

LEN YOUNG

EARTH SONG

VOCAL SCORE

EARTH SONG



was written between 28th July and 7th September 1996 and is dedicated to:

Newcastle Choral Society

with thanks for 21 years of challenging, exciting and enjoyable music making

Durham Sinfonia Orchestra

Micaela Haslam - Soprano

Members of Sine Nomine

The first movement is a tribute to Michael Clark in memory of many successful literary and musical collaborations

The texts may be likened to the life-progress of the soul itself: it starts at the time of cold and darkness and proceeds through the many seasons of life until it reaches fruitful maturity. When we have "made our soul" we pass into the winter of life that our world calls death, but this time with the fruits of our soul thick upon us. (extract from *A Celtic Devotional* by Caitlen Matthews)

I hope the music captures the many experiences and moods which might be encountered on this journey.

Le Jones
9th September '96



Earth Song - Len Young

1. Creation - Michael Clark

Before - the darkness -
Out of breathing - darkness -
Breathing - time begins

Feel - the darkness flow -
Melting - to mist - over water -
And beyond - the tree

Green shadowed - columns -
Uphrust - entwining - root fast -
Still arching - sky held

Over the wind - rain -
A confusion of branches -
But the trees - bending

Earth peoples - they learn

2. Song of Samhain (Winter) - Celtic

I am the hallow-tide of all souls passing,
I am the bright releaser of all pain,
I am the quickener of the fallen seed-case,
I am the glance of snow, the strike of rain.
I am the hollow of the winter twilight,
I am the hearth-fire and the welcome bread,
I am the curtained awning of the pillow,
I am the unending wisdom's golden thread

3. Old Indian Saying

When you were born, you cried and the world rejoiced.
Live your life in such a manner that when you die the world cries and you rejoice.

4. Song of Imbolc (Spring) - Celtic*

I am the unopened bud, and I the blossom,
I am the lifeforce gathering to a crest,
I am the still companion of the silence,
I am the farflung seeker of the quest.
I am the daughter gathering in wisdom,
I am the son whose questions never cease,
I am the dawn-light searching out glad justice,
I am the centre where all souls find peace.

5. The Pheasant *Aztec - Nezahualcoyotl*

A beautiful pheasant sings
over the flowers
and his songs unleash
the lord of the world.

Only his own kind answer him.

Your heart is a book of paintings, singer,
you came to sing and sound your drum.

It's simply that in spring
you make men happy.

6. Song of Beltane (Summer) - *Celtic**

I am the calm, I am the quickening,
I am the intoxication and the force,
I am the silence, I am the singer,
I am the stallion galloping to its source.
I am the bright pavilion and the feasting,
I am the wedding couple and the bed,
I am the morning chorus and the heartbeat,
I am the goal to which all paths are led.

7. Dialogue - *Aztec*

I am come
from the ocean
waves
where water is dyed
with the morning.

(I am just
a singer.
My heart
is a flower!
I offer - my song.)

I am from the rainland,
come to please the deity!

(I am just
a singer.
My heart
is a flower!
I offer - my song.)

8. Old Chinese Rhythmic Proverb

No lake is so still but that it has its wave,
No circle so perfect but that it has its blur,
I would change things for you if I could,
As I can't you must take them as they are.

9. Song of Lughnasadh (Autumn) - Celtic*

I am the sovereign splendour of creation,
I am the fountain in the courts of bliss,
I am the bright surrender of the willpower,
I am the watchful guardian and the kiss.
I am the many-coloured landscape,
I am the transmigration of the geese,
I am the burnished glory of the breastplate,
I am the harbour where all strivings cease.

10. Navaho Creation Chant of Changing Women

It is lovely indeed, it is lovely indeed ...
I, I am the spirit within the earth;
The bodily strength of the earth is my strength;
The thoughts of the earth are my thoughts;
All that belongs to the earth belongs to me;
I, I am the sacred words of the earth;
It is lovely indeed, it is lovely indeed ...

11. Song of Samhain (Winter) - Celtic * (Repeat - all performers)

I am the hallow-tide of all souls passing,
I am the bright releaser of all pain,
I am the quickener of the fallen seed-case,
I am the glance of snow, the strike of rain.
I am the hollow of the winter twilight,
I am the hearth-fire and the welcome bread,
I am the curtained awning of the pillow,
I am the unending wisdom's golden thread

28th July 1996



*Celtic Poems from *Celtic Devotional* by Caitlin Matthews and used with permission of Godsfield Press

EARTH SONG

1. CREATION

Michael Clark

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Slow and mysterious $\text{♩} = 54$

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked as 'Slow and mysterious' with a metronome marking of 54 quarter notes per minute.

The second system of the musical score continues the composition. It features two staves, treble and bass clef. The melodic line in the upper staff continues with a series of eighth notes, some with grace notes. The lower staff provides a steady accompaniment with chords and a walking bass line. The dynamics remain consistent with the first system.

13 CHORUS

Be - fore, be - fore the dark - ness,

The third system of the musical score is the beginning of the chorus. It features two staves, treble and bass clef. The upper staff contains the vocal line with the lyrics 'Be - fore, be - fore the dark - ness,'. The lower staff provides a harmonic accompaniment. The dynamic is marked as piano (*p*). The music is in the same key signature and time signature as the previous systems.

The fourth system of the musical score continues the chorus. It features two staves, treble and bass clef. The upper staff contains the vocal line, and the lower staff provides a harmonic accompaniment. The music concludes with a final chord in the lower staff.

16
 out of breath - ing, dark - ness, breath - ing.

Musical notation for measures 16-18, vocal line. The melody consists of quarter notes and half notes with lyrics: "out of breath - ing, dark - ness, breath - ing." There are slurs over the phrases "breath - ing" and "breath - ing".

Piano accompaniment for measures 16-18. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

19
 breath - ing, time be - gins

Musical notation for measures 19-22, vocal line. The melody continues with lyrics: "breath - ing, time be - gins". There are slurs over "breath - ing" and "time be - gins". The dynamic marking *mf* is present.

Piano accompaniment for measures 19-22. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords and single notes. Dynamic markings include *pp* and *p*.

23

Musical notation for measures 23-25, vocal line. The vocal line is mostly silent, indicated by rests.

Piano accompaniment for measures 23-25. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords and single notes.

CHORUS

Musical score for the first system of the chorus, measures 26-27. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Feel the dark - ness flow" in measure 26 and "feel the dark - ness flow" in measure 27. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The piano part begins in measure 26 with a dynamic marking of *p*. Both parts have slurs and fingerings (numbered 2) over the notes.

Piano accompaniment for the first system, measures 26-27. It shows the right-hand and left-hand parts of the piano. The right hand has a treble clef and a key signature of one sharp. The left hand has a bass clef. The music is in a simple harmonic style with chords and moving lines.

Musical score for the second system of the chorus, measures 28-29. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are "feel the dark - ness flow" in measure 28 and "feel the dark - ness flow" in measure 29. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The piano part begins in measure 28 with a dynamic marking of *p*. Both parts have slurs and fingerings (numbered 2) over the notes.

Piano accompaniment for the second system, measures 28-29. It shows the right-hand and left-hand parts of the piano. The right hand has a treble clef and a key signature of one sharp. The left hand has a bass clef. The music is in a simple harmonic style with chords and moving lines.

SEMI-CHORUS

30
Feel the dark - ness flow, _____ feel _____ the dark - ness flow _____
p

30
Feel the dark - ness flow, _____
p

Detailed description: This section contains two systems of music. The first system has a vocal line starting at measure 30 with the lyrics 'Feel the dark - ness flow, _____ feel _____ the dark - ness flow _____'. The piano accompaniment is silent. The second system has a vocal line starting at measure 30 with the lyrics 'Feel the dark - ness flow, _____'. The piano accompaniment also starts at measure 30 with the lyrics 'Feel the dark - ness flow, _____'. Both systems feature a melodic line with eighth-note pairs beamed together and marked with a '2' above them. The piano part consists of a simple harmonic accompaniment.

CHORUS

30
_____ feel _____ the dark - ness flow _____
_____ the dark - ness flow _____
_____ feel _____ the dark - ness flow _____ feel _____

30
_____ feel _____ the dark - ness flow _____ feel _____

Detailed description: This section contains two systems of music. The first system has a vocal line starting at measure 30 with the lyrics '_____ feel _____ the dark - ness flow _____'. The piano accompaniment is silent. The second system has a vocal line starting at measure 30 with the lyrics '_____ the dark - ness flow _____'. The piano accompaniment also starts at measure 30 with the lyrics '_____ feel _____ the dark - ness flow _____ feel _____'. Both systems feature a melodic line with eighth-note pairs beamed together and marked with a '2' above them. The piano part consists of a simple harmonic accompaniment.

32 *p* feel the dark - ness flow, the dark - ness flow.

32 *p* Feel the dark - ness flow, feel the dark - ness flow

32 feel the dark - ness flow. feel the dark - ness flow

32 *p* Feel the dark - ness flow,

32 the dark - ness flow.

32

32

32

32 the dark - ness flow.

32

32

2/4

feel the dark - ness flow

the dark - ness flow

feel the dark - ness flow

2/4

mp Melt - ing to mist o - ver wa - ter.

mp Melt - ing to mist ov - er

mp Melt - ing to mist ov - er wa - ter.

2/4

mp Melt - ing to

36 Melt - ing to mist ov - er wa - ter, *mp*

36 *mp* Melt - ing to mist ov - er wa - ter,

36 *mp* Melt - ing to mist ov - er wa - ter,

36 the dark - ness flow. *mp* Melt - ing to mist ov - er wa - ter,

36 and *cresc* be - yond

36 wa - ter, and *cresc* be

36 and *cresc* be - yond

36 mist ov - er wa - ter, and *cresc*

36 *8va*

38 and *cresc* be - yond, the tree

38 and *cresc* be - yond, the

38 and *cresc* be - yond, the tree.

38 and *cresc* be - yond, the tree.

38 the tree.

38 yond the tree.

38 the tree.

38 be yond the tree.

40

tree

the tree,

40

40

42 *mp* Green sha - dowed, green sha - dowed

42 *mp* Green sha - dowed, green sha - dowed

42 *mp* Green sha - dowed, green sha - dowed

42 *mp* Green sha - dowed, green sha - dowed

42 *mp* Green sha - dowed, green sha - dowed co - lumns,

42 *mp* Green sha - dowed, green sha - dowed co - lumns,

42 *mp* Green sha - dowed, green sha - dowed co - lumns,

42 *mp* Green sha - dowed, green sha - dowed co - lumns,

42 *mp* Green sha - dowed, green sha - dowed co - lumns,

42 *mp* Green sha - dowed, green sha - dowed co - lumns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

44
cresc up - - - thrust, up - thrust *f*
 columns,

46, *mf* En - - - twi - - - ning, en - - -

46 *mf* En - - - twi - - - ning, en - - - twi - - -

46 *mf* En - - - twi - - - ning, en - - - twi - - - ning

46 *mf* En - - - twi - - - ning, en - - - twi - - - ning root

46 *mf*

twi - - - ning root fast.

ning root fast.

mf Still arch - - - ing sky

mf Still arch - - - ing sky

mf Still arch - - - ing sky

mf Still arch - - - ing sky

root fast

mf Still arch - - - ing sky

mf Still arch - - - ing sky

mf Still arch - - - ing sky

mf Still arch - - - ing sky

root fast

mf Still arch - - - ing sky

mf Still arch - - - ing sky

mf Still arch - - - ing sky

mf Still arch - - - ing sky

The image displays a musical score for three systems of staves. Each system consists of four staves: three vocal staves (soprano, alto, and tenor) and one piano accompaniment staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo marking is 50. The dynamic marking is *f* (forte). The first two systems show vocal lines with long notes and piano accompaniment with long notes. The third system shows more complex piano accompaniment with sixteenth notes and chords. The word "held." is written below the vocal staves in each system, indicating a sustained note. The piano accompaniment in the third system features a melodic line in the right hand and a bass line in the left hand, with a change in key signature to two sharps (F# and C#) in the second measure.

52 *pp*
Ah

52 *pp*
Ah

52 *pp*
Ah

52 *pp*
Ah

52 *mp*
Ov - er the wind

52 *mp*
Ov - er the wind

52 *mp*
Ov - er the wind

52 *mp*
Ov - er the wind

52 *mp*
Ov - er the wind

52

52

The image displays a musical score for a piano piece, page 16. The score is arranged in two systems of five staves each. The first system contains four staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and one staff for the piano. The second system contains three staves for the string quartet and two staves for the piano. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The piano part is written in a grand staff (treble and bass clefs). The string parts are written in their respective clefs (treble for Violin I and II, alto for Viola, and bass for Cello/Double Bass). The score includes various musical notations such as notes, rests, beams, and slurs, indicating intricate melodic and harmonic textures.

Rehearsal mark 54. Four empty staves (two treble clefs and two bass clefs) are shown, with a key signature of one sharp (F#).

Rehearsal mark 54. The score includes vocal lines with lyrics and piano accompaniment.

Vocal Lines:

- Staff 1 (Soprano): *rain* rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain.
- Staff 2 (Alto): *rain* rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, a con -
- Staff 3 (Tenor): *rain* rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain.
- Staff 4 (Bass): *rain* rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain, rain.

Piano Accompaniment:

- The piano part features a rhythmic accompaniment with eighth-note patterns and chords, often using doublets (indicated by "2" over notes).
- The right hand has a more complex texture with sixteenth-note runs.
- The left hand has a steady eighth-note bass line.
- Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

56
pp
 Ah

56
pp
 Ah

56
pp
 Ah

56
pp
 Ah

56
mf A con - fu - sion of bran -

56
 fu - sion of bran - ches,

56
mf A con - fu - sion of bran -

56
mf A con - fu - sion of bran -

56
 56

57

57

57

57

57

57

ches, but the trees bend

57

57

57

57

57

ches, but the

57

57

57

57

Musical score for guitar and voice. The score is divided into two systems. The first system consists of four staves: three for guitar (treble, middle, and bass clefs) and one for voice. The second system consists of five staves: two for guitar (treble and bass clefs), one for voice, and a grand staff for piano accompaniment.

System 1:

- Guitar 1 (Treble Clef):** *rall*, *mp*, *ben*. Includes a double bar line with a '2' above it.
- Guitar 2 (Middle Clef):** *mp*, *ben*. Includes a double bar line with a '2' above it.
- Guitar 3 (Bass Clef):** *rall*, *mp*, *ben*. Includes a double bar line with a '2' above it.
- Voice:** *mp*, *ben*. Lyrics: "ding". Dynamics: *p*.

System 2:

- Guitar 1 (Treble Clef):** *bend*, *rall*, *ding*. Dynamics: *p*.
- Guitar 2 (Middle Clef):** *ding*. Dynamics: *p*.
- Guitar 3 (Bass Clef):** *rall*, *bend*, *ding*. Dynamics: *p*.
- Voice:** *trees*, *bend*, *ing*. Dynamics: *p*.
- Piano:** Grand staff with complex accompaniment.

SOLO SOPRANO

mp Earth peo-les they learn, *f* earth peo-les they learn.

mp Earth peo-les they learn, *f* earth peo-les they learn.

mp Earth peo-les they learn, *f* earth peo-les they learn.

mp Earth peo-les they learn, *f* earth peo-les they learn.

mp Earth peo-les they learn, *f* earth peo-les they learn.

mp Earth peo-les they learn, *f* earth peo-les they learn.

mp Earth peo-les they learn, *f* earth peo-les they learn.

mp Earth peo-les they learn, *f* earth peo-les they learn.

pp

ATTACCA
SONG OF SAMHAIN

2. SONG OF SAMHAIN (WINTER)

Celtic

$\text{♩} = \text{♩}$ $\text{♩} = 46$

p

1

8

16 CHORUS

16

I am the hal-low tide — of all souls

mp

Mn — Mn —

16

24

24

pas - sing

24

24

6

mf I am the

mp I am the bright — re - lea - ser of all pain,

30

30

mf I am the glance — of snow the strike of — rain

30

6

30

3

30 quick - en - er — of the fal - len seed — case,

Mn

36

mp I am the hol - low of the win - ter twi - light

Mn

Mn

mf I am the

42

mp I am the cur - tained aw - ning of the pil - low,

Mn

hearth fire and the wel - come bread,

49 *p* I am the un - end - ing wis - dom's gold - en

49 *p* I am the un - end - ing wis - dom's gold - en thread.

49 *p* I am the un - end - ing wis - dom's gold - en thread.

49 *p* I am the un - end - ing wis - dom's gold - en thread.

54 thread

3. WHEN YOU WERE BORN



Old Indian Saying

SOLO SOPRANO $\text{♩} = 66$

When you were born, when you were born, you cried, you

78
cried and the world re-joiced, the world re-joiced

84
mp Live your life in such a man-ner that

90
when you die, that when you die the world cries, the

94 *♩ = 80*

world cries, and you re - jice, you re - jice,

con moto

100 *molto rall*

you re - jice, you re - jice, you re - jice, you re - jice.

f

CHORUS + SEMI-CHORUS

You re jice

100 *molto rall*

ATTACCA

4. SONG OF IMBOLC (SPRING)

Celtic

$\text{♩} = 120$

The first system of music consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in 4/4 time and the key signature has two sharps (F# and C#). The tempo is marked as quarter note = 120. The first measure of the vocal lines contains a fermata over a whole note.

The second system of music consists of two staves for piano accompaniment in treble and bass clefs. It continues the accompaniment from the first system, featuring a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

The third system of music consists of two staves for piano accompaniment in treble and bass clefs. It continues the accompaniment from the second system, with similar melodic and rhythmic patterns.

The fourth system of music consists of two staves for piano accompaniment in treble and bass clefs. It continues the accompaniment from the third system, showing some changes in the bass line.

The fifth system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "I am the un - op - ened bud and I the blos - som, / I am the daugh - ter gath - er - ing in wis - dom." The music is in 4/4 time and the key signature has two sharps. The tempo is marked as quarter note = 120.

The sixth system of music consists of two staves for piano accompaniment in treble and bass clefs. It continues the accompaniment from the fifth system, featuring a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

22

I am the life - force gath' - ring to a crest,
 I am the son whose ques - tions ne - ver cease,

22

26

I am the
 I am the

26

31

still com pan - ion of si - lence
 dawn light search - ing out glad just ice,

31

2ND TIME TO CODA

36

I am the far-flung seek-er of the quest
I am the cent-re

36

2ND TIME TO CODA

36

This system contains the first vocal entry and piano accompaniment. The vocal line starts at measure 36 with the lyrics "I am the far-flung seek-er of the quest" and "I am the cent-re". The piano accompaniment features a complex rhythmic pattern with various time signatures (6/8, 2/4, 4/4) and dynamic markings like *ff*.

41

41

This system shows the piano accompaniment for measures 41-46. It continues the rhythmic and harmonic patterns established in the first system, with dynamic markings such as *ff* and *sfz*.

47

47

This system shows the piano accompaniment for measures 47-54. The piano part continues with intricate rhythmic textures and dynamic markings like *ff* and *sfz*.

55

55

55

This system shows the piano accompaniment for measures 55-62. The piano part features a dense texture with many sixteenth notes and dynamic markings like *ff* and *sfz*.

62 CODA *rall*

Where all souls find peace,

mf

62 CODA *rall*

66 *mp*

where all souls find peace,

66

70 *p* all souls find peace. *pp*

ORCHESTRAL INTERLUDE

70

ORCHESTRAL INTERLUDE

5. THE PHEASANT

Aztec poem

Musical score for measures 1-9. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with a trill in measure 3 and a series of sixteenth-note runs in measures 4-6. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is present in measure 2.

Musical score for measures 10-16. The right hand continues with sixteenth-note runs, including a trill in measure 10. The left hand has rests in measures 10-16. A dynamic marking of *mp* is present in measure 10.

Musical score for measures 17-22. The right hand has a trill in measure 17 and sixteenth-note runs in measures 18-22. The left hand has a melodic line in measure 17 and rests in measures 18-22. A tempo marking of $\text{♩} = 72$ is present in measure 18.

Musical score for measures 23-29. The piece is marked "SOLO SOPRANO". The right hand has a vocal line with the lyrics "A beau - ti - ful". The left hand has sixteenth-note runs in measures 23-28 and rests in measures 29-30. A dynamic marking of *mp* is present in measure 24.

37 pheasant sings across the flowers and his songs unleash the lord of the

CHORUS S/A

p A

33 world.

33 beau - ti - ful pheasant sings over the flowers and his songs un -

38 leash the lord of the world, a beau - ti - ful pheasant sings

38 CHORUS T/B

p

o - ver the flow - ers and his songs un - leash the lord of the

world.

CHORUS

On - ly his own kind an - swer him an - swer him,
 On - ly his own kind an - swer him,
 On - ly his own kind an - swer him.

56 on - ly his own kind an -

swer him,

56 On - ly his own kind an - swer him, an -

mf

Detailed description: This system contains measures 56, 57, and 58. The vocal line (treble clef) has lyrics: 'on - ly his own kind an -' at the top, 'swer him,' below it, and 'On - ly his own kind an - swer him, an -' at the bottom. The piano accompaniment (bass clef) features a steady eighth-note pattern. A dynamic marking of *mf* is present at the start of measure 56.

58 swer him, an -

on - ly his own kind an - swer him, an -

58 on - ly his own kind an -

swer him,

58

Detailed description: This system contains measures 58, 59, and 60. The vocal line (treble clef) has lyrics: 'swer him, an -' at the top, 'on - ly his own kind an - swer him, an -' below it, and '58 on - ly his own kind an -' at the bottom. The piano accompaniment (bass clef) continues with the eighth-note pattern. A measure rest is indicated by a dashed line in measure 59.

60 SEMI-CHORUS *mf* It's simp - - - ly that in spring you

60 - - - - - swer him. - - - - - swer him. - - - - - swer him.

60 on - ly his own kind an - - - swer him. - - - - - swer him.

63 make men hap - py. - - - it's simp - ly that in spring you make men hap - py. - - - ah

63

63

69

Musical notation for measures 69-70, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves show a simple harmonic accompaniment with quarter notes and rests.

Musical notation for measures 69-70, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features sixteenth-note trills with a '6' above each measure. The bass staff features eighth-note triplets with a '3' above each measure.

71

Musical notation for measures 71-72, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves show a simple harmonic accompaniment with quarter notes and rests.

71

Musical notation for measures 71-72, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff is mostly empty, with a vocal line starting in measure 72. The bass staff shows a simple harmonic accompaniment. The text "f Your heart" is written above the vocal line.

71

Musical notation for measures 71-72, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features sixteenth-note trills with a '6' above each measure. The bass staff features eighth-note triplets with a '3' above each measure.

73

is a book of paint - ings sing - er, you

73

75

came to sing and sound your drum, your

75

77

heart is a book of paint - ings sing - er, you

77

Two empty musical staves, one for the treble clef and one for the bass clef, with a grand staff brace on the left.

Two musical staves with lyrics. The treble staff contains the melody with lyrics: "came to sing and sound your drum, your". The bass staff contains the piano accompaniment. There are triplet markings (3) above the notes in the treble staff.

Two musical staves for piano accompaniment. The treble staff features sixteenth-note patterns with a '6' marking above them. The bass staff features eighth-note patterns with a '3' marking above them.

Two musical staves with lyrics. The treble staff contains the melody with lyrics: "your heart is book of paint - ings sing - er,". The bass staff contains the piano accompaniment. There are triplet markings (3) above the notes in the treble staff.

Two musical staves with lyrics. The treble staff contains the melody with lyrics: "heart is book of paint - ings sing - er, you". The bass staff contains the piano accompaniment. There are triplet markings (3) above the notes in the treble staff.

Two musical staves for piano accompaniment. The treble staff features sixteenth-note patterns with a '6' marking above them. The bass staff features eighth-note patterns with a '3' marking above them.

you came to sing and sound your drum,

came to sing and sound your drum,

your drum

your drum

mf A

beau - - - - ti - ful - - - - phe - - - - sant sings - - - -

a - cross the flow - ers and his songs un -

leash the lord of the world a beau -

On - ly his own kind an -

8^{va}

ti - ful phea - sant sings

swer him an - swer him,

On - ly his own kind an - swer him,

On - ly his own kind an -

100

100

102 a - cross the flow - - - ers and his

102 It's simp - - - ly that in

102 on - ly his own kind an - - -

102 swer him, an - - - swer him,

102 On - ly his own kind an - - - swer him, an - - -

104 songs un - leash the

104 spring you make men

104 swer him, an - - - swer him,

104 on - ly his own kind an - - - on - ly his own kind an - - -

104 swer him,

106

lord of the world.

hap - py, it's simp - ly that in

106

swer him.

on - ly his own kind an - swer him, an - swer him.

108

spring you make men hap - py, it's

108

swer him.

111
simp - ly that in spring you make men

Musical notation for measures 111-113. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "simp - ly that in spring you make men".

Piano accompaniment for measures 111-113. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

114
hap - py

Musical notation for measures 114-116. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "hap - py".

Piano accompaniment for measures 114-116. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

117

Piano accompaniment for measures 117-119. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

120

Piano accompaniment for measures 120-122. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

123

Musical notation for measures 123-126. The piano accompaniment is in the lower staff. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The word "ATTACCA" is written in the right hand staff.

6. SONG OF BELTANE (SUMMER)

Celtic

Free time

A Tempo $\downarrow = 132$

mf

cresc

f

SOLO SOPRANO

f I am the calm I am the quick - en - ing I am the in - tox - i - ca - tion and the force, I am

19

the si-lence I am the sing - - - er I am the stal-lion, I am the stal-lion gal-lop-ing to its

24

source

30

35

37

39 *f* I am the bright pav - i - lion and the feast - ing I am the wed - ding coup - le and the bed, I am

43 the morn - ing cho - rus and the heart beat, I am the goal, I am the goal

47 to which all paths are led.

52

52

f I am the calm I am
I am the calm I am
f I am the

the quick - en - ing I am the in - tox - i - ca - tion and the force, I am
the quick - en - ing I am the in - tox - i - ca - tion and the force, I am
quick - en - ing I am the in - tox - i - ca - tion and the force I
I am the in - tox - i - ca - tion and the force I

67

the si - lence I the sing - er I am the stal - lion, I am the stal - lion

the si - lence I the sing - er, I the stal - lion

am the si - lence I the sing - er, I the stal - lion

am the si - lence I the sing - er, I the stal - lion

71

gal - lop - ing to its source

gal - lop - ing to its source

gal - lop - ing to its source

gal - lop - ing to its source

gal - lop - ing to its source

10

11

75
75

81
81
81
81
81

f I am the bright pav - i - lion and the feast - ing I
I am the bright pav - lion and the - feast - ing I -
f I am the feast - - - ing I

I

87
87
87
87
87

am the wed - ding coup - le and the bed, I am the morn - ing cho - rus and
am the wed - ding coup - le and the bed, I am the morn - ing cho - rus and
am the wed - ding coup - le and the bed, I am the morn - ing cho - rus
am the wed - ding coup - le and the bed, I am the morn - ing chor - us

87 the heart beat, I am the goal, I am the goal to which all paths are

87 the heart beat, I the goal to which all paths are

87 and the heart beat, I the goal to which all paths are

87 and the heart beat, I the goal to which all paths are

91 led

91 led

91 led

91 led

91 led

96

101

103

105

f I am the goal to which all

105

108

paths are led, *mf* all paths are led, all

f I am the goal to which all

111

paths are led, I am the

paths are led, *mf* all paths are led, all

f I am the goal to which all

114

goal to which all paths are led.

paths are led, I am the

paths are led, *mf* all paths are led, all

114

f I am the goal to which all

117

goal

paths are led,

117

paths are led, *f* I am

117

paths are led, *f* I

117

paths are led, I

119 — the goal,

119 am the goal,

119 am the goal,

119 am the goal,

119 am the goal,

119 *f* 1 am

119 *f* 1

121 am the goal,

121 the goal,

121 am the goal,

121 am the goal,

121 am the goal,

121 *f* 1 am

121 *f* 1

Musical score for measures 123-124. The score is arranged in a grand staff with vocal lines and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "am the goal, am the goal, am the goal, am".

- Vocal Lines:** Four vocal parts (Soprano, Alto, Tenor, Bass) are shown. They sing the lyrics "am the goal, am the goal, am the goal, am".
- Piano Accompaniment:** The right hand features sixteenth-note patterns with slurs and accents. The left hand provides a steady bass line.
- Measure 123:** The vocal parts enter with the lyrics "am the goal, am the goal, am the goal, am".
- Measure 124:** The vocal parts continue with "am the goal, am the goal, am the goal, am".

Musical score for measures 125-126. The score continues from the previous system. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "the goal, am the goal, am the goal, am the goal, am".

- Vocal Lines:** Four vocal parts (Soprano, Alto, Tenor, Bass) are shown. They sing the lyrics "the goal, am the goal, am the goal, am the goal, am".
- Piano Accompaniment:** The right hand continues with sixteenth-note patterns. The left hand maintains the bass line.
- Measure 125:** The vocal parts enter with the lyrics "the goal, am the goal, am the goal, am the goal, am".
- Measure 126:** The vocal parts continue with "the goal, am the goal, am the goal, am the goal, am".

127 am the goal, am
 the goal, am
 am the goal, am
 am the goal, am
 am the goal, am

f

129 the goal, am the goal, to which
 am the goal, am the goal, to which
 am the goal, am the goal, to which
 am the goal, am the goal, to which
 am the goal, am the goal, to which

ff

133 *rall*
all paths are led

133
all paths are led

133 *rall*
all paths are led

133
all paths are led *tr*

133 *rall*
3 6 6

133
ATTACCA



7. Dialogue

Aztec poem

Flute

Flute part of the Aztec poem, featuring a melodic line with trills and slurs.

$\text{♩} = c. 72$

SOLO SOPRANO

mf | am come from the
am from the

Solo Soprano part with piano accompaniment, including lyrics and musical notation.

14

O rain - ean waves, land, where the
rain ean waves land, come to

SEMI-CHORUS

p Oc - ean waves oc - ean
Rain ean land rain

Semi-chorus part with piano accompaniment, including lyrics and musical notation.

14

Piano accompaniment for the semi-chorus, featuring a rhythmic pattern.

7
wa - ter is dyed the de - with the
please waves land

19
morn - ty - ing. with the
p With De the morn - ty. ing. De

21
morn - ty. ing. the de - i -
with the

21
morn, ty. with De the

23
men - ing
ty - - - - ing
men - - - - ing
ty - - - - ing

23
CHORUS (humming)
f

29
[3]

35 *mf* I am just a sing - er, my heart is a flow - er! ——— I

SEM-CHORUS SOPRANOS *p* Just a sing - er, my heart is a flow - - - er,

41 of - - - - - fer, I of - - - - -

Mfn *Mfn*

41 *mp* *Mfn* *Mfn*

41

44 *rall* *6* *6* *6* 2ND TIME TO CODA

for my song. 2ND TIME TO CODA

rall

44 2ND TIME TO CODA

44 2ND TIME TO CODA

3 *6* *3* *6*

Musical score system 1, measures 53-56. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Mn Of". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A double bar line is present between measures 53 and 54.

Musical score system 2, measures 53-56. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Of fer a song". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A double bar line is present between measures 53 and 54. The word "CODA" is written above the vocal line.

Musical score system 3, measures 53-56. The system includes a piano accompaniment. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A double bar line is present between measures 53 and 54. The word "CODA" is written above the right hand.

Musical score system 4, measures 53-56. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "fer a song of". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A double bar line is present between measures 53 and 54.

Musical score system 5, measures 53-56. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "of fer a song". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A double bar line is present between measures 53 and 54.

Musical score system 6, measures 53-56. The system includes a piano accompaniment. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A double bar line is present between measures 53 and 54. The right hand contains a triplet of eighth notes and a sextuplet of eighth notes.

62 *rall*
fer a song

62 *rall*

62 *rall*

66 *tr*

72 *tr*

ATTACCA

8. NO LAKE IS SO STILL

Old Chinese Proverb

$\downarrow = 66-72$

Piano introduction in B-flat major, 4/4 time. The music features a series of chords in the right hand and a steady bass line in the left hand. The dynamic marking is *ppp*. The piece begins with a fermata over the first measure.

Musical score for SOLO SOPRANO and SEMI-CHORUS. The Soprano part begins at measure 10 with the lyrics "No lake so still,". The piano accompaniment for the SEMI-CHORUS part begins at measure 10 with the lyrics "No lake so still,". The dynamic marking is *pp*.

Musical score for CHORUS. The piano accompaniment begins at measure 10 with the lyrics "No lake is so still" and "but that it has its". The dynamic marking is *p*.

Piano accompaniment for the chorus, continuing from the previous system. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

17 *pp* but that it has its wave — no cir-cle so per-fect,

pp that it has its wave — *pp* no cir-cle so per-fect, —

wave, — *p* no cir-cle so per-fect — but that it has its

23 but that it has its blur, *mp* I would change things for you if I

but that it has its blur, — *p* I would change,

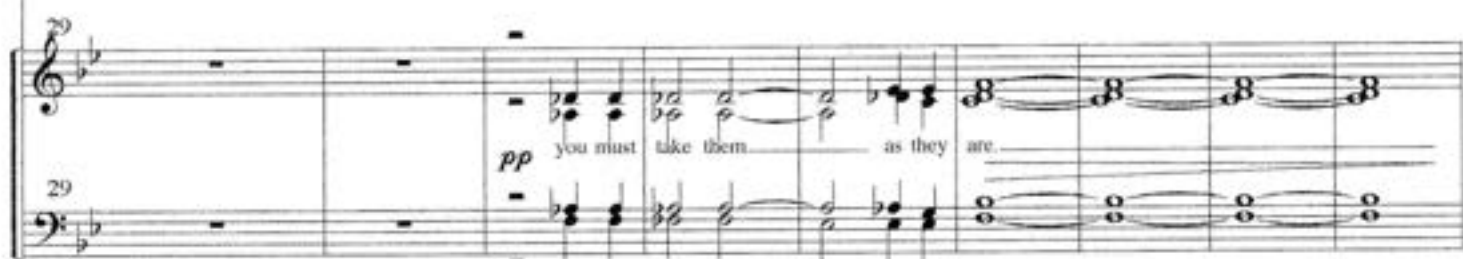
blur, —

29 could, as I can't you must take them as they are.

1 would change *pp* you must take them as they are.



29 *pp* you must take them as they are.



29 *ppp*



36



44



9. SONG OF LUGHNASADH (AUTUMN)

Celtic

$\text{♩} = 132$

1 accel. f

CHORUS

f am the sove - reign splen - dour of cre - a - tion,

SEMI-CHORUS

11 *f* I am the foun - tain in — the courts of

11

11

14 bliss,

14 I — am the bright sur -

14

16

16

16

ren - der of the will power.

16

16

16

18

I am the watch - ful guard - - - ian and the kiss.

18

18

18

18

18

21

21

21

21

24

mf

am the ma - ny col - ored

24

mp

am am

24

27
land - - - - - scape, I am the

27
the ma - ny col - oured land - scape, I am,

30
trans - - - - - mi - - - - - gra - - - - - tion of the

30
I am the trans - mi -

32

geese.

32

gra- tion of the geese.

32

35

CHORUS &
SEMI-CHORUS

f I am the bur-nished glo-ry

35

of the breast plate

Piano accompaniment for the first system of music. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand provides a steady accompaniment with eighth-note chords.

Vocal line and piano accompaniment for the second system. The vocal line begins with a rest, followed by the lyrics "I am the har-bour where all stri-vings". The piano accompaniment consists of block chords in the right hand and eighth-note chords in the left hand. A dynamic marking of *p* (piano) is present.

Piano accompaniment for the third system. The right hand continues with a melodic line, and the left hand provides accompaniment with eighth-note chords. A dynamic marking of *p* is present.

Vocal line and piano accompaniment for the fourth system. The vocal line has rests with the lyrics "cease," and "stri-vings". The piano accompaniment consists of block chords in the right hand and eighth-note chords in the left hand.

Piano accompaniment for the fifth system. The right hand features a melodic line with eighth-note patterns, and the left hand provides accompaniment with eighth-note chords.

57

stri - vings celse

57

Detailed description: This system shows the vocal line for measures 57-59. The melody is in a minor key and features a mix of eighth and sixteenth notes. The lyrics 'stri - vings celse' are written under the notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand.

57

57

Detailed description: This system shows the piano accompaniment for measures 57-59. The right hand plays a continuous eighth-note figure, while the left hand plays a bass line of eighth notes. The texture is consistent with the previous system.

60

60

Detailed description: This system shows the piano accompaniment for measures 60-62. The right hand continues with the eighth-note figure, and the left hand maintains the eighth-note bass line.

63

dim

63

Detailed description: This system shows the piano accompaniment for measures 63-65. A 'dim' (diminuendo) marking is placed above the right hand staff in measure 64. The eighth-note patterns continue.

66

rall

66

Detailed description: This system shows the piano accompaniment for measures 66-70. A 'rall' (ritardando) marking is placed above the right hand staff in measure 66. The eighth-note patterns continue.

71

71

Detailed description: This system shows the final measure of the page, measure 71. It features a single note in the right hand with a fermata above it. The piano accompaniment is not shown for this measure.

pp **ATTACCA**

10. IT IS LOVELY INDEED

Navaho Creation Chant of Changing Women

p *p*

SOLO SOPRANO

SEMI-CHORUS

pp It is love-ly in - deed, it is love-ly in - deed.

pp It is love-ly in - deed, — it is love-ly in - deed, — love -

I is love-ly in - deed, — it is love-ly in - deed, love -

pp It is love-ly in - deed, — it is love-ly in - deed. —

CHORUS

It is love-ly in - deed, it is love-ly in - deed,

pp It is love-ly in - deed, — it is love-ly in - deed. love -

It is love-ly in - deed, — it is love-ly in - deed, — love -

pp It is love-ly in - deed, — it is love-ly in - deed, — love -

It is love-ly in - deed, — it is love-ly in - deed. —

Musical score for a choir and piano. The score consists of 11 staves. The top 10 staves are for a choir, with lyrics: "love - ly, I, I am the spi - rit, ly in - deed." The bottom two staves are for piano accompaniment. The music is in 4/4 time and features a piano (*p*) dynamic marking.

the spi - rit, the spi - rit,
the spi - rit, the spi - rit,
the spi - rit, the spi - rit,
rit, spi - rit, spi - rit, spi - rit,
spi - rit, spi - rit,
the spi - rit, the spi - rit,
rit, spi - rit, the spi - rit,
rit, the spi - rit, the spi - rit,
rit, the spi - rit, the spi - rit,

The musical score consists of six systems. The first five systems are for a choir, each with a vocal line and lyrics. The lyrics are: 'the spi - rit, the spi - rit,'. The sixth system is for piano accompaniment, with a right-hand line and a left-hand line. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, with some chords and melodic lines. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked '30'.

the spi rit. the

the spi rit. the spir - it with - in the

the spi rit, the spi rit with - in the

rit. spi rit, spi rit with - in the

mp

mp

the spi rit. spi rit.

rit. the spi rit.

rit. the spi rit.

rit. the spi rit.

39 spi - rit with - in — the earth.

39 earth, Mn, the spi - rit with - in, Mn,

39 earth, Mn, the spi - rit with - in, Mn,

39 earth, Mn, the spi - rit with - in Mn,

39 earth, Mn, the spi - rit with - in Mn,

39 the spi - rit with - in — the earth, Mn, the spi - rit with -

39 the spi - rit with - in the earth, Mn, the spi - rit with -

39 *mp* the spi - rit with - in the earth, Mn the spi - rit with -

39 the spi - rit with - in the earth, Mn the spi - rit with -

39 the spi - rit with - in the earth, Mn the spi - rit with -

the spi - rit with in the earth. *pp* It is love - ly in - deed, it is
 the spi - rit with in the earth. *pp* It is love - ly in - deed, it is
 the spi - rit with in the earth. *pp* It is love - ly in - deed, it is
 the spi - rit with in the earth. *pp* It is love - ly in - deed, it is
 in, the spi - rit with in the earth. *pp* It is love - ly in - deed, it is
 in, the spi - rit with in the earth. *pp* It is love - ly in - deed, it is
 in, the spi - rit with in the earth. *pp* It is love - ly in - deed, it is

love-ly in - deed.

love-ly in - deed. The *mp* bod - i - ly strength of the earth is my strength.

love-ly in - deed. The bod - i - ly strength of the earth is my strength.

love-ly in - deed. The *mp* bod - i - ly strength of the earth is my strength.

love-ly in - deed. The bod - i - ly strength of the earth is my strength.

love-ly in - deed, love-ly in - deed. *mp* The

love-ly in - deed, love-ly in - deed. The

love-ly in - deed, love - - - ly in - deed. *mp* The

love-ly in - deed, love - - - ly in - deed. The

65

The thoughts of the earth are my

The thoughts of the earth are my

The thoughts of the earth are my

The thoughts of the earth are my

The thoughts of the earth are my

65

bod - i - ly strength of the earth is my strength

bod - i - ly strength of the earth is my strength

bod - i - ly strength of the earth is my strength

bod - i - ly strength of the earth is my strength

bod - i - ly strength of the earth is my strength

65

72

thoughts.

thoughts.

thoughts.

thoughts.

thoughts.

a tempo

mf All that be - longs to the

All that be - longs to the

mf All that be - longs to the

All that be - longs to the

rall

The thoughts of the earth are my thoughts.

The thoughts of the earth are my thoughts.

rall

The thoughts of the earth are my thoughts.

The thoughts of the earth are my thoughts.

a tempo

a tempo

mf All that be - longs to the

All that be - longs to the

mf All that be - longs to the

All that be - longs to the

mf I, I am the sac-red words — of the earth, — of the

earth be - longs to me. *Mn mp* Ah — of the

earth — be - longs to me. *Mn* Ah — Ah

earth — be - longs — to me. *Mn mp* Ah — Ah

earth be - longs to me. *Mn* Ah — Ah

earth be - longs to me. *Mn mp* Ah — Ah

earth — be - longs to me. *Mn* Ah — Ah

79 earth — be - longs — to me. *Mn mp* Ah — Ah

earth be - longs to me. *Mn* Ah — Ah

earth, of the earth, *rall* It is love-ly in-deed, it is love-ly in-
a tempo
 earth, of the earth. It is love-ly in-deed, it is love-ly in-
f
 of the earth, of the earth, *rall* It is love-ly in-deed, it is love-ly in-
a tempo
 of the earth. It is love-ly in-deed, it is love-ly in-
f
 of the earth. It is love-ly in-deed, it is love-ly in-
f
 of the earth. It is love-ly in-deed, it is love-ly in-
rall
 of the earth. It is love-ly in-deed, it is love-ly in-
a tempo
 of the earth. It is love-ly in-deed, it is love-ly in-
f
 of the earth. It is love-ly in-deed, it is love-ly in-
f
 of the earth. It is love-ly in-deed, it is love-ly in-
rall
a tempo
rall
a tempo

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

deed, it is love-ly in-deed, it is love-ly in-deed

ATTACCA

11. SONG OF SAMHAIN

Celtic

$\text{♩} = 46$

$\text{♩} = 46$

The first system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. It begins with a half note chord (F3, A-flat3, C4) and a dotted half note (G3). The middle and bottom staves are in treble and bass clefs respectively, both with the same key signature and time signature. They contain whole rests for the first two measures, followed by a double bar line and four measures of whole rests.

The second system consists of two staves. The top staff is in treble clef with a key signature of two flats and a 12/8 time signature. It begins with a half note chord (F3, A-flat3, C4) and a dotted half note (G3). The bottom staff is in bass clef with the same key signature and time signature, containing whole rests for the first two measures, followed by a double bar line and four measures of whole rests.

The third system consists of three staves. The top staff is in treble clef with a key signature of two flats and a 12/8 time signature. It features a melodic line starting with a half note chord (F3, A-flat3, C4) and a dotted half note (G3), followed by a series of eighth notes: G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. The bottom two staves are in bass clef with the same key signature and time signature. They feature a bass line starting with a half note chord (F3, A-flat3, C4) and a dotted half note (G3), followed by a series of eighth notes: G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. The system concludes with a double bar line and four measures of sustained chords in the top and bottom staves, marked with a piano (*p*) dynamic.

The fourth system consists of three staves. The top staff is in treble clef with a key signature of two flats and a 12/8 time signature. It features a melodic line starting with a half note chord (F3, A-flat3, C4) and a dotted half note (G3), followed by a series of eighth notes: G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. The middle staff is in treble clef with the same key signature and time signature, featuring a bass line starting with a half note chord (F3, A-flat3, C4) and a dotted half note (G3), followed by a series of eighth notes: G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line starting with a half note chord (F3, A-flat3, C4) and a dotted half note (G3), followed by a series of eighth notes: G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. The system concludes with a double bar line and four measures of sustained chords in the top and bottom staves, marked with a piano (*p*) dynamic.

23 SOLO SOPRANO

23 SEMI-CHORUS *f* Earth peop - le they learn, earth peop - le they learn.

23 CHORUS
S & A

23 *mf* T & B I am the hal - low tide of all souls pass - ing. I am the

28

mp I am just a sing -

pp Be - fore, be - fore the dark - ness.

bright re - lea - ser of all pain, I am the quick - en - er of the

p

33

er my heart is a flow - er.

p I am the calm I am the quick' - ning.

p I am the quick - en - ing.

fal - len seed case, I am the glance of snow the

mf

37

p am the still com

37

strike of rain, *mp* am the hel low of the

37

41

p I am come from the

pas sion of sil ence

41

win ter twi light, *mf* I am the hearth fire and the welcome bread.

41

46

o - cean waves.

S1 & S2

pp The spi - rit with - in the earth

A1 & A2

mp I am the cur - tained awn - ing of the pil - low.

51

ppp When you were born

S & A

T & B

mp I am the un - dim - end - ing

dim

S & A

mp I am the un - dim - end - ing

T & B

mp I am the un - dim - end - ing wis - dom's gold - en

pp

55 I am the diamond ending wisdom's golden thread.

55 un ending wis dom's gold en thread.

55 wis dom's gold en thread.

55 thread.

55 thread.

59 ing wis dom's gold en thread.

59 thread. *Rau* a niente

59 a niente

59 *Rau* a niente

59 *ppp* a niente