

JS 025
19 minutes, 25 seconds

He Was Singing

for SATB and Piano

Texts from

Renee Splichal Larson, Marie Howe,
Tontongi, the Creole Bible, the Lutheran Book of
Worship, and the Bhagavad Gita

Music by

Joshua Shank

B&F Music
Joshua Shank

Note from the Composer

On January 12, 2010, a 7.0-magnitude earthquake struck the Caribbean nation of Haiti. It was a Tuesday, and a year later, the death toll would be estimated somewhere around 316,000 people. One of those casualties was an American man named Benjamin Larson, a Lutheran missionary working at the St. Joseph's Home for Boys located up the mountain from the capital city of Port-au-Prince.

The notion of writing a piece of music about Ben's last moments occurred to me after I heard an interview with his wife, Renee, and cousin, Jonathan. The three of them were together during the earthquake, and the way in which the two survivors talk about their experience was immensely moving for two reasons. First, Renee and Jonathan tell their stories with such grace that it is impossible not to be affected in a profound way. Secondly, Ben's last words were sung.

He Was Singing will appear on the surface to be the story of how Ben spent his final moments, but it is meant as much, much more than that. It is intended to serve as a testament to the power of singing, the importance of service, the connection between a husband and wife, and a gentle reminder that there are still people suffering all over the world who are in need of our help.

Attempting to honor Ben's life, and while at the same time respecting the emotions of those who lost him, is something that I took very seriously. Because of this, there are elements of Ben's life and work knit into almost every measure of the music. The first three pitches sung by the sopranos and altos are B, E, and A-sharp (the third pitch is a substitution for the letter "N"), and this motive occurs multiple times in every movement. His name is literally written all over the work.

The first two movements are a pair of recollections which use text from the interview Ben's wife, Renee, did with Minnesota Public Radio in the month following the earthquake. A fragment of one of the Beatitudes is also present (sung in Creole) at the outset of "Searching."

The third movement is where all the concepts surrounding Ben's life and death collapse into a single piece of music. The "Ben Motive" returns and gently points the way to his final words as sung by a soloist. Renee couldn't make out the third line of his hymn, so an adapted verse from the Haitian poet, Tontongi, stands in for him "(Come here and bring your love along"). The choir then responds by singing the original Lutheran hymn Ben was referencing and a text by American poet Marie Howe attempts to turn grief into a luminous memory while gliding over another Beatitude sung in Creole.

Things slow down considerably after this point, and the final text for "Singing" is an adaptation from the Bhagavad Gita. In a way, it is the final time that Ben "speaks" in the work. It reads:

Wherever and whenever there is suffering, I will be there.

The final movement uses a text by Haitian poet Tontongi, and it reminds us that there is work to be done. The notion of what Ben's life meant to everybody he loved is out there waiting in a place "for all of us in need of transformation." And that change could literally mean anything. When I hear the words "you have to go there," I don't always think of a physical place. We can help people who are in emotional pain as well ("if only with the smiles of your mouths") and attempt, in our own ways, to make the world a better place.

This piece was not an easy one to write, and I am deeply indebted to two very important families for their support. First, Dean and Laura Gesme decided to commission a piece for The Singers, and when I told them of this concept, they immediately found the universality in the message of Ben's life and work. Most importantly, I owe immense thanks to the Larson family for allowing me to gently take up Ben's memory and attempt to make it shine even brighter. It is one of the most profound honors of my life as a composer and they have my most heartfelt gratitude and admiration.

It occurs to me that people like Ben—regardless of how they are actively engaged in helping others in any part of the world—are fulfilling the same, beautiful sense of service that he believed in; the idea that we are all in this together and we are all each others' proverbial keeper. His life was the manifestation of the will to do good in the world, and that notion is still *very* much alive. If you'd like to learn more about the inspiring work that Ben did at the St. Joseph's Home for Boys in Port-au-Prince, you can visit www.heartswithhaiti.org.

The Texts

*Taken from an interview with Renee Splichal Larson, the Creole Bible, the Lutheran Book of Worship, the Bhagavad Gita, and poetry by Marie Howe and Tontongi.*¹

1. Shaking

We were talking, and the earth started to shake
and we knew right away
we waited but it only got stronger.

I remember running to what was
the middle of the floor.
And I thought, "Where's Ben?"
I turned and looked for him
and he was steadying himself
on one of the pillars in the floor.

Concrete was starting to fall
and it was falling right on him...
on his head.

He wasn't moving, and his eyes were closed
and I called for him.

As I started running to him
the two floors above us collapsed.

Everything fell right onto Ben.

I remember looking up and thinking,
"We are going to die."

And everything went black.

2. Searching

Benediksyon pou moun
k'ap travay pou lèzòm
viv byen yonn ak lòt.
(Blessings for the people who are working so
that men can live well with one another.)

We realized we were alive.
There was a tiny hole that had light coming from it
so we started tearing out the concrete.
It was damaged enough
that we could pull enough out
to squeeze out of a hole.

I just remember
all I could think about was Ben.
I called for him
and desperately searched for him.
I remember not caring about my own life.

All I could think about was Ben.
I didn't care if I lived or died
because I wanted to be with him.

A man said, "I hear him!"

I heard Ben...

...and he was singing.

¹ A huge thanks to my colleague, Sydney Guillaume, for helping me with the pronunciation of the Creole passages.

3. Singing

And I remember yelling to him that we were okay
and to keep singing.
And I told him I loved him.
And he wasn't anxious.
His voice didn't sound like he was suffering.
He sounded peaceful.

He was singing a hymn.
He was making up the words.
They were beautiful.

*Lord Jesus, you bear the sins
Of all the world away.
Come here and bring your love along.
God's peace to us we pray.*

Where charity and love prevail,
There God is ever found;
For love excludes no race or clan.
By love, we thus are bound.

*Benediksyon pou moun ki nan lapenn,
paske Bondye va ba yo kouraj.*
(Blessings for the people who are in pain,
because God shall give them courage.)

he was so vast—
the way one field leads onto another,

vast to have been contained,
all that time, in that body.

Wherever and whenever there is suffering,
I will be there.

4. Epilogue (A Land of Possibility)

Go there where you see your heart
Leading you keeping you from changing
Into a dry desert of sorrow
worse than the skin of a drum.

You have to go there, my brothers and sisters,
Where people are suffering
Never hear "Good Morning"
Where there's no light
To enliven the day with hope.

Go there and bring the warmth of your love along
To make the people's heart happy

To defy injustice and evil
Endured by the wretched of the earth
As if they had no right to be there,
There in the morning splendor of being alive.

You have to go there, live there, join us
If only with the smiles of your mouths
O my sisters and brothers, we have to be there
Where together, without any dirty tricks,
We can grow corn and oranges and friendship
For all of us on earth so in need of transformation.

Commissioned by Dean and Laura Gesme for The Singers
(Matthew Culloton, Conductor)

He Was Singing

In memoriam: Benjamin Larson

1. Shaking

Unfolding (♩ = 80)

Piano

mp

Lead. until m. 12

12 Calm (♩ = 72)

S

A

mp

We were talk-ing and the earth

We were talk-ing and the earth

*p**

8va

Lead. until m. 23

* When passages like this occur, think of it like foreground and background. The repeated patterns (which are in the left hand here but are sometimes played in the right) are like a harmonic cloud that the low bass notes and high treble notes should sort of show through every now and then. I won't be overly fussy with dynamics...just make sure that the listener can hear these notes when they occur over/under the ostinato.

16 *mf* *mp*
 start - ed to shake and we knew right a way.
 start - ed to shake and we knew right a - way.

20
 We wait - ed but it on - ly got strong - er
 We wait - ed but it on - ly got strong - er

23 A bit faster (♩ = 76) *mf*
 I re - mem - ber run - ning to what was the middle of the floor, and I
 I re - mem - ber run - ning to what was the mid - dle of the floor, and I

23

Ped. until m. 33

26 *f* gently *mf* *mf*

thought, "Where's Ben?" turned and

thought, "Where's Ben?" I turned and

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30

looked for him and he was steady-ing him-self

looked for him and he was steady-ing him-self

Red. until m. 38

33 *poco rit.*

on one of the pil-lars of the floor.

on one of the pil-lars of the floor.

37 (♩ = 72)

36

Con - crete was start - ing to
Con - crete was start - ing to

f *mp*

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8^{va}

Red. until m. 61

40

fall, and it was fall - ing right on him, on his
fall, and it was fall - ing right on him, on his

mf helpless *mp*
mf helpless *mp*

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Joshua Shank

8^{va}

“This illegal copy will self destruct in 5...4...3...”

46

mf gently

S head. — He was - n't mov - ing,

A head. He was - n't mov - ing,

T He was - n't mov - ing,

B He was - n't mov - ing,

44 *8va*

8vb

48

mp

his eyes were closed,

and I

mp

his eyes were closed,

and I

his eyes were closed,

his eyes were closed,

let ring

48 *8va*

54 More forward motion (♩ = 80)

52 *poco* *mf* *in desperation*

S called for him. As I start-ed run-ning to him the

A called for him. As I start-ed run-ning to him the

52 *8va*

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56 *f* *cantabile*

two floors a - bove us col - lapsed. Ev - 'ry-thing fell right on - to

two floors a - bove us col lapsed. Ev - 'ry-thing fell right on - to

56 *cantabile*

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“This illegal copy will self destruct in 5...4...3...”

60 *ff poco rit. a tempo f*

S Ben. I re-remember look-ing up and think-ing that

A Ben. ooh

T *poco rit. a tempo f* I - re-remember look-ing up and think - ing that

B *poco rit. f a tempo* ooh

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60 *poco rit. f a tempo*

let ring

Red. until m. 65

64 *rit. ff*

we are go - ing to die.

rit.

oh.

rit. ff

we are go - ing to die.

rit.

oh.

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64 *rit. f*

Red.

8^{vb}

* Wherever this articulation is used, the pianist should play the note over and over starting slow then rapidly accelerating and slowing down again within the specified duration. Think of it like a twitchy, feather-beamed note played an unspecified number of times at hairpin speeds. (The explanation is probably more confusing than the actual performance.)

67 Transparent (♩ = 52)

Musical score for measures 67-69. It features four vocal staves and a piano accompaniment. The lyrics are: "And ev - 'ry - thing went black." The tempo is marked *mp*. The score includes a watermark: "This illegal copy will self destruct in 5...4...3..." and a logo for "B&F Music Joshua Shank".

70

Musical score for measure 70. It features a piano accompaniment with dynamics *mp*, *p*, *rit.*, and *pp*. The score includes a watermark: "This illegal copy will self destruct in 5...4...3..." and a logo for "B&F Music Joshua Shank".

"This illegal copy will self destruct in 5...4...3..."

"This illegal copy will self destruct in 5...4...3..."

2. Searching

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Frantic (♩ = 92)

The musical score is arranged in five staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as performance instructions like "slow repetitions" and "8vb" (8va below). The lyrics for the vocal parts are: Soprano and Alto: "*Benediksyon pou moun k'ap travay pou lèzòm viv byen yonn ak lòt"; Tenor and Bass: "We rea - lized we were a -". The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

* Each singer should repeat this text as fast as they can immediately after entering. The pace of the repetitions will change as indicated. Play with the speeds a bit so that there's a discernable auditory effect.

4

repetitions

repetitions

repetitions

repetitions

live. There was a ti - ny hole

live. There was a ti - ny hole

f

f

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ff ^{8^{vb}}

ff ^{8^{vb}} *Rec.*

8

repetitions

repetitions

repetitions

repetitions

that had light com-ing from it. (t) So we start-ed

that had light com-ing from it. (t) So we start-ed

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ff ^{8^{vb}}

ff ^{8^{vb}}

13 Nervous (♩ = 80)

11

tear-ing out the con - crete. — It was dam - aged e - nough that we could

tear-ing out the con - crete. — It was dam-aged e - nough that we could

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rit. f* mf

rit. f*

rit. mf

rit. mf

rit. ff p sempre f

8^{vb}

* Hold the fermata long enough so that the piano fades to mezzo piano. Keep the pedal down until m. 21

16

Molto rit. ----- (♩ = 72)

pull e-nough out — to squeeze — out of a — hole. —

pull e-nough out — to squeeze out of a hole. —

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ff

ff

fff

Desperate (♩ = 96)

22

Choir 1

ff
I just re-mem-ber _____ all I ___ could think a - bout was

ff
I just re-mem-ber _____ all I ___ could think a - bout was

ff
I just re-mem-ber _____ all I ___ could think a - bout was

ff
I just re-mem-ber _____ all I ___ could think a - bout was

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Choir 2

ff
I just re-mem - ber _____ All ___ I

ff
I just re-mem - ber _____ All ___ I

ff
I just re-mem - ber _____ All ___ I

ff
I just re-mem - ber _____ All ___ I

ff * *f*

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And. until m. 34

* Bass tremolo should always be prominent but balanced with the choir.

25

Ben. _____

Ben. _____

Ben. _____

Ben. _____

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25

— could think a - bout was Ben. _____

— could think a - bout was Ben. _____

— could think a - bout was Ben. _____

— could think a - bout was Ben. _____

— could think a - bout was Ben. _____

B&F Music
Joshua Shank *fff*

“This illegal copy will self destruct in 5...4...3...”

28

ff
I called for him and

ff
I called for him and

ff
I called for him and

ff
I called for him and

28

ff
I called for him

ff
I called for him

ff
I called for him

ff
I called for him

f *mp* *ff* *f*

f *mp* *ff* *f*

"This illegal copy will self destruct in 5...4...3..."

32

des - 'prate - ly searched for him.

des - 'prate - ly searched for him.

8 des - 'prate - ly searched for him.

des - 'prate - ly searched for him.

32

and des - 'prate - ly searched for him.

and des - 'prate - ly searched for him.

8 and des - 'prate - ly searched for him.

and des - 'prate - ly searched for him.

mp *ff*

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“This illegal copy will self destruct in 5...4...3...”

42 *p*

All I could think a - bout was Ben.

p

All I could think a - bout was Ben.

p

All I could think a - bout was Ben.

p

All I could think a - bout was Ben.

mp *pp*

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* Play pitches randomly to create a harmonic cloud; slow and gentle.

47 Grieving (♩ = 70)

46 *mp* 3

I did-n't care if I lived or died.

mp 3

I did-n't care if I lived or died.

mp 3

I did-n't care if I lived or died.

mp 3

I did-n't care if I lived or died.

(first two beats still random)

mf bring out *pp*

mf bring out *mf* *mf*

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51 *mp* niente

Be - cause I want - ed to be with him. (m)

mp niente

Be - cause I want - ed to be with him. (m)

mp niente

Be - cause I want - ed to be with him. (m)

mp niente

Be - cause I want - ed to be with him. (m)

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51

mp 8th Red.

56 Quietly (♩ = 66)

55 *pp* *p*

A man said, "I hear him." I heard _____ Ben...

pp *p*

A man said, "I hear him." I heard _____ Ben...

pp *p*

A man said, "I hear him." I heard _____ Ben...

pp *p*

A man said, "I hear him." I heard _____ Ben...

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55 *

* Come to rest here.

63 A bit slower

61 *mp* rit. *p* *mf* warmly *poco* *mp* poco rit. ”

I heard Ben... ..and he was sing - ing.

mp rit. *p* *mf* warmly *poco* *mp* poco rit.

I heard Ben... ..and he was sing - ing.

mp rit. *p* *mf* warmly *poco* *mp* poco rit.

I heard Ben... ..and he was sing - ing.

mp rit. *p* *mf* warmly *poco* *mp* poco rit.

I heard Ben... ..and he was sing - ing.

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68 (♩ = 76)

65 *a tempo mf* *mp* close slowly to "ng" niente ”

...and he was sing - ing. (ng)

a tempo mf *mp* close slowly to "ng" niente

...and he was sing - ing. (ng)

mf a tempo *mp* close slowly to "ng" niente

...and he was sing - ing. (ng)

mf a tempo *mp* close slowly to "ng" niente

...and he was sing - ing. (ng)

65 *p*

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Lead into the next movement

Seamless transition to next movement.

“This illegal copy will self destruct in 5...4...3...”

3. Singing

Tempo from previous movement (♩ = 76)

Piano

p

Red. (from previous movement) until m. 50

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S

p *mf*

And I re-mem-ber yell-ing to him that we were

A

p *mf*

And I re-mem-ber yell-ing to him that we were

p

10

mp *p*

o-kay, and to keep sing-ing.

mp *p*

o-kay, and to keep sing-ing.

10

mp bring out *mp* bring out

14 *mf* And I told him I loved him. *mf* And I told him I loved him. *mf* *8vb* *mf*

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17 S A T B *mf* He was - n't an - xious. *mp* His voice did - n't sound *mf* He was - n't an - xious. *mp* His voice did - n't sound *8vb*

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“This illegal copy will self destruct in 5...4...3...”

20

mf He sound - ed —

mf He sound - ed —

like he was suf-fer - ring. *p*

like he was suf-fer - ring. *p*

20 *mf*

24 **Faster** (♩ = 96)

rit. peace - ful. — *niente*

rit. — peace - ful. — *niente*

rit.

rit.

23 *rit.* *mp*

26

mf

He was sing - ing a hymn.

mf

He was sing - ing a hymn.

mf

He was sing - ing a hymn.

mf

He was mak - ing up the words. _____

mf

He was mak - ing up the words. _____

mf

He was mak - ing up the words. _____

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26

31 Slower (♩ = 80)

30

rit.

rit.

rit.

rit.

rit.

p

rit.

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They were beau - ti - ful. _____

They were beau - ti - ful. _____

30

rit.

rit.

mp

"This illegal copy will self destruct in 5...4...3..."

35 niente

niente

solo: *mp* warmly

Lord Je - sus, you bear the sins

35

(pedal should still be down)

41

mf

of all the world a way. Come here and bring

41

46

rit. *mf* *a tempo* niente

your love a long God's peace to us we pray.

rit. *a tempo* *mp* *mf*

Where char - i - ty and

rit. *a tempo* *mp* *mf*

Where char - i - ty and

rit. *a tempo* *mp* *mf*

Where char - i - ty and

rit. *a tempo* *mp* *mf*

Where char - i - ty and

oh

46

rit. *a tempo*

53

love pre - vail, There God is e - ver found; For love ex -

love pre - vail, There God is e - ver found; For love ex -

love pre - vail, There God is e - ver found; For love ex -

love pre - vail, There God is e - ver found; For love ex -

f Choir 2 only

f Choir 2 only

f Choir 2 only

f Choir 2 only

f Choir 2 only

59

cludes no race or clan. By love, we thus are

cludes no race or clan. By love, we thus are

cludes no race or clan.

cludes no race or clan.

rit. *mf* *a tempo* *mf* tenderly *mp*

rit. *mf* *a tempo* *mf* tenderly *mp*

rit. *mf* *a tempo*

rit. *mf* *a tempo*

68 Majestic (♩ = 80)

Choir 1

He was so vast the way

He was so vast the way

He was so vast the way

He was so vast the way

Choir 2

bound. Benediksyon pou moun ki nan lapenn,

bound. Benediksyon pou moun ki nan lapenn,

Benediksyon pou moun ki nan lapenn,

Benediksyon pou moun ki nan lapenn,

Benediksyon pou moun ki nan lapenn,

* The bass tremolos should stay at a constant fortissimo dynamic.

one field leads in-to a - no - ther, _____ vast to have
 one field leads in-to a - no - ther, _____ vast to have
 one field leads in-to a - no - ther, _____ vast to have
 one field leads in-to a - no - ther, _____ vast to have

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Benediksiyon pou moun ki nan lapenn,
 Benediksiyon pou moun ki nan lapenn,
 Benediksiyon pou moun ki nan lapenn,
 Benediksiyon pou moun ki nan lapenn,

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f *fff* *f*

“This illegal copy will self destruct in 5...4...3...”

been con - tained all that time

been con - tained all that time

been con - tained all that time

been con - tained all that time

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paske Bondye va ba yo kouraj.

paske Bondye va ba yo kouraj.

paske Bondye va ba yo kouraj.

paske Bondye va ba yo kouraj.

8^{va}

fff

Leg.

“This illegal copy will self destruct in 5...4...3...”

84 *6 times total (♩ = 72)

*Choir 2 should continue singing the ecstatic text repetitions throughout the repeated measures with each of the six repeats should unfold in the following way:

- 1) One third of Choir 1 sings the repeating words.
- 2) Two thirds of Choir 1...
- 3) All of Choir 1...
- 4) Choir 1 + one third of Choir 2...
- 5) Choir 1 + two thirds of Choir 2...
- 6) All singers on the repeating words.

A few other things:

- Singers in Choir 2 should diminuendo al niente the ecstatic repetitions before they begin the event at measure 84.
- Altos and tenors from both choirs should begin their first repeat on the second measure (which is the start of the poetic phrase).
- When the sixth and final repeat is reached, the altos and tenors should ignore the crescendo and instead meet the sopranos and basses at their dynamic.

Transformed (♩ = 70)

rit. *f* *mf* *mp*

Wher - e - ver and when - e - ver there is suf - fer - ing,

rit. *f* *mf* *mp*

Wher - e - ver and when - e - ver there is suf - fer - ing,

rit. *f* *mf* *mp*

Wher - e - ver and when - e - ver there is suf - fer - ing,

rit. *f* *mf* *mp*

Wher - e - ver and when - e - ver there is suf - fer - ing,

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90

rit. *lunga*

I will be there.

rit. *lunga*

I will be there.

rit. *lunga*

I will be there.

rit. *lunga*

I will be there.

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Pause for 30-60 seconds before the final movement.

"This illegal copy will self destruct in 5...4...3..."

4. Epilogue (A Land of Possibility)

Quietly (♩ = 66)

The first system of the musical score consists of three staves. The top staff is for Alto, the middle for Bass, and the bottom for Piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Quietly' with a quarter note equal to 66 beats per minute. The music begins with a piano (*p*) dynamic. The lyrics for the Alto and Bass parts are: 'Go there, Go there where you'. The piano part features a tremolo effect, indicated by a wavy line and the text 'continue tremolo...'. A watermark 'B&F Music Joshua Shank' is visible across the score.

Red. until m. 15

The second system of the musical score continues from the first. It features three staves: Alto, Bass, and Piano. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The music starts at measure 6. The lyrics for the Alto and Bass parts are: 'see your heart lead - ing you Keep - ing you from chang - ing'. The piano part is marked with a mezzo-forte (*mf*) dynamic. A watermark 'B&F Music Joshua Shank' is visible across the score.

"This illegal copy will self destruct in 5...4...3..."

11 *mf*

S in-to a dry des-ert of sor-row worse than the skin of a drum

A in-to a dry des-ert of sor-row worse than the skin of a drum.

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16 Passionately (♩ = 80)

15 *senza rit.*

S —

A *senza rit.*

T *senza rit.* *f* *sempre*
sky, sky, sky, sky, — sky, —

B *senza rit.* *f* *foreground*
You have to go there — my bro - thers — and

15 *f* *senza rit.*

8^{vb} *f* *ped. per chord*

* Whenever this articulation occurs, the singer should repeat the word at various tempi moving back and forth from a moderate pace to blinding speed (sorry that sounds so dramatic) but never in any sort of rhythm. The effect should be like a cloud of ecstatic repetition in the background. Don't try to balance it with the other sections. It should just sort of be a texture that's always present. Individual singers should breath when they need to; never as a group.

f foreground

Where peo - ple — are suf - fer - ing

Where peo - ple — are suf - fer - ing

sky, — light, light, light,

sis - ters. You have to

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Ne - ver — hear "Good morn - ing." Where there's no light

Ne - ver — hear "Good morn - ing." Where there's no light

light, love, love, grace,

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go there, — my broth - ers —

This illegal copy will self destruct in 5...4...3...

31

to en - liv - en the day with hope. *senza rit. ff*

to en - liv - en the day with hope. *senza rit. ff*

8 grace, grace, grace, grace, *senza rit. * ff*

and sis - - - ters. *senza rit. ff*

31

* Repetitions all the way up to the cutoff.

36 Tenderly (♩ = 66)

G.P. *mp*

Go there and bring the warmth of your love a - long, —

G.P. *mp*

Go there and bring the warmth of your love a - long, —

G.P. *mp*

Go there and bring the warmth of your love a - long, —

G.P.

39

— To make the peo-ple's heart hap-py. *p*

To make the peo-ple's heart hap-py. *p*

8 — To make the peo-ple's heart hap-py. *p*

p *f*

To de-fy in - jus - tice —

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39

ff

ff

43

as *mf*

as *mf*

as *mf*

as *mf*

— and e - vil — en - dured by the wretch - ed of the earth as

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43

mf

if they had no right to be there. There in the morn - ing

if they had no right to be there. There in the morn - ing

if they had no right to be there. There in the morn - ing

if they had no right to be there. There in the morn - ing

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47

52 Reserved (♩ = 80)

splen-dor of be - ing a live.

splen-dor of be - ing a - live.

splen-dor of be - ing a live.

splen-dor of be - ing a - live.

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8va

With no silence between this and the previous chord

pp

Red.

54

S
A

T
B

pp

You have to go there, _____ live there, _____

“This illegal copy will self destruct in 5...4...3...”

54

8^{va}

8^{va}

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60

p *pp*

join us. _____ If on - ly _____ with the smiles of _____ your mouths.

“This illegal copy will self destruct in 5...4...3...”

60

8^{va}

64

p *p*

O my sis - ters and bro - thers, _____ we have to be there _____

O my sis - ters and bro - thers, _____ we have to be there _____

“This illegal copy will self destruct in 5...4...3...”

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64

p 8^{va}

“This illegal copy will self destruct in 5...4...3...”

68 *mp*
 — where to - geth - er, — with - out a - ny dirt - y — tricks,
 — where to - geth - er, — with - out a - ny dirt - y — tricks,

68 *mp*
 — where to - geth - er, — with - out a - ny dirt - y — tricks,
 — where to - geth - er, — with - out a - ny dirt - y — tricks,

72 *mf*
 We can grow — corn, — and oran - ges, — and friend - ship
 We can grow — corn, — and oran - ges, — and friend - ship

72 *mf*
 We can grow — corn, — and oran - ges, — and friend - ship
 We can grow — corn, — and oran - ges, — and friend - ship

76 *f* **77** *ff*
 — for all of us on earth so in
 — for all of us on earth so in

76 *f* *ff*
 — for all of us on earth so in
 — for all of us on earth so in

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80 *f* *mf* *p* *lunga*

need of trans - for - ma - tion. _____

f *mf* *p* *lunga*

need of trans - for - ma - tion. _____

80 *ff* *mf* *p* *lunga*

ff *mf* *p*

*al Fine**

Austin, January 2012

* Dynamics from here to the end are approximate. By the final measure, all pitches from this point should be sounding at the same volume in order to create one chord ringing at a single dynamic.