





# MELISSA DUNPHY ON THE HORIZON

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## Abbreviations

[CY] = Commonwealth Youthchoirs  
[MC] = Mendelssohn Chorus



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## 1. Gather

Storm clouds gather on the horizon.  
The wind blows thick and hot.  
The air crackles.  
Lightning strikes far away.  
Thunder rumbles.

Our heads ache.  
Our hearts break.  
We watch and we wait,  
and we fear what will come,  
helpless, hopeless, powerless.

The ice melts.  
The seas rise.  
The light fades.  
The pressure mounts.

So gather your people,  
gather your things,  
gather your knowledge,  
gather your wits,  
gather your courage,  
gather your songs,  
gather your bearings,  
gather yourselves,  
and hold onto trembling hands.

Breathe.  
Wake up.  
Batten down.  
Look out.  
Hold on.

## 2. Strange Days

We may not have been here very long  
and we may not have traveled very far,  
But we know we're living in strange days.  
And when we look up, we can't see the stars.

Strange days, we're living in strange days.

The creekbed is dry all summer long,  
and there's dust in the reservoir.  
For days on end, we could smell the forest burning.  
And when we look up, we can't see the stars.

It used to snow, but it doesn't now.  
Every year, there's a new low bar.  
It's eighty degrees in the middle of November.  
And when we look up, we can't see the stars.

The other creatures are suffering,  
And it hurts us to see their scars.  
We care, and we want them to survive this too.  
And when we look up, we can't see the stars.

### 3. A Trumpet Sounds

The storm breaks!  
A trumpet sounds!  
Hail and fire fall to the ground,  
and everything green is burned.

A trumpet sounds.  
the oceans churn and turn red,  
and a flood sweeps a city into the sea.

A trumpet sounds,  
fresh waters turn bitter.  
How will we quench our thirst?

A trumpet sounds.  
Darkness blankets the earth,  
and nothing will grow.  
Woe to the people.

A trumpet sounds,  
Smoke rises and chokes the air.  
Sickness and chaos abound.

A trumpet sounds,  
Calling us to action  
in a storm of our own creation.

### 4. Caretakers of Tomorrow

We can't change the past, but we define the future.  
Before we all were born, seeds were sown.

When we plant a seed,  
we know that when the tree grows,  
we'll never sit in its shade, or eat its fruit,  
or smell its flowers.

But we do it because we love people we will never meet.  
We're the caretakers of tomorrow.

I want my children, and everyone's children,  
I want them to have what I have.  
I want the next generation, and the next and the next,  
to know our world. I want them to live.

We never asked for this. We didn't start it or cause it,  
but we define the future and we can't change the past.

### 5. Anger

Our best bet for changing our fate  
is to reach all the people with the power to change it.  
But some won't listen,  
and some of them don't wanna help.

They say, "It won't affect me, so why should I care?"  
They say, "It's not my problem," with their noses in the air.  
They say, "I shouldn't have to deal with this,"  
Or they refuse to believe us at all.  
And that makes me angry.  
So angry I can barely breathe.  
So angry that it's hard to put into words.

A lot of people live in a bubble.  
They're choosing to be selfish over ending our trouble.  
Why don't they care?  
What's more important than our lives?

I hear they're building rocket ships to beat a retreat.  
I'm pretty sure that no-one here is getting a seat.  
And on a new planet, how do we know  
that we won't do the same thing again?

I'm seething, frustrated, irate, irritated,  
you better watch out for my rage!

Maybe anger is better than denial.  
Maybe it's better than apathy.  
Maybe if I focus all my energetic bile,  
I will move mountains, we will move mountains,  
Change what's on our horizon.

Don't wait around like frogs boiling in a pot,  
'cause even frogs are noticing the water is hot.  
We have to reach the people who'll help,  
people who will fight for us and what we stand for,  
people who are curious and wanna know more,  
who know how we feel, who want to make a better world.

We have the power to change our fate.  
The powerful people we're looking for are right here.  
We're right here.

### 6. The Beach

The hurricane made the water murky,  
and the beach was covered in trash.  
And nobody was there to clean it up  
since we had no power, no light,  
and going outside was dangerous.

But where I live, everyone is family.  
We all know each other,  
and call each other cousin.

So the word spread,  
and people came to the beach to help.

We didn't need to be told what to do.  
We decided as a community:  
Hey, you know what? Let's just do it.

I remember that somebody had a stereo,  
and they were playing songs, revolutionary songs,  
songs that made us dance.  
And we were all singing along,  
and we were dancing while we cleaned the beach.  
It's a very small island, but it's beautiful,  
and we take care of it on our own.  
There was a hurricane going on.  
So we just had to let it happen  
and then, you know,  
try to do our best.

## 7. Disrupt the Loop

Consume.  
Buy this.  
Buy that.  
Go shopping.  
Spend money.  
Drive that car.  
Use this phone.  
Get those shoes.  
It'll make you feel better.  
It'll give you status.  
I need more stuff.  
I want more money to get more stuff.

Rework the whole system.  
The system itself is the problem.  
Hold the powerful accountable.  
Take responsibility for ourselves.  
Accept our own guilt, and from there make changes.  
It can feel uneasy because it isn't easy,  
but we have to rework the system,  
and we have to hurry.

Disrupt the loop and save what's left,  
and make a better world.

Our true wealth is our wonderful planet  
and the people who share it.  
We should care about that,  
because in the end,  
you can't eat money.

## 8. It's Up to Us

This is our community.  
This is our world.  
It's all up to us.

People are creative,  
And when we work together, we get things done.  
We find solutions.  
Scientists, teachers, storytellers,  
the old and the young,  
we all have a part to play.

Change the culture.  
It's already happening.  
If more people help, it will change.  
Even if you have it all,  
think about the bigger picture.  
Think past yourselves.  
Everything we do has an effect, even little things.  
That's how we got into this mess.  
We each have more power than we think we do.

The future won't look like the past or the present,  
but we believe in the future.

## 9. The Horizon

With my eyes I traced the line  
Of the horizon, thin and fine,  
Straight around till I was come  
Back to where I'd started from;

But, sure, the sky is big, I said;  
Miles and miles above my head;  
So here upon my back I'll lie  
And look my fill into the sky.

I saw and heard, and knew at last  
The How and Why of all things, past,  
And present, and forevermore.  
The Universe, cleft to the core.

The sin is ours.  
The regret is ours.  
The atonement is ours.  
We struggle under the weight  
Of greed and lust, of wrong and hate,  
But remember what we're fighting for.

Spring up and hail the earth!  
Wind your arms around  
the trees and ground.  
Raise your arms high  
and laugh into the sky.

The world stands out on either side  
No wider than the heart is wide;  
Above the world is stretched the sky,  
No higher than the soul is high.  
The soul can split the sky in two,  
And let the hope and love shine through.

And those whose souls are flat—the sky  
Will cave in on them by and by.

(Adapted from *Renascence* by Edna St. Vincent Millay, 1917)

Text by Melissa Dunphy, with the input of the singers of Commonwealth Youthchoirs:

### Troubadors

Sarah Abai  
Emily Abai  
Amber Alston  
Maeve Astheimer  
Gwendolyn Binder  
Hannah Binkley  
Margaret Boe  
Lucie Castello  
Macie Dulin  
Sara Fernandez  
Sarah Fries  
Cecily Gellhorn  
Ella Gibson  
Leia Gibson  
Mikayla Hsu  
Caroline Johnston  
Amelia Krivda  
Zoe McCaffrey  
Sidney Nicholas  
Kara Nolt  
Luna O'Sullivan  
Coraline Owili-Eger  
Corinne Patterson-Jordan  
Cassidy Pelberg  
Willow Phillips  
Maeve Rappold  
Willa Sheehan  
Annaliese Smith  
Penny Spencer  
Molly Taylor  
Sloane Wang  
Lucia White  
Anneliese Wojcik  
Alisa Zlotolow

### Trouveres

Zoe Anderman  
Emma Brown  
Sarah Browne  
Agnes Brummer Torres  
Sophia Burgos  
Kyhlei Byrd  
Adriana Carey  
Alyssa Conrow  
Lilly Davatzes  
Isamarie Fernandez  
Harper Flak  
Chelsea Gadsden  
Abigail Johnston  
Sofia Kletsoun  
Addie Krause  
Anika Kuetemeyer  
Maia LaMonte  
Robin Lukens  
Reece Mathisen

Lily Mehta  
Ani Melzer-Surkan  
Harper Neczypor  
Uliana Popova  
Tina Ramberg-Michael  
Valeria Santiago-Estrella  
Sadie Schofer  
Joelle Stein  
Eden Taber  
Abby Torday  
Rolly Whitten  
Nalaya Williams

### Motets

Katie Abai  
Harper Allendoerfer  
Aanya Avinash  
Celina Bagchi  
Sanya Bandekar  
Grace Barlow  
Charlotte Baughman  
Madeline Bell  
Celia Bluestine  
Audim Brokenbough  
Ella Brown  
Elizabeth Clancy  
Maura Coleman  
Elizabeth Connors  
Emmeline Coplan  
Chiara Crociata  
Una Davis  
Taylor Delli Carpini  
Laney Forster  
Daphne Frank  
Marin Horwitz  
Joie Ingram  
Ella Keim  
Jordan Kempner  
Sarah Klunk  
Suha Koliwad  
Mischa Kujawa  
Amaya Kulesa  
Ruth Kuriloff  
Ananda Leahy  
Alice Mather  
Gabriella Meisner  
Niva Menon  
Stephanie Moorhatch  
Ella Moos  
Katie Parris  
Melanie Ronen  
Ifika Rowe  
Sarah Shoff  
Christina Simpson  
Layla Singleton  
Thea Stamoulis

Gabriella Tangco  
Sofia Tarnopolsky  
Sophia Washington  
Sydney Wolfson  
Sarah Zweitzig

### Concert

Phoenix Booker  
Tristan Labor  
Peter Lawton  
Julian McWilliams  
George Pao  
Michael Scannell  
Sachin Tambe  
Enzo Wang  
Milo Yutzzy-Burkey

### Towne

Adam Dailey  
Isaac Darga  
Casey Doerzbacher  
Luca Farrell  
Andrew Freitag  
Elikem Fumey  
Sena Fumey  
Zeke Hammarhead  
Orion Heavens  
Trenor Hillman  
Harrison Johns  
James Johnson-Byrne  
Michael Johnson-Byrne  
Tobi MacMullen  
Miles Morley-Massado  
Micah Neale  
Magnus Ridky  
Albert Ross  
Micah Slatko  
Ibrahim Soukouna  
Miles Stifel  
Levi Yeomans  
Aaron Zlotolow

### Grad

Julian Adams  
Caleb Boone  
Maxwell Guigar  
Tommy Lynch  
Vincent McIlvaine  
Damian Melzer-Surkan  
Ben Palasol  
Theo Parker  
Mekhi Patterson-White  
Joe Pinto  
Max Ringold  
Walter Savage  
Elias Shell

Elliot Solakov  
Yona Zemichael-Riggan  
Josh Ziegler

### Chamber

Isaac Ainslie  
Luca Bergamini  
Mason Bondi  
Amir Clinton  
Dominic Corcoran  
Jack Day  
Aaron Demers  
Lorenzo Dow  
Boris Duke  
Logan Ford  
Henri Heath  
Caleb Hess  
Emmett Hillman  
Vance Holliday  
Evan Holmes  
Ben Idinopulos  
Trey Jones  
Graham Kohn  
Rohan Kuetemeyer  
Matteo Malabuyo  
Paddy May  
Ethan Mazurek  
Zuri Mitchell  
Luke Neale  
Emilio Ovalle  
Henry Parker  
Jonas Parker  
Oliver Peterson  
Jeremy Peyton Jones  
Sean Powell  
Neelmani Robinson  
Konrad Rogowski  
Jake Smith  
Temuri Tavelishvili  
Lucas Turry  
Andrew Wood  
Kyle Woodward

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Piano-vocal

Commissioned by Mendelssohn Chorus of Philadelphia  
Dominick DiOrio, Artistic Director

# 1. Gather

Melissa Dunphy

Rubato ♩=c.48                      rit. . . . . Adagio ♩=c.42

Soprano

Alto

Tenor

Bass

Piano

*p*

*with a sense of foreboding*

7

**A**

12

S. [CY+MC] *pp* *mf*

Ah [breathy fall] *mf*

A. [CY+MC] *pp* *mf*

Ah [breathy fall] *mf*

T. [CY+MC] *pp* *mf*

Ah [breathy fall] *mf*

B. [CY+MC] *pp* *mf*

Ah [breathy fall] *mf*

[perc. rumble] *p*

Piano-vocal

17

T. *p* Storm clouds gath - er on the hor-

B. *p* Storm clouds gath - er on the hor-

23

S. *p* Storm clouds gath - er on the hor - i - zon. Storm clouds

A. *p* Storm clouds gath - er on the hor - i - zon. Storm clouds

T. *p* i - zon. Storm clouds gath - er on the hor - i - zon.

B. *p* i - zon. Storm clouds gath - er on the hor - i - zon.

**B**

28

S. *mp* gath - er on the hor - i - zon. The wind blows thick and hot. The air

A. *mp* gath - er on the hor - i - zon. The wind blows thick and hot. The air

T. *mp* The wind blows thick and hot. The air crack-les. The

B. *mp* The wind blows thick and hot. The air crack-les. The

33

S. crack-les. The wind blows thick and hot. The air

A. crack-les. The wind blows thick and hot. The air

T. wind blows thick and hot. The air crack-les.

B. wind blows thick and hot. The air crack-les.

37

**C**

S. crack-les. *mf* Light-ning strikes far a - way, far a - way. Light-ning strikes

A. crack-les. *mf* Light-ning strikes far a - way, far a - way. Light-ning strikes

T. *mf* Light-ning strikes far a - way. Light-ning strikes, light-ning strikes

B. *mf* Light - ning strikes far a - way. Light - ning

Red. *mf*



42

S. far a - way, far a - way.

A. far a - way, far a - way. Storm

T. far a - way. Storm clouds

B. strikes far a - way. Storm clouds,

Red.



46

S. Storm clouds gath - er on the hor - i - zon. Storm clouds gath - er

A. clouds gath - er on the hor - i - zon. Storm clouds gath - er on the hor - i - zon.

T. gath - er on the hor - i - zon. Storm clouds gath - er on the hor - i - zon.

B. storm clouds gath - er on the hor - i - zon. Storm clouds, storm clouds gath - er on the hor -

Red.

Piano-vocal

E

52

S. on the hor - i - zon. Our heads ache. Our hearts break. We watch and we wait,

A. — Our heads ache. Our hearts break. We watch and we wait,

T. — Our heads ache. Our hearts break. We watch and we wait, *mf*

B. i - zon. Our heads ache. Our hearts break. We watch and we wait, and we

Red. *mf*

57

S. *mf* and we fear what will come, *p* help-less, hope-less, pow-er - less.

A. — and we fear what will come, *p* hope-less, pow-er - less.

T. — and we fear what will come, *p* hope-less, pow-er - less.

B. fear what will come, *p* help-less, hope-less, pow-er - less.

Red. *mf*

62 **F**

S. *mf* The ice melts. The seas rise. The light

A. *mf* The ice melts. The seas rise. The light

T. *mf* The ice melts. The seas rise. The light

B. *mf* The ice melts. The seas rise. The light



67

S. *mf* fades. The pres-sure mounts.

A. *mp* fades. The pres-sure mounts.

T. *p* fades. The pres-sure mounts.

B. *p* fades. The pres-sure mounts.

G

71

S. *f*  
 — So gath-er your peo - ple, gath-er your things, gath-er your know - ledge, gath-er your

A. *f*  
 — So gath-er your peo - ple, gath-er your things, gath-er your know - ledge, gath-er your

T. *f*  
 — So gath-er your peo - ple, gath-er your things, gath-er your know - ledge, gath-er your

B. *f*  
 — So gath-er your peo - ple, gath-er your things, gath-er your know - ledge, gath-er your



75

S. wits, gath-er your cour - age, gath-er your songs, gath-er your bear - ings, gath-er your

A. wits, gath-er your cour - age, gath-er your songs, gath-er your bear - ings, gath-er your

T. wits, gath-er your cour - age, gath-er your songs, gath-er your bear - ings, gath-er your

B. wits, gath-er your cour - age, gath-er your songs, gath-er your bear - ings, gath-er your

**H**

79

rit. . . . . *p* a tempo

S. selves, and hold on-to trem-bling hands. Breathe, breathe,

A. selves, and hold on-to trem-bling hands. Breathe, breathe,

T. selves, and hold on-to trem-bling hands, hold on-to trem - bling hands.

B. selves, and hold on-to trem-bling hands, hold on-to trem - bling hands.

rit. . . . . a tempo



85

S. breathe. Wake up. Bat-ten down. Look out. Hold on.

A. breathe, breathe, breathe, breathe, breathe,

T. Storm clouds gath - er on the hor-

B. Storm clouds gath - er on the hor - i - zon.

*mp*

90

S. *mf* Wake up. Bat-ten down. Look out. Hold on. *f* Wake up.

A. *mf* breathe, breathe, breathe, breathe, *f* breathe,

T. *mf* i - zon. Storm clouds gath - er on the hor - i - zon. *mf*

B. *mf* Storm clouds gath - er on the hor - i - zon. *f* Storm clouds



95

S. *rit.* Bat-ten down. Look out. Hold on, hold on.

A. breathe, breathe, breathe. Hold on.

T. *f* Storm clouds gath - er on the hor - i - zon.

B. gath - er on the hor - i - zon.

*rit.*

Commissioned by Mendelssohn Chorus of Philadelphia  
Dominick DiOrio, Artistic Director

# 2. Strange Days

Melissa Dunphy

Rubato ♩=c.48

Andante ♩=c.112

Soprano

Alto

Tenor

Bass

Piano

[solo trumpet/horn]

*mf* *p*

8

S. [CY] *mp* **I**

A. [CY] *mp*

We may not have been here ver-y long, and we may not have trav-eled ver-y

We may not have been here ver-y long, and we may not have trav-eled ver-y

*mp*

14

S. far, but we know that we're liv-ing in\_ strange days.\_\_\_\_ And when we look up, we can't see the stars.

A. far, but we know that we're liv-ing in\_ strange days.\_\_\_\_ And when we look up, we can't see the stars.

20 **J** [CY] *mf*

S. Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange\_\_ days.

A. Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange\_\_ days.

T. *p* *mp* *mf* *mf*  
Strange days, strange days, strange days, strange days.

B. *p* *mp* *mf* *mf*  
Strange days, strange days, strange days, strange days.

MC *p* *mp* *mf* *mf*  
Strange days, strange days, strange days, strange\_\_ days.

*p*  
Strange days, strange days, strange days, strange days.



28 [CY] *mp* **K**

T. The creek-bed is dry all sum-mer long, and there's dust in the res-er-

B. The creek-bed is dry all sum-mer long, and there's dust in the res-er-

*mp* *mp*

Piano-vocal

35

S. [CY] *mf* For days on end, we could smell the for-est burn-ing. *p* And when we look up, we can't see the stars.

A. [CY] *mf* For days on end, we could smell the for-est burn-ing. *p* And when we look up, we can't see the stars.

T. *mf* For days on end, we could smell the for-est burn-ing. *p* And when we look up, we can't see the stars.

B. *mf* For days on end, we could smell the for-est burn-ing. *p* And when we look up, we can't see the stars.

-voir. -voir.



**L**

41

S. [CY] *mf* Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange days.

A. [CY] *mf* Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange days.

T. [CY] *mf* Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange days.

B. [CY] *mf* Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange days.

MC [MC] *p* Strange days, *mp* strange days, *mf* strange days, *mf* strange days.



49

Piano accompaniment for measures 49-51. The music is in G major and 4/4 time. The right hand features a steady eighth-note accompaniment, while the left hand provides a harmonic foundation with chords and single notes.



52

M

[CY+MC] *f* It used to\_ snow, but it does-n't now. Ev'-ry year, there's a new\_ low\_ bar. It's

S. *f*

A. *f*

T. *f*

B. *f*

It used to\_ snow, but it does-n't now. Ev'-ry year, there's a new\_ low\_ bar. It's

Piano accompaniment for measures 52-56. The music continues with a consistent eighth-note accompaniment in the right hand and harmonic support in the left hand.



57

eight - y de-grees in the mid-dle of No-vem - ber.\_\_\_\_ And when we look up, we can't see the stars.

S.

A. eight - y de-grees in the mid-dle of No-vem - ber.\_\_\_\_ And when we look up, we can't see the stars.

T. eight - y de-grees in the mid-dle of No-vem - ber.\_\_\_\_ And when we look up, we can't see the stars.

B. eight - y de-grees in the mid-dle of No-vem - ber.\_\_\_\_ And when we look up, we can't see the stars.

Piano accompaniment for measures 57-60. The music concludes with a final chord in the right hand and a sustained bass line in the left hand.

Piano-vocal

62 **N** *fp* *fp* *fp*

S. Strange days, strange days, strange

A. *f* Strange days, we're liv-ing in strange days, we're liv-ing in strange days, *fp*

T. *fp* Strange days, strange days, strange

B. *f* Strange days, we're liv-ing in strange days, we're liv-ing in strange days,

67 *f*

S. days, strange days.

A. we're liv-ing in strange days.

T. *f* days, strange days.

B. we're liv-ing in strange days.

72 [CY] **O** *mp*

S. [CY] The oth - er crea-tures are suf-fer-ing, and it hurts us to see their

A. [CY] *mp* The oth - er crea-tures are suf-fer-ing, and it hurts us to see their

77 *mp* *p*

S. scars. We care, and we want them to sur-vive this too. But when we look up, we can't see the stars.

A. scars. We care, and we want them to sur-vive this too. But when we look up, we can't see the stars.

T. [CY] *mp* We care, and we want them to sur-vive this too.

B. [CY] *mp* We care, and we want them to sur-vive this too.



Detailed description: This block contains the musical score for measures 77 through 82. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano and Alto parts have lyrics: "scars. We care, and we want them to sur-vive this too. But when we look up, we can't see the stars." The Tenor and Bass parts have lyrics: "We care, and we want them to sur-vive this too." The piano accompaniment includes dynamic markings of *mp* and *p*.

83 **P** [CY] *p*

S. Strange days, we're liv-ing in strange days, we're liv-ing in strange days,

A. [CY] *p* Strange days, we're liv-ing in strange days, we're liv-ing in strange days,

T. [CY] *p* Strange days, we're liv-ing in strange days, we're liv-ing in strange days,

B. [CY] *p* Strange days, [MC] *p* we're liv-ing in strange days, we're liv-ing in strange days,

MC [MC] *p* Strange days, we're liv-ing in strange days, we're liv-ing in



Detailed description: This block contains the musical score for measures 83 through 87. It features five vocal staves (Soprano, Alto, Tenor, Bass, and Male Chorus) and a piano accompaniment. The lyrics for all parts are: "Strange days, we're liv-ing in strange days, we're liv-ing in strange days." The Male Chorus part is marked with [MC]. The piano accompaniment includes dynamic markings of *p* and *mp*.

88

S. we're liv-ing in strange days.

A. we're liv-ing in strange days.

T. we're liv-ing in strange days.

B. we're liv-ing in strange days.

MC strange days, strange days.

strange days, strange days.

*f pesante*

94

[CY+MC] **Q**

S. We may not have been here ver-y long, and we may not have trav-eled ver-y far, but we

A. We may not have been here ver-y long, and we may not have trav - eled far, but we

T. We may not have been here ver-y long, and we may not have trav-eled ver-y far, but we

B. We may not have been here ver-y long, and we may not have trav - eled far, but we

*f*

99

S. know that we're liv-ing in\_\_ strange days.\_\_\_\_\_ And when we look up, we can't see the stars.

A. know that we're liv-ing in\_\_ strange days.\_\_\_\_\_ And when we look up, we can't see the stars.

T. know that we're liv-ing in\_\_ strange days.\_\_\_\_\_ And when we look up, we can't see the stars.

B. know that we're liv-ing in\_\_ strange days.\_\_\_\_\_ And when we look up, we can't see the stars.



**R**

104 *mp* *mf*

S. Strange\_\_\_ days, strange\_\_\_ days, strange\_\_\_ days, strange

A. *mp* *mf*  
Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange,

T. *mp* *mf*  
Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange\_\_\_

B. *mp* *mf*  
Strange days, we're liv-ing in strange days, we're liv-ing in strange days, we're liv-ing in strange\_\_\_

Red.



111

S. *f*  
days, strange days, we're liv-ing in strange days, we're liv-ing in strange days,

A. *f*  
strange, strange days, we're liv-ing in strange days, we're liv-ing in strange days,

T. *f*  
days, strange days, strange days, strange

B. *f*  
days, strange days, we're liv-ing in strange days, we're liv-ing in strange days,

Red. *f*

117

rit. *mf* *p* *pp* *pp*

Meno mosso ♩=c.96

S. we're liv-ing in strange, strange days. Strange...

A. we're liv-ing in strange, strange days. Strange...

T. days, strange, strange days. Strange...

B. we're liv-ing in strange, strange days. Strange...

Red. *mf* *p* *pp*

rit. *p* *pp*

Meno mosso ♩=c.96

### 3. A Trumpet Sounds

Melissa Dunphy

Urgent ♩=c.96

Soprano  
Alto  
Tenor  
Bass  
Piano

*pp* *f*

[kick dr.]



11 [MC] *f*

S. *f* The storm breaks! The storm breaks! The storm

A. *f* The storm breaks! The storm breaks! The storm

T. *f* The storm breaks! The storm breaks! The storm

B. *f* The storm breaks! The storm breaks! The storm

18

S. *ff*  
breaks! A trum-pet sounds!\_\_\_\_\_

A. *ff*  
breaks! A trum-pet sounds!\_\_\_\_\_

T. *ff*  
breaks! A trum-pet sounds!\_\_\_\_\_

B. *ff*  
breaks! A trum-pet sounds!\_\_\_\_\_

*ff* *mp* *f*  
*mp*



25

S. *ff* S *f*  
Hail and fire fall to the ground,\_\_\_\_\_ hail and fire fall to the

A. *ff* *f*  
Hail and fire fall to the ground,\_\_\_\_\_ hail and fire fall to the

T. *ff* *f*  
Hail and fire, hail and fire fall to the ground, fall to the

B. *ff* *f*  
Hail and fire, hail and fire fall to the ground, fall to the

*ff* *f*

32

S. *mp*  
ground, \_\_\_\_\_ and

A. *mp*  
ground, \_\_\_\_\_ and

T. *mp*  
ground, \_\_\_\_\_ and

B. *mp*  
ground, \_\_\_\_\_ and

*mp*  
*f*



38

S. *f*  
ev'-ry thing green is burned. \_\_\_\_\_

A. *f*  
ev'-ry thing green is burned. \_\_\_\_\_

T. *f*  
ev'-ry thing green is burned. \_\_\_\_\_

B. *f*  
ev'-ry thing green is burned. \_\_\_\_\_

*mp*  
*f*

44 T

S. *p* A trum-pet sounds,— *mp* a trum-pet sounds,

A. *p* A trum-pet sounds,— *mp* a trum-pet sounds,

T. *p* A trum-pet sounds,— *mp* a trum-pet sounds,

B. *p* A trum-pet sounds,— *mp* a trum-pet sounds,



50

S. *mf* and the o - ceans churn and turn red. *mp* A trum-pet sounds,— *mf* a

A. *mf* and the o - ceans churn and turn red. *mp* A trum-pet sounds,— *mf* a

T. *mf* and the o - ceans churn and turn red. *mp* A trum-pet sounds,— *mf* a

B. *mf* and the o - ceans churn and turn red. *mp* A trum-pet sounds,— *mf* a

57

S. *f* trum-pet sounds, and a flood sweeps a cit-y in-to the sea. *ff* A trum - pet

A. *f* trum-pet sounds, and a flood sweeps a cit-y in-to the sea. *ff* A trum - pet

T. *f* trum-pet sounds, and a flood sweeps a cit-y in-to the sea. *ff* A trum - pet

B. *f* trum-pet sounds, and a flood sweeps a cit-y in-to the sea. *ff* A trum - pet



64

S. *mf* sounds, fresh wa-ters turn bit-ter. *mp* How will we quench our thirst? \_\_\_\_\_

A. *mf* sounds, fresh wa-ters turn bit-ter. *mp* How will we quench our thirst? \_\_\_\_\_

T. *mf* sounds, fresh wa-ters turn bit-ter. *mp* How will we quench our thirst? \_\_\_\_\_

B. *mf* sounds, fresh wa-ters turn bit-ter. *mp* How will we quench our thirst? \_\_\_\_\_

U

73

S. *mp* A trum-pet sounds,— *mf* a trum-pet sounds. Dark-ness blan-kets the

A. *mp* A trum-pet sounds,— *mf* a trum-pet sounds. Dark-ness blan-kets the

T. *p* A trum-pet sounds, a trum-pet sounds, *mf* a trum-pet sounds. Dark-ness blan-kets the

B. *p* A trum-pet sounds, a trum-pet sounds, a trum-pet sounds.

Red. *p* *mp* *mf*

79

S. *p* earth, and noth - ing will grow. *mf* Woe to the peo - ple,

A. *p* earth, and noth - ing will grow. noth - ing will grow. *mf* Woe to the peo - ple,

T. *p* earth, and noth - ing will grow. noth - ing will grow. *mf* Woe to the peo-ple, woe-

B. *f* *p* *mp*  
Dark-ness blan - kets the earth, and noth - ing will grow, noth - ing will grow. Woe to the

Red. *p*

Piano-vocal

rit. . . . .

87

S. *mp* woe to the peo - ple, woe, woe!

A. *mp* woe to the peo - ple, woe, woe!

T. *mp* to the peo - ple, woe, woe!

B. *mp* peo-ple, woe, woe, woe!

*mp*

rit. . . . .



a tempo



95

S. *f* A trum-pet sounds!

A. *f* A trum-pet sounds!

T. *f* A trum-pet sounds!

B. *f* A trum-pet sounds!

a tempo

*f*

(p) (p)

(p) (p)

V.S.

102

S. *mf*  
A trum-pet sounds! Smoke ri - ses and chokes the air.

A. *mf*  
A trum-pet sounds! Smoke ri - ses and chokes the air.

T. *mf*  
A trum-pet sounds! Smoke ri - ses and chokes the air.

B. *mf*  
A trum-pet sounds! Smoke ri - ses and chokes the air.



The piano accompaniment for measures 102-107 features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The texture is consistent throughout the section.



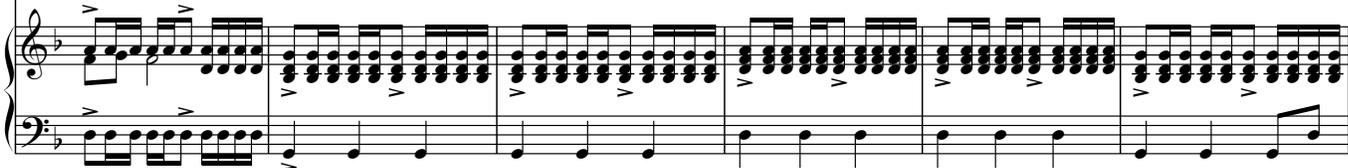
108

S. *f*  
Sick - ness and cha - os a - bound. A trum - pet

A. *f*  
Sick - ness and cha - os a - bound. A trum - pet

T. *f*  
Sick - ness and cha - os a - bound. A trum - pet sounds, a

B. *f*  
Sick - ness and cha - os a - bound. A trum - pet sounds, a



The piano accompaniment for measures 108-113 features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The texture is consistent throughout the section.

114

S. sounds, a trum - pet sounds, call-ing us to ac - tion, *mp*

A. sounds, a trum - pet sounds, call-ing us to ac - tion, *mp*

T. trum - pet\_ sounds, call-ing us to ac - tion, *mp*

B. trum - pet, a trum - pet sounds, call-ing us to ac - tion, *mp*



120

S. call-ing us to ac - tion, call-ing us to ac - tion in a storm *mf* *f*

A. call-ing us to ac - tion, call-ing us to ac - tion in a storm *mf* *f*

T. call-ing us to ac - tion, call-ing us to ac - tion in a storm *mf* *f*

B. call-ing us to ac - tion, call-ing us to ac - tion in a storm *mf* *f*

W

rit. . . . . a tempo

125

S. — of our own cre - a - tion... A trum-pet sounds, —

A. — of our own cre - a - tion... A trum-pet sounds, a

T. — of our own cre - a - tion... A trum-pet

B. — of our own cre - a - tion... A trum-pet sounds, a

Red. — of our own cre - a - tion... A trum-pet sounds, a

mp

rit. . . . . a tempo

131

S. — a trum-pet sounds, a trum - pet sounds, a trum - pet sounds, a

A. trum-pet sounds, a trum-pet sounds, a trum - pet sounds,

T. sounds, a trum-pet sounds, a trum - pet sounds, a trum - pet

B. trum - pet sounds, a trum - pet sounds, A trum-pet sounds, a

Red. — a trum-pet sounds, a trum - pet sounds, a trum - pet sounds, a

Piano-vocal

136 *mf*

S. trum - pet sounds, a trum - pet sounds, a trum-pet sounds,

A. *mf*  
a trum - pet sounds, a trum - pet sounds, a trum-pet sounds,

T. *mf*  
sounds, a trum - pet sounds, a trum - pet sounds, a trum - pet

B. *mf*  
trum - pet sounds, a trum - pet sounds, a trum - pet sounds, a trum - pet

Red. *mf mf*



140

S. *f* a trum - pet sounds, a trum - pet sounds, ah. *rit.* *p*

A. *f* a trum-pet sounds, a trum - pet sounds, ah. *p*

T. *f* sounds, a trum-pet sounds, a trum - pet sounds, ah. *p*

B. *f* sounds, a trum - pet sounds, a trum - pet sounds, ah. *p*

Red. *f* *rit.* *mf* *p*

Commissioned by Mendelssohn Chorus of Philadelphia  
Dominick DiOrio, Artistic Director

# 4. Caretakers of Tomorrow

Melissa Dunphy

Andante ♩=c.96

Soprano

Alto

Tenor

Bass

Piano

*p espress.*

9 [CY]

S. *mp*

A. *mp*

[CY] We can't change the past, — but we de - fine the fu - ture. Be - fore we all were born, — seeds were sown. —

We can't change the past, — but we de - fine the fu - ture. Be - fore we all were born, — seeds were sown. —

16

S.

A.

— When we plant a seed, — we know that when the tree — grows, we'll nev - er sit in its shade, or

— When we plant a seed, — we know that when the tree — grows, we'll nev - er sit in its shade, or

22

S. eat its fruit, or smell its flow - ers.

A. eat its fruit, or smell its flow - ers.

T. [CY] *mf* But we do it because we love peo-ple we will nev - er

B. [CY] *mf* But we do it because we love peo-ple we will nev - er



28

S. *mf* We're the care - ta-kers of to - mor - row. X *mf* We can't change the past, but we de-

A. *mf* We're the care - ta-kers of to - mor - row. *mf* We can't change the past, but we de-

T. meet. *mf* We're the care - ta-kers of to - mor - row. *mf* We can't change the past, but we de-

B. meet. *mf* We're the care - ta-kers of to - mor - row. *mf* We can't change the past, but we de-

35

S. fine the fu - ture. Be - fore we all were born, — seeds were sown.

A. fine the fu - ture. Be - fore we all were born, — seeds were sown.

T. fine the fu - ture. Be - fore we all were born, — seeds were sown.

B. fine the fu - ture. Be - fore we all were born, seeds were\_ sown. *mf* When we



41

S. *mf* When we plant a seed, — we know that when the tree — grows, we'll nev - er sit in its shade, or

A. *mf* When we plant a seed, — we know that when the tree — grows, we'll nev - er sit in its shade, or

T. *mf* When we plant a seed, — we know that when the tree grows, we'll nev - er sit in its shade, or

B. plant a seed, we know that when the tree grows, we'll nev - er

Piano-vocal

46

S. eat its fruit, or smell its flow - ers. But we do it because we love peo-ple we will nev - er

A. eat its fruit, or smell its flow - ers. But we do it because we love peo-ple we will nev - er

T. eat its fruit, or smell its flow-ers. But we do it be - cause we love. peo - ple we'll nev-er

B. eat its fruit, or smell its flow-ers. But we do it be - cause we love peo - ple we'll nev-er

Red.



52

[CY: small group] **Y**

S. meet. We're the care - ta-kers of to - mor - row. I want my child - ren, and ev'-ry-one's

A. meet. We're the care - ta-kers of to - mor - row. I want my child - ren,

T. meet. We're the care - ta-kers of to - mor - row. I want my child - ren, and ev'-ry-one's

B. meet. We're the care - ta-kers of to - mor - row. I want my child - ren,

Red.

Piano-vocal

59 *mp*

S. child - ren, I want them to have what I have. I want the

A. and ev'-ry-one's child - ren to have what I have. I want the

T. child - ren, I want them to have what I have. I want the

B. and ev'-ry-one's child - ren, I want them to have, to have what I have, the

Red. *mp*

65

S. next gen-er - a - tion, and the next, and the next, to know our world. I want them to

A. next gen-er - a - tion, and the next, and the next, and the next, to know our world. I want them to

T. next gen-er - a - tion, and the next, and the next, to know our world. I

B. next gen-er - a - tion, and the next, and the next, to know our world. I

Red. *mp*

Piano-vocal



poco rit. . . . . a tempo

72

S. live. We nev - er asked for this. We

A. live. We nev - er asked for this. We

T. want them to live. We nev - er asked for this. We

B. want them to live. We nev - er asked for this. We

Red.

poco rit. . . . . a tempo



77

S. did-n't start it or cause it. But we de-fine the fu-ture, and we can't change the past. rit. . . . .

A. did-n't start it or cause it. But we de-fine the fu-ture, and we can't change the past.

T. did-n't start it or cause it. But we de-fine the fu-ture, and we can't change the past. [CY: tutti]

B. did-n't start it. But we de - fine the fu - ture, and we can't change the past. When we

Red.

rit. . . . .

AA

a tempo

84 [CY: tutti] *f*

S. When we plant a seed, we know that when the tree grows, we'll nev-er

A. When we plant a seed, we know that when the tree grows, we'll nev-er sit in its shade, or

T. When we plant a seed, we know that when the tree grows, we'll nev-er sit in its shade, or

B. plant a seed, we know that when the tree grows, we'll nev - er

Red.

*f* *mf* *mf*

a tempo

89

S. eat its fruit, or smell its flow - ers. But we do it be-cause we

A. eat its fruit, or smell its flow - ers. But we do it be-cause we love

T. eat its fruit, or smell its flow - ers. But we do it be-cause we love

B. eat its fruit, or smell its flow-ers, but we do it be - cause we love

Red.

*f* *f* *f* *f*

Piano-vocal

94

S. *mf* love peo-ple we will nev - er meet. We're the care - ta-kers of to - mor - row. *mp* We're the

A. *mf* peo-ple we will nev - er meet. We're the care - ta-kers of to - mor - row. *mp* We're the

T. *mf* peo-ple we will nev - er meet. We're the care - ta-kers of to - mor - row. *mp* We're the

B. *mf* peo - ple we won't meet. We're the care - ta-kers of to - mor - row. *mp* We're the

Red. *mf* *mp*

100

S. *rit.* [CY] *p* care - ta-kers of to - mor - row. We're the care - ta-kers of to - mor - row.

A. [CY] *p* care - ta-kers of to - mor - row. We're the care - ta-kers of to - mor - row.

T. [CY] *p* care - ta-kers of to - mor - row. We're the care - ta-kers of to - mor - row.

B. [CY] *p* care - ta-kers of to - mor - row. We're the care - ta-kers of to - mor - row.

Red. *p*

*rit.* *mp* *p* *p espress.*

Commissioned by Mendelssohn Chorus of Philadelphia  
Dominick DiOrio, Artistic Director

# 5. Anger

Melissa Dunphy

Moderate swing ♩=c.112

[CY+MC] *mf* (keep swinging!)  
Our best bet for chang-ing our fate\_\_ is to

[CY+MC] *mf* (keep swinging!)  
Our best bet for chang-ing our fate\_\_ is to

[CY+MC] *mf* (keep swinging!)  
Our best bet for chang-ing our fate\_\_ is to

[CY+MC] *mf* (keep swinging!)  
Our best bet for chang-ing our fate\_\_ is to

Moderate swing ♩=c.112

*mf menacing*

*fp* *mf*



7

S. reach all the peo-ple with the pow-er to change it. But some won't lis-ten, andsome of them don't wan-na help.\_\_

A. reach all the peo-ple with the pow-er to change it. But some won't lis-ten, andsome of them don't wan-na help.\_\_

T. reach all the peo-ple with the pow-er to change it. But some won't lis-ten, andsome of them don't wan-na help.\_\_

B. reach all the peo-ple with the pow-er to change it. But some won't lis-ten, andsome of them don't wan-na help.\_\_

BB

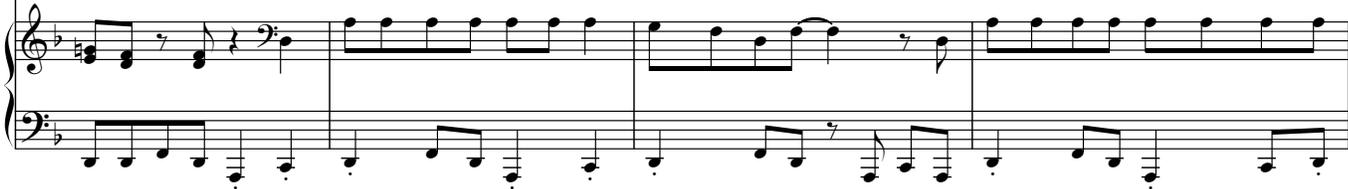
12

S.  "It won't af-fect me, so why should I care?" "It's not my pro blem."

A.  "It won't af-fect me, so why should I care?" "It's not my pro- blem."

T.  "It won't af-fect me, so why should I care?" "It's not my pro- blem."

B.  They say, "It won't af-fect me, so why should I care?" They say, "It's not my pro- blem," with their

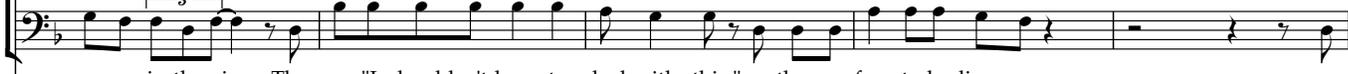



16

S.  "I should-n't have to deal with this," re-

A.  "I should-n't have to deal with this," re-

T.  "I should-n't have to deal with this," re-

B.  no-ses in the air. They say, "I should-n't have to deal with this," or they re-fuse to be-lieve us, re-



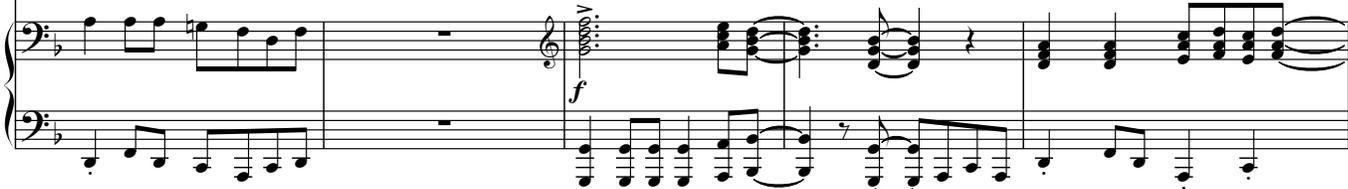
21 CC

S. *f* fuse to be-lieve us at all. And that makes me an - gry. — *mf* So an-gry I can bare-ly\_\_ breathe.

A. *f* fuse to be-lieve us at all. And that makes me an - gry. — *mf* So an-gry I can bare-ly\_\_ breathe.

T. *f* fuse to be-lieve us at all. And that makes me an - gry. — *mf* So an-gry I can bare-ly\_\_ breathe.

B. *f* fuse to be-lieve us at all. And that makes me an - gry. — *mf* So an-gry I can bare-ly\_\_ breathe.



The piano accompaniment for measures 21-25 features a steady eighth-note bass line in the left hand and a more active right hand with chords and moving lines. Dynamics range from *f* to *mf*.



26

S. *f* — It makes me an - gry. — *ff* So an-gry that it's hard to put in words, ah! —

A. *f* — It makes me an - gry. — *ff* So an-gry that it's hard to put in words, ah! —

T. *f* — It makes me an - gry. — *ff* So an-gry that it's hard to put in words, ah! —

B. *f* — It makes me an - gry. — *ff* So an-gry that it's hard to put in words, ah! —



The piano accompaniment for measures 26-30 continues with a consistent rhythmic pattern. The right hand features chords and moving lines, with dynamics ranging from *f* to *ff* and *mf*. A triplet of eighth notes is visible in the right hand at the end of measure 29.

32 DD

[CY] *mf*

S. A lot of peo-ple live in a bub - ble. They're choos-ing to be sel-fish o - ver

A. A lot of peo-ple live in a bub - ble. They're choos-ing to be sel-fish o - ver

T. A lot of peo-ple live in a bub - ble. They're choos-ing to be sel-fish o - ver

B. A lot of peo-ple live in a bub - ble. They're choos-ing to be sel-fish o - ver



36

S. end-ing our troub - le. Why don't they care?. What's more im-por-tant than our lives?

A. end-ing our troub - le. Why don't they care?. What's more im-por-tant than our lives?

T. end-ing our troub - le. Why don't they care?. What's more im-por-tant than our lives?

B. end-ing our troub - le. Why don't they care?. What's more im-por-tant than our lives?

40 **EE** *mf*

S. I hear they're build-ing rock-et ships to beat a re-treat. I'm pret-ty sure that no one here is

A. I hear they're build-ing rock-et ships to beat a re-treat. I'm pret-ty sure that no one here is

T. I hear they're build-ing rock-et ships to beat a re-treat. I'm pret-ty sure that no one here is

B. I hear they're build-ing rock-et ships to beat a re-treat. I'm pret-ty sure that no one here is



44

S. get-ting a seat. And on a new plan-et, how do we know that we won't do the same thing, we

A. get-ting a seat. And on a new plan-et, how do we know that we won't do the same thing, we

T. get-ting a seat. And on a new plan-et, how do we know that we won't do the same thing, we

B. get-ting a seat. And on a new plan-et, how do we know that we won't do the same thing, we

49 FF

S. [CY+MC] *f*  
 won't do the same thing a-gain? It makes me an - gry. — So an-gry I can bare-ly\_\_ breathe.

A. [CY+MC] *f*  
 won't do the same thing a-gain? It makes me an - gry. — So an-gry I can bare-ly\_\_ breathe.

T. [CY+MC] *f*  
 won't do the same thing a-gain? It makes me an - gry. — So an-gry I can bare-ly\_\_ breathe.

B. [CY+MC] *f*  
 won't do the same thing a-gain? It makes me an - gry. — So an-gry I can bare-ly\_\_ breathe.



54 *mp*

S. *mp*  
 — It makes me an - gry. — I'm seeth-ing, frus-tra-ted, i - rate, ir - rit - a - ted, you

A. *mp*  
 — It makes me an - gry. — I'm seeth-ing, frus-tra-ted, i - rate, ir - rit - a - ted, you

T. *mp*  
 — It makes me an - gry. — I'm seeth-ing, frus-tra-ted, i - rate, ir - rit - a - ted, you

B. *mp*  
 — It makes me an - gry. — I'm seeth-ing, frus-tra-ted, i - rate, ir - rit - a - ted, you

59 **GG**

S. *ff* bet-ter watch out for my rage!

A. *ff* bet-ter watch out for my rage!

T. *ff* bet-ter watch out for my rage! *mf* May-be an-ger is bet-ter than de-ni-al,

B. *ff* bet-ter watch out for my rage! *mf* May-be an-ger is bet-ter than de-ni-al,



63 *mf*

S. *mf* May-be it's bet-ter than ap-a- thy. *mf* May-be if I fo-cus all my en-er-get-ic bile,...

A. *mf* May-be it's bet-ter than ap-a- thy. *mf* May-be if I fo-cus all my en-er-get-ic bile,...

T. May-be if I fo-cus all my en-er-get-ic bile,...

B. May-be if I fo-cus all my en-er-get-ic bile,

67

S. I will move moun-tains, we will move moun-tains, change what's on our hor - i - zon.

A. I will move moun-tains, we will move moun-tains, change what's on our hor - i - zon.

T. I will move moun-tains, we will move moun-tains, change what's on our hor - i - zon.

B. I will move moun-tains, we will move moun-tains, change what's on our hor - i - zon.



72 HH

S. *mf* Don't wait a-round like frogs boil-ing in a pot, 'cause e-ven frogs are no-tic-ing the

A. *mf* Don't wait a-round like frogs boil-ing in a pot, 'cause e-ven frogs are no-tic-ing the

T. *mf* Don't wait a-round like frogs boil-ing in a pot, 'cause e-ven frogs are no-tic-ing the

B. *mf* Don't wait a-round like frogs boil-ing in a pot, 'cause e-ven frogs are no-tic-ing the

77

S. wa-ter is hot. We have to reach the peo-ple, We have to reach the

A. wa-ter is hot. we have to reach the peo-ple who'll help:—

T. wa-ter is hot. We have to reach the peo-ple, We have to reach the

B. wa-ter is hot. we have to reach the peo-ple who'll help:—



81

II

S. peo-ple who'll help: Peo-ple who will fight for us and what we stand for, peo-ple who are cur-i-ous and

A. Peo-ple who will fight for us and what we stand for, peo-ple who are cur-i-ous and

T. peo-ple who'll help: Peo-ple who will fight for us and what we stand for, peo-ple who are cur-i-ous and

B. Peo-ple who will fight for us and what we stand for, peo-ple who are cur-i-ous and

85

S. wan-na know more, who know how we feel, who want to make a bet-ter world. \_

A. wan-na know more, who know how we feel, who want to make a bet-ter world. \_

T. wan-na know more, who know how we feel, who want to make a bet-ter world. \_

B. wan-na know more, who know how we feel, who want to make a bet-ter world. \_



89

S. We have the pow - er, we have the pow-er to change our\_ fate, we have the

A. We have the pow - er, we have the pow-er to change our\_ fate, we have the

T. We have the pow - er, we have the pow-er to change our\_ fate, we have the

B. We have the pow - er, we have the pow-er to change our\_ fate, we have the

94

S. *f* pow - er. *mp* The pow - er - ful peo - ple we're look - ing for

A. *f* pow - er. *mp* The pow - er - ful peo - ple we're look - ing for

T. *f* pow - er. *mp* The pow - er - ful peo - ple we're look - ing for

B. *f* pow - er. *mp* The pow - er - ful peo - ple we're look - ing for



98

S. *mf* are right here. *p* We're right here.

A. *mf* are right here. *p* We're right here.

T. *mf* are right here. *p* We're right here.

B. *mf* are right here. *p* We're right here.

Commissioned by Mendelssohn Chorus of Philadelphia  
Dominick DiOrio, Artistic Director

# 6. The Beach

Melissa Dunphy

Andante ♩=c.84

Soprano

Alto

Tenor

Bass

Piano

Andante ♩=c.84

*pp*



7 [MC] *pp*

S. The hur-ri-cane... made the wa - ter mur - ky, and the

A. [MC] *pp*

A. The hur-ri-cane... made the wa - ter mur - ky, and the

T. [MC] *pp*

T. The hur-ri-cane... made the wa - ter mur - ky, and the

B. [MC] *pp*

B. The hur-ri-cane... made the wa - ter mur - ky, and the

13

S. beach was cov - ered in trash. And no-bod-y was there to

A. beach was cov - ered in trash. And no-bod-y was there to

T. beach was cov - ered in trash. And no-bod-y was there to

B. beach was cov - ered in trash. And no-bod-y was there to



19

S. clean it up since we had no pow - er, no light, and go-ing out-side was

A. clean it up since we had no pow - er, no light, and go-ing out-side was

T. clean it up since we had no pow - er, no light, and go-ing out-side was

B. clean it up since we had no pow - er, no light, and go-ing out-side was

*mf* *p*

poco rit. . . . . a tempo

KK

25

S. *mp* dan - ger-ous. But where I live, ev' - ry - one is

A. *mp* dan - ger-ous. But where I live, ev' - ry - one is

T. *mp* dan - ger-ous. But where I live,

B. *mp* dan - ger-ous. But where I live,

*mp* *p* *mp*

poco rit. . . . . a tempo



31

S. fam' - ly. We all know our neigh-bors, and call each oth - er cous - in.

A. fam' - ly. We all know our neigh-bors, and call each oth - er cous - in.

T. ev' - ry - one is fam' - ly. We all know our neigh-bors, and call each oth - er cous - in.

B. ev' - ry - one is fam' - ly. We all know our neigh-bors, and call each oth - er cous - in.

*mp*

LL

37 *poco rit.* . . . . *a tempo*

S. *mp* So the word\_ spread,\_\_\_\_\_ the word\_ spread,\_\_\_\_\_ *mf* and peo-ple came to the

A. *mp* The word\_ spread, the word\_ spread,\_\_\_\_\_ *mf* and peo-ple came to the

T. *mp* So the word\_ spread,\_\_\_\_\_ so the word\_\_\_\_\_ spread,

B. *mp* The word\_ spread, so the word\_\_\_\_\_ spread,

*poco rit.* . . . . *a tempo*



MM

43 *poco accel.* . . . . *Poco piu mosso* ♩=c.100

S. *f* beach. They came to help. We did-n't need\_\_\_\_\_ to be

A. *f* beach. They came to help. We did-n't need to be

T. *mf* and peo - ple came to help. *f* We did-n't need\_\_\_\_\_ to be

B. *mf* and peo - ple came to help. *f* We did-n't need to be

*poco accel.* . . . . *Poco piu mosso* ♩=c.100

49

S. *mf*  
told\_ what to do. We de - ci - ded as a com - mu - ni - ty: hey, let's just

A. *mf*  
told what to do. We de - ci - ded as a com - mu - ni - ty: hey, let's just

T. *mf* *f*  
told what to do. We de - ci - ded, hey, let's just do it. We

B. *mf* *f*  
told what to do. We de - ci - ded, hey, let's just do it. We

56 *poco accel.*

S. *f* *mp*  
do it. We did - n't need to be told, hey,

A. *f* *mf* *mp*  
do it. We did - n't need to be told what to do. We de - ci - ded as a com - mu - ni - ty, hey,

T. *mf*  
did - n't need to be told. what to do. We de - ci - ded, let's just do it.

B. *mf* *mp*  
did - n't need to be told. what to do. We de - ci - ded as a com - mu - ni - ty, hey,

Red. *f* *mf* *mp*

*poco accel.*

NN

Allegretto ♩=120

63

S. *mf playfully*  
let's just do it. And they were play-ing songs, rev-o-

A. *mf playfully*  
I re - mem - ber that some-bod-y had a ster-e - o, and they were play-ing songs, rev-o-

T. *mf playfully*  
I re - mem - ber that some-bod-y had a ster-e - o, and they were play-ing songs, rev-o-

B. *mf playfully*  
let's just do it. And they were play - ing

*mp leggiero*  
*mf*



69

S. lu-tion-ar - y songs, songs to make us dance. And we were all sing-ing a - long,

A. lu-tion-ar - y songs, songs to make us dance. And we were all sing-ing a - long,

T. lu-tion-ar - y songs, songs to make us dance. And we were all

B. songs, songs to make us dance. And we were all

74 Piano-vocal rit. . . . .

S. sing-ing a - long, and we were danc - ing while we cleaned the beach.

A. sing-ing a - long, danc - ing while we cleaned the beach.

T. sing-ing a - long, and we were danc - ing while we cleaned the beach.

B. sing - ing, sing-ing a - long, danc - ing while we cleaned the beach.

81 OO Tempo primo ♩=c.88 *p tenderly*

S. It's a ver-y small is - land,

A. It's a ver-y small is - land,

*p*

88 *p tenderly*

S. but it's beau - ti-ful. It's a ver-y small is - land, and we take care of it on our

A. but it's beau - ti-ful. It's a ver-y small is - land, and we take care of it on our

T. *p tenderly* It's a ver-y small is - land, and we take care of it on our

B. *p tenderly* It's a ver-y small is - land, and we take care of it on our

*p*

94

*mf*

S. own. There was a hur-ri-cane go - ing on. So we

A. own. There was a hur-ri-cane go - ing on. So we

T. own. There was a hur-ri-cane go - ing on. So we

B. own. There was a hur-ri-cane go - ing on. So we



99

*p*

S. just had to let it hap - pen. And then,

A. just had to let it hap - pen. you know,

T. just had to let it hap - pen. And then,

B. just had to let it hap - pen. you know,

104

S. try to do our best, try to do our

A. try to do our best, try to do our

T. try to do our best, try to do our

B. try to do our best, try to do our



109

S. best, try to do our best.

A. best, try to do our best.

T. best, try to do our best.

B. best, try to do our best.

rit. *p*

Commissioned by Mendelssohn Chorus of Philadelphia  
Dominick DiOrio, Artistic Director

# 7. Disrupt the Loop

Melissa Dunphy

Allegro ♩=c.132

[CY teens+MC] Left

[Stomps\*] ↑\*

Allegro ♩=c.132

*p*

\* Stomping = a terrifyingly conformist robot march.

9

S. Right (sim.)

A. Right (sim.)

T. Right (sim.)

B. Right (sim.)

*mp*

*sub.p*

*f*

17

S. *mp*  
Con-sume. Con-sume. Buy this. Buy that. Go shop-ping. Spend mon-ey.

A. *mp*  
Con-sume. Con-sume. Buy this. Buy that. Go shop-ping. Spend mon-ey.

T. *mp*  
Con-sume. Con-sume. Buy this. Buy that. Go shop-ping. Spend mon-ey.

B. *mp*  
Con-sume. Con-sume. Buy this. Buy that. Go shop-ping. Spend mon-ey.

*mp*



24

S. *f*  
I need more, more stuff. Con-sume, con-sume. I need, I need more,

A. *f*  
I need more, more stuff. Con-sume, con-sume. I need, I need more,

T. *f*  
I need more, more stuff. You'll feel, you'll feel bet-ter. You'll have, you'll have

B. *f*  
I need more, more stuff. You'll feel, you'll feel bet-ter. You'll have, you'll have

*f*

30

*p* ————— *f* **PP** *mp* —————

S. I want more, more mon-ey, to get more stuff! It'll make you feel bet - ter.

A. I want more, more mon-ey, to get more stuff! It'll make you feel bet - ter.

T. stat-us. I want more more mon-ey to get more. Con sume, con sume. Buy this.

B. stat-us. I want more more mon-ey to get more. Con sume, con sume. Buy this.

*p* ————— *f* *p*

*p* ————— *f* *sub. p*

*fp*



37

S. It'll give you stat - us. I need more stuff. Consume. Consume. Con-

A. It'll give you stat - us. I need more stuff. Consume. Consume.

T. Buy this. Buy that. Buy that. I want more mon - ey. Drive this car. It'll make you feel

B. Buy this. Buy that. Buy that. I want more mon - ey. Drive this car. It'll make you feel

*mf*

*mf*

*f*

*f*

44

S. *f*  
 sume. Con-sume. I need, I want more mon-ey to get more.

A. *f*  
 Use this phone. Get those shoes. I need more stuff. I want mon - ey, mon-ey to get more.

T. *f*  
 bet-ter. It-'ll give you stat-us. I want more mon-ey to get more

B. *f*  
 bet-ter. It-'ll give you stat-us. I want more mon-ey to get more



50 **QQ**

S. *mf*  
 stuff! Re-work the whole sys - tem, re-work the whole sys-tem. The

A. *mf*  
 stuff! Re-work the whole sys - tem, re-work the whole sys-tem. The

T. *mf*  
 stuff! Re-work the whole sys - tem, re-work the whole sys - tem.

B. *mf*  
 stuff! Re-work the whole sys - tem, re-work the whole sys - tem.

56

S. *mf*  
sys-tem it - self is the prob - lem. Re-work the whole sys - tem, re-work the whole

A. *mf*  
sys-tem it - self is the prob - lem. Re-work the whole sys - tem, re-work the whole

T. *mf*  
Re-work the whole sys - tem, re-work the whole sys - tem,

B. *mf*  
Re-work the whole sys - tem, re-work the whole sys - tem.



Detailed description: This block contains the vocal and piano parts for measures 56 through 61. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: 'sys-tem it - self is the prob - lem. Re-work the whole sys - tem, re-work the whole'. The piano part provides harmonic support with chords and moving lines in both hands. A dynamic marking of *mf* is present.



62

S. *mp* **RR**  
sys - tem. Hold the pow-er-ful\_ ac - count - a-ble

A. *mp*  
sys - tem. Hold the pow-er-ful\_ ac - count - a-ble

T. *mp*  
re-work the sys-tem, it's the prob - lem. Hold the pow-er-ful\_ ac - count - a-ble

B. *mp*  
re-work the sys-tem, it's the prob - lem. Hold the pow-er-ful\_ ac - count - a-ble



Detailed description: This block contains the vocal and piano parts for measures 62 through 67. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: 'sys - tem. Hold the pow-er-ful\_ ac - count - a-ble' and 're-work the sys-tem, it's the prob - lem. Hold the pow-er-ful\_ ac - count - a-ble'. A dynamic marking of *mp* is present. A rehearsal mark 'RR' is placed above the Soprano staff at measure 62. The piano part continues with accompaniment for the vocal lines.

69

S. Take re - spon - si - bil - i - ty for our - selves. Ac - cept our own guilt and from

A. Take re - spon - si - bil - i - ty for our - selves. Ac - cept our own guilt and from

T. Take re - spon - si - bil - i - ty for our - selves. Ac - cept our own guilt and from

B. Take re - spon - si - bil - i - ty for our - selves. Ac - cept our own guilt and from

76

SS

S. there make chang - es, make a bet - ter world. Dis - rupt the loop, and save

A. there make chang - es, make a bet - ter world. Dis - rupt the loop, and save

T. there make chang - es, make a bet - ter world. Dis - rupt the loop, and save

B. there make chang - es, make a bet - ter world. Dis - rupt the loop, and save

85

S. *p*  
 what's left and make a bet-ter world. Dis-rupt the loop, dis-rupt the

A. *mf*  
 what's left and make a bet-ter world. It can feel un - ea - sy, be-cause it is-n't

T. *mf*  
 what's left and make a bet-ter world. It can feel un - ea - sy, be-cause it is-n't

B. *p*  
 what's left and make a bet-ter world. Dis-rupt the loop, dis-rupt the

The piano accompaniment for measures 85-92 features a steady bass line with chords in the right hand. Dynamics include *p* and *mf*. A double bar line is present at the end of measure 92.



93

S. *mf* *p* *mf*  
 loop. We must re - work, and hur-ry, please hur-ry, please hur-ry, please hur-ry.

A. *mf*  
 ea - sy, re-work the sys - tem and hur-ry, please hur-ry, please hur-ry, hur-ry.

T. *mf*  
 ea - sy, re-work the sys - tem and hur-ry, please hur-ry, please hur-ry, please hur-ry.

B. *mf* *p* *mf*  
 loop. We must re - work, and hur-ry, please hur-ry, please hur-ry, please hur - ry.

The piano accompaniment for measures 93-100 continues with the same harmonic structure. Dynamics include *mf* and *p*. The piece concludes with a final chord in measure 100.

TT

100 *f warmly*

S. Our true wealth is our won-der-ful plan-et and the peo-ple who share it, and we should care, \_\_\_\_\_

A. Our true wealth is our won-der-ful plan-et and the peo-ple who share it, and we should care, \_\_\_\_\_

107

S. \_\_\_\_\_ *f* our won-der-ful plan - et and the

A. \_\_\_\_\_ *f* our won-der-ful plan - et and the

T. *f warmly* Our true wealth is our won-der-ful plan-et and the peo-ple who share it,

B. *f warmly* Our true wealth is our won-der-ful plan-et and the peo-ple who share it,

UU

113

S. peo-ple who share it. *p* Con - sume, con-sume, con-sume, con-sume. *mp* I

A. peo-ple who share it, *p* Con - sume, con-sume, con-sume, con-sume. *mp* I

T. and we should care ab - out that. *mp* Dis-rupt the loop, and save what's left,

B. and we should care ab - out that. *mp* Dis-rupt the loop, and save what's left,

120

S. *mf* want a bet-ter, make a bet-ter world. *p telling a secret* Dis-rupt the loop, and

A. *mf* want a bet-ter, make a bet-ter world. *p telling a secret* Dis-rupt the loop, and

T. *p telling a secret* and make a bet-ter world. Dis-rupt the loop, and save

B. *p telling a secret* and make a bet-ter world. Dis-rupt the loop, and save



127

S. *pp* save what's left, be-cause in the end, you can't eat mon-ey.

A. *pp* save what's left, be-cause in the end, you can't eat mon-ey.

T. *pp* what's left, be-cause in the end, you can't eat mon-ey.

B. *pp* what's left, be-cause in the end, you can't eat mon-ey.

Piano-vocal

Commissioned by Mendelssohn Chorus of Philadelphia  
Dominick DiOrio, Artistic Director

# 8. It's Up to Us

Melissa Dunphy

Moderate waltz ♩=c.108

poco rit. . .

Soprano

Alto

Tenor

Bass

Piano

*p espress.*

Moderate waltz ♩=c.108

poco rit. . .

8

T. *p* [CY] a tempo

This is our com-mu-nit-y. This is our\_ world. It's all up to us, it's up to us.

B. *p* [CY] a tempo

This is our com-mu-nit-y. This is our\_ world. It's all up to us, it's up to us.

Piano

a tempo

17

S. *p* [CY] [CY+MC]

Peo-ple are cre - a - tive, andwhen we work to-geth-er, we get things\_ done. We find so -

A. *p* [CY] [CY+MC]

Peo-ple are cre - a - tive, andwhen we work to-geth-er, we get things\_ done. We find so -

T. *p* [CY] [CY+MC]

andwhen we work to-geth-er, we get things done. We find so -

B. *p* [CY] [CY+MC]

andwhen we work to-geth-er, we get things done. We find so -

Piano

VV

poco rit.. a tempo

25

S. *mf* lu - tions. Sci-en-tists, teach-ers, sto-ry-tell-ers, *p* the old and the\_young.

A. *mf* lu - tions. Sci-en-tists, teach-ers, sto-ry-tell - ers, *p* the old and the young, [CY] *mf* We all\_have a

T. *mf* lu-tions. Sci - en-tists, teach - ers, *p* sto - ry - tell-ers, the old and the young. [CY]

B. *mf* lu-tions. Sci - en-tists, teach - ers, *p* sto - ry - tell-ers, the old and the young. We all\_have a

Red. *mf* *p* *mf*

*mf* *p* *mf*

poco rit.. a tempo



WW

34

S. [CY] *mf* This is our com-mu-ni-ty. It's all up to us, it's up to us. \_\_\_\_\_

A. [CY+MC] *mp* part to play. It's all up to us, it's up to us. \_\_\_\_\_ Change the

T. [CY] *mf* This is our com-mu-ni-ty. It's all up to us, it's up to us. \_\_\_\_\_ Change the

B. [CY+MC] *mp* part to play. It's all up to us, it's up to us. \_\_\_\_\_

*p*

44 *mp*

S. It's al-read-y hap-pen-ing. If more peo-ple help, it will change. *mp* E-ven if you have it all,

A. cul-ture. If more peo-ple help, it will change. *mp* E-ven if you have it all,

T. cul-ture. If more peo-ple help, it will change. *mp* E-ven if you have it all,

B. *mp* It's al-read-y hap-pen-ing. If more peo-ple help, it will change. *mp* E-ven if you have it all,

XX

53 *f*

S. Think past your-selves, think past your-selves. *f* Ev'-ry-thing we do has an ef-fect.\_\_\_\_\_

A. Think past your-selves, think past your-selves. *f* Ev'-ry-thing we do has an ef-fect, e-ven

T. think a-bout the big-ger pic-ture. Think past your - selves.\_\_\_\_\_ *f* Ev'-ry-thing we do has an ef-fect, e-ven

B. think a-bout the big-ger pic-ture. Think past your - selves.\_\_\_\_\_ *f* Ev'-ry-thing we do has an ef-fect.\_\_\_\_\_

62 *poco rit.* . . . *a tempo* *rit.* . . . .

S. *p* *mf* *f*  
 That's how we got in-to this mess. We each have more pow-er than wethink we do.

A. *p* *mf* *f*  
 lit-tle things. That's how we got in-to this mess. We each have more pow-er than wethink we do.

T. *p* *mf* *f*  
 lit-tle things. That's how we got in-to this mess. We each have more pow-er than wethink we do.

B. *p* *mf* *f*  
 That's how we got in-to this mess. We each have more pow - er than we think we

*poco rit.* . . . *a tempo* *rit.* . . . .



71 *a tempo* YY

S. *mp* *[CY] p* *[CY+MC]*  
 It's all up to us, it's up to us. The fu-ture won'tlook like the past but we be-lieve in the

A. *mp* *[CY] p* *[CY+MC]*  
 It's all up to us, it's up to us. or thepres-ent,but we be-lieve in the

T. *mp* *[CY] p* *[CY+MC]*  
 It's all up to us, it's up to us. or the pres-ent,but we be-lieve

B. *mp* *[CY] p* *[CY+MC]*  
 do. It's all up to us, it's up to us. or the pres-ent,but we be-lieve

*a tempo*

82 *rit.* *f* *Meno mosso* ♩=c.92 *p* *mp*

S. fu - ture, the fu - ture. This is our com - mu - nit - y. This is our\_

A. fu - ture, the fu - ture. This is our com - mu - nit - y. This is our\_ world.

T. we be - lieve in the fu - ture, we be - lieve. This is our\_ world.

B. we be - lieve in the fu - ture, We be - lieve. This is our\_ world.

*rit.* *f* *Meno mosso* ♩=c.92 *p*



93 *p* *Andante* ♩=c.88 [CY] [+MC] *rit.* *Moderato* ♩=c.96

S. world. It's all up to us, it's up to us, it's up to us, it's up to us.

A. It's all up to us, it's up to us, up to us, it's up to us.

T. It's all up to us, it's up to us, it's up to us.

B. It's all up to us, it's up to us, it's up to us.

*Andante* ♩=c.88 *rit.* *Moderato* ♩=c.96

*p*

*attaca*

Commissioned by Mendelssohn Chorus of Philadelphia  
Dominick DiOrio, Artistic Director

# 9. The Horizon

Melissa Dunphy

Moderato ♩=c.96

Soprano  
(us.)

Alto  
(us.)

Tenor  
(us.)

Bass  
(us.)

Piano  
*p* *mp* *f*

8

15

22 *poco rit.* *a tempo*

28 *poco rit.*

**ZZ** a tempo

34

S. *mf* [CY+MC] With my eyes I traced the line straight a - round

A. *mf* [CY+MC] With my eyes I traced the line of the ho - ri - zon, thin and fine, straight a -

T. *mf* [CY+MC] With my eyes I traced the line of the ho - ri - zon, thin and fine, straight a - round

B. *mf* [CY+MC] With my eyes I traced the line of the ho - ri - zon, thin and fine, straight a -

Red. *mf*

a tempo



39

S. *mf* till I was back where I'd start - ed from. The sky is

A. *mf* round till I was back where I'd start - ed from. But, sure, the sky is big, I

T. *mf* till I was come back to where I'd start - ed from. The sky is big, I

B. *mf* round till I was back where I'd start - ed from. But, sure, the sky is

Red. *mf*

AAA

45 rit. . . . . a tempo

S. *p calm*  
big, I said, miles and miles a-bove my head, so here up - on my back I'll

A. *p calm*  
said, miles and miles and miles a-bove my head,

T. *p calm*  
said, miles and miles and miles a-bove my head, so here up - on my back I'll

B. *p*  
big, I said, miles and miles a - bove my head,

Red. *p calm*

*p calm*



52 *mf*

S. lie and look my fill\_ in-to the sky, so here up -

A. *mp calm*  
so here up - on my back I'll lie and look my fill\_ in-to the sky,

T. *mp calm*  
lie and look my fill\_ in-to the sky,

B. *mp calm*  
so here up - on my back I'll lie and look my fill\_ in-to the sky,

*mp* *mf*



71 *poco rit. . . . a tempo*

S. *p* past, and pres-ent, *mf* and for - ev - er more, *mf* the

A. *p* all\_ things, past, *mp* and pres-ent, *mf* and for - ev - er more, *mf* the

T. *p* all\_ things, past, *mp* and pres-ent, and for - ev - er more, *mf* the

B. *p* past, and pres-ent, *mp* and for - ev - er more. *mf* the

72



78 CCC *p*

S. U - ni-verse, cleft\_ to the core: The sin is

A. U - ni-verse, cleft to the core:

T. U - ni-verse, cleft to the core:

B. U - ni-verse, cleft to the core:

79

85

S. *p*  
 ours. The re-gret is ours. The a-

A. *p*  
 The sin is ours. The re-gret is ours. The a - tone - ment is

T. *p*  
 The a - tone - ment is ours,

B. *p*  
 The a - tone - ment is ours,



91

S. *mp* *mf*  
 tone - ment is ours, We strug-ple un-der the weight of wrong and hate, but re-mem - ber

A. *mp* *mf*  
 ours, We strug-ple un-der the weight of wrong and hate, but re-mem - ber

T. *mp* *mf*  
 We strug-ple un-der the weight of greed and lust, but re-mem-ber what we're

B. *mp* *mf*  
 We strug-ple un-der the weight of greed and lust, but re-mem-ber what we're

97

S. *f*  
what we're fight - ing for, what we're fight - ing for.

A. *f*  
what we're fight - ing for, what we're fight - ing for.

T. *f*  
fight - ing for. what we're fight - ing for.

B. *f*  
fight - ing for, what we're fight - ing for.



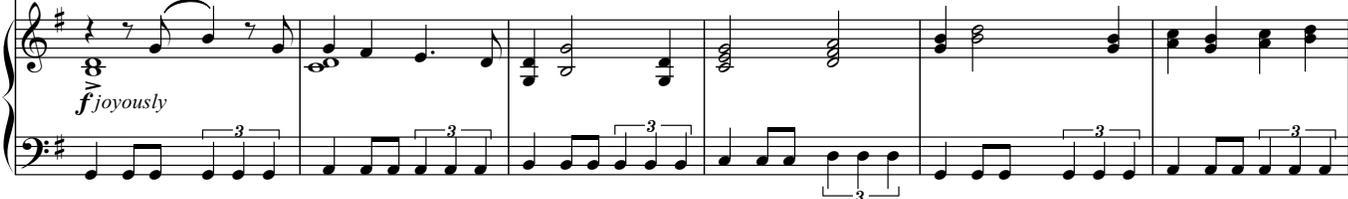
102

S. *f joyously* Spring up and hail the earth! *mf* Raise your arms

A. *f joyously* Spring up and hail the earth! *mf* Raise your arms

T. *f joyously* Spring up *mf* Wind your arms a-round the trees and ground.

B. *f joyously* Spring up *mf* Wind your arms a-round the trees and ground.



DDD

108 *f*

S. high and laugh in - to the sky.

A. high and laugh in - to the sky.

T. *mp* The world stands out on ei - ther side no wi - der

B. *mp* The world stands out on ei - ther side no wi - der



113 *mp* *f*

S. A-bove the world is stretched the sky, no high-er than the soul is high. The soul can

A. A-bove the world is stretched the sky, no high-er than the soul is high. The soul can

T. than the heart is wide; The soul can

B. than the heart is wide; The soul can

119

S. *mp*  
split the sky in two and let the hope and love shine through, the

A. *p*  
split the sky in two and let the hope and love shine through, and those whose souls are flat—

T. *p*  
split the sky in two and let the hope and love shine through, and those whose souls are flat—

B. *mp*  
split the sky in two and let the hope and love shine through, the

124

S. *mf* *f* **EEE**  
sky will cave in on them by and by. The heart can push the sea and

A. *mf* *f*  
will cave in on them by and by.

T. *mf* *mf*  
will cave in on them I traced the line of the ho-

B. *mf* *f* *mf*  
sky will cave in on them by and by I traced the

Red. *mf* *f*

129

S. *mf* land far-ther a - way on ei - ther hand. I traced the line of the ho - ri - zon.

A. *mf* I traced the line of the ho - ri - zon. *f* Gath-eryour

T. *f* ri - zon. The soul can split the sky in two and let the hope and love shine

B. *f* line of the ho - ri - zon. The soul can split the sky in two and let the hope and love shine

Red.

135

S. *f* The heart can push the sea and land far-ther a - way on ei - ther hand. The soul can

A. *f* peo - ple, gath-er your things, gath-er your know-ledge, gath-er your wits, gath-er your cour-age, gath-er your

T. *f* through, The heart can push the sea and land far-ther a - way on ei - ther hand. The soul can

B. *mf* through, Breathe, breathe, breathe. *f* The soul can

Red.

Piano-vocal

140 rit. . . . .

S. split the sky in two and let the hope, the hope and love shine

A. songs, gath-er your bear-ings, gath-er your hope. Let the hope and love shine

T. split the sky in two and let the hope, the hope and love shine

B. split the sky in two and let the hope and love shine

Red.

**Meno mosso** ♩=c.84 rit. . . . .

146 *p* *f*

S. through, the hope and love shine through.

A. through, the hope and love shine through.

T. through, the hope and love shine through.

B. through, the hope and love shine through.

**Meno mosso** ♩=c.84 rit. . . . .