore we are saved, saved by

mf

26

mf *p* *p*

Children's choir
love. There - fore we are saved, are saved by faith. There - fore

Soprano solo
love. There - fore we are saved, are saved by faith. There - fore

Baritone solo
love. There - fore we are saved, are saved by faith. There - fore

Sop.
love. There - fore we are saved, are saved by faith. There - fore

Alto
love. There - fore we are saved, are saved by faith. There - fore

Ten.
love. There - fore we are saved, are saved by faith. There - fore

Bass
love. There - fore we are saved, are saved by faith. There - fore

mf *p* *p*

37

Piano

attacca

XI - Holy Earth, Ancient Home

Text: Sarah Metcalf & Geoffrey Hudson

Calmly unstoppable, ♩ c. 69

Piano

The piano introduction is in E major (three sharps) and 4/4 time. It consists of two staves. The right hand starts with a half note E4, followed by a half note G#4, and then a half note B4. The left hand starts with a half note E3, followed by a half note G#3, and then a half note B3. The music is marked 'p' (piano) and has a tempo of 'c. 69'.

The piano accompaniment for measures 6-10 continues the E major harmonic language. The right hand features a series of eighth notes: E4, G#4, B4, A4, G#4, E4. The left hand features a series of eighth notes: E3, G#3, B3, A3, G#3, E3. The music is marked 'p' (piano).

11 **WW**

Children's choir,
Soprano solo,
and audience

Baritone solo

Sop./Alto unis.

Ten./Bass unis.

Ho - ly earth, an - cient home, moth - er of us all,

The vocal and piano accompaniment for measures 11-14. The vocal parts (Children's choir, Soprano solo, Baritone solo, Sop./Alto unis., Ten./Bass unis.) all sing the same melody: a half note E4, a half note G#4, a half note B4, and a half note E4. The piano accompaniment consists of two staves. The right hand features a series of eighth notes: E4, G#4, B4, A4, G#4, E4. The left hand features a series of eighth notes: E3, G#3, B3, A3, G#3, E3. The music is marked 'p' (piano).

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are: "You who grant us all we need, all we need for e - ter - ni - ty."

XXChildren's choir
and audience

Soprano solo

Baritone solo

Sop.

Alto

Ten.

Bass

Children's choir and audience, Soprano solo, Baritone solo, Soprano, Alto, Tenor, and Bass. The key signature is three sharps (F#, C#, G#). The lyrics are: "Ho - ly earth, so vast and small. Hear our pray'r, O hear our".

hear our cry, hear our song of praise.

pray - er, o hear our cry. O hear our pray-er, hear our

hear our cry, hear our song of praise.

hear our cry, hear our song of praise.

hear our cry, hear our song of praise.

hear our cry, hear our song of praise.

hear our cry, hear our song of praise.

hear our cry, hear our song of praise.

The musical score is written for a choir and piano. The key signature is A major (three sharps: F#, C#, G#). The tempo is marked with a '7' (seven). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal parts are arranged in four staves, each with its own lyrics. The lyrics are: 'hear our cry, hear our song of praise.' and 'pray - er, o hear our cry. O hear our pray-er, hear our'. The score is divided into measures by vertical bar lines, and the piano part includes various musical notations such as eighth notes, sixteenth notes, and rests.

Help us mend what has gone a-wry, gone a - wry with the
 cry. Help mend what has gone a-wry. O hear our pray - er,
 Help us mend what has gone a-wry, gone a - wry with the
 Help us mend what has gone a-wry, gone a - wry with the
 Help us mend what has gone a-wry, gone a - wry with the
 Help us mend what has gone a-wry, gone a - wry with the
 Help us mend what has gone a - wry, gone a - wry with the

The musical score is written for a vocal ensemble and piano. The key signature is D major (two sharps). The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "Help us mend what has gone a-wry, gone a - wry with the cry." The piano accompaniment provides harmonic support with chords and moving lines. The score is divided into systems, with the piano part continuing throughout the vocal lines.

f

web of life. Help us learn your wis - er ways. Let us sing,

hear our cry, and help us learn your wis - er ways. Let us sing,

web of life. Help us learn your wis - er ways. Let us sing,

web of life. Help us learn your wis - er ways. Let us sing. Let us

web of life. Help us learn your wis - er ways. Let us sing,

web of life. Help us learn your wis - er ways. Let us sing,

web of life. And help us learn your wis - er ways. Let us sing,

f

The musical score is written for a choir and piano. It consists of six systems of staves. The first five systems each have four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The sixth system has three staves: one for the vocal parts and two for the piano. The key signature is E major (four sharps). The tempo and style are not explicitly marked, but the dynamics include a forte (*f*) marking. The lyrics are: 'web of life. Help us learn your wis - er ways. Let us sing, hear our cry, and help us learn your wis - er ways. Let us sing, web of life. Help us learn your wis - er ways. Let us sing, web of life. Help us learn your wis - er ways. Let us sing. Let us web of life. Help us learn your wis - er ways. Let us sing, web of life. Help us learn your wis - er ways. Let us sing, web of life. And help us learn your wis - er ways. Let us sing,'

all as one, in the great hu-man choir.

all as one, in the great hu-man choir.

all as one, in the great hu-man choir.

all as one, in the great hu-man choir.

sing as one, in the great hu-man choir.

all as one, in the great hu-man choir. Let us sing as

all as one. Let us sing in the great hu-man choir. Let us sing as

all as one, in the great hu-man choir.

p
Blue - green world in a sea of stars, a sea of stars that for - e - ver turns.

p
Blue - green world in a sea of stars, a sea of stars, O ho - ly

p
Blue - green world in a sea of stars, a sea of stars that for - e - ver turns.

unis.
p
Blue - green world in a sea of stars, a sea of stars that for - e - ver turns.

one.
p
one. in a sea of stars, a sea of stars that for - e - ver turns.

one.
p
one. in a sea of stars, a sea of stars that for - e - ver turns. Ho - ly

p
Blue - green world in a sea of stars, a sea of stars that for - e - ver turns. O

Ho - ly earth in this ho - ly gyre. Ho - ly earth, our one pre - cious home.

earth in this ho - ly gyre. Ho - ly earth, our one pre - cious home.

Ho - ly earth in this ho - ly gyre. Ho - ly earth, our one pre - cious home.

Ho - ly earth in this ho - ly gyre. Ho - ly earth, our one pre - cious home.

Ho - ly earth in this ho - ly gyre. Ho - ly earth, ho - ly earth, our one pre - cious home.

earth in this ho - ly gyre. Ho - ly earth, our one pre - cious home.

ho - ly earth in this ho - ly gyre. Ho - ly earth, our one pre - cious home.

The musical score is for a hymn in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics and a piano accompaniment. The lyrics are: 'Ho - ly earth in this ho - ly gyre. Ho - ly earth, our one pre - cious home.' The score is arranged for a choir or solo voice with piano accompaniment. The piano part consists of a right hand with chords and a left hand with a simple bass line. The tempo is marked with a common time signature (C) and a key signature of one sharp (F#).

This musical score is for page 43 and is written in A major, indicated by four sharps (F#, C#, G#, D#) in the key signature. The score consists of eight staves. The first seven staves are vocal parts, each with the lyrics "A - - men." written below the notes. The eighth staff is a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor 1, Tenor 2) and two Bass parts. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, particularly in the right hand, and sustained chords in the left hand. The piece concludes with a double bar line.

