

# **ONE LIFE**

## **THE RACHEL CARSON PROJECT**

**for SATB Chorus, Speaker, Solo Soprano, Solo Alto,  
Flute, Horn, Violoncello and Piano**

### **PIANO VOCAL SCORE**

**Music by**

**BRUCE TRINKLEY**

**Lyrics by**

**JASON CHARNESKY**

# **ONE LIFE**

## **The Rachel Carson Project**

|                                                                       |           |
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*One Life* is based on the life and writings of Rachel Carson. She was born near Pittsburgh, Pennsylvania in 1907 and attended the Pennsylvania College for Women, now Chatham University. She worked as a biologist for the U.S. Fish and Wildlife Service. Her major writings are *Silent Spring*, *Under the Sea-wind*, *The Sea Around Us*, and *The Edge of the Sea*. *Silent Spring* was the first publication to expose the dangers of pesticides and launched the ecology movement in America. Rachel Carson died of cancer in 1964.

*One Life* is dedicated to Douglas and Grace Miller.

# 1. Opening

3

Jason Charnesky  
from *One Life*

For Speaker and Piano

Bruce Trinkley

**Air!** **Light, airy and fluid**  $\text{♩} = 48 (\text{♩} = 144)$

**Solo instrument**

**Piano**

*pp cresc. poco a poco*

*pp cresc. poco a poco*

*con pedale*

**6** **The wispy, almost invisible blanket**

*f dim. pp*

*f pp*

**12** **that covers us all.**

*f*

4

## The sky-blue comforter

18 *rit. e dim.*

of downy clouds that warms the cold earth through the longest of winters.

Water!

23 **Slower** *poco allarg.* *pp*

**Languorous** ♩ = 96

The simplest of gifts, the easy marriage

29 *mf molto legato* *p*

of two elements to make a miracle.

35 *f with abandon* *f sonore* *mf dim.*

Life-giving, life-nourishing, life-preserving dew that bathes the planet in storms and streams and rivers and <sup>5</sup> seas.

41

*mp* *pp*

47

**Earth!**

**Andante con moto** ♩ = 76-80

*f* *molto dimin.*

51

**The foundation of all our exploits, all our dreams.**

*mf* with great warmth *pp* *mf*

54

**The tiny rocky globe**

*dim.* *p* *dim.* *p*

that circles the sun and gives us a home.

57

*ff*

These three are here met together, miraculously, and make possible

60

*p*

that most improbable of elements, the fire of Life!

63

*mp*

This is one story of that Life.

66

*f* *dim.* *p*

This is the story of a woman whose heart and mind strove to understand the vast and intricate 7

69

*pp*

tapestry of Life. This is the story of one woman. And perhaps it is the story of all women,

72

*pp*

in a way we have yet to learn . . . for we have yet to learn how to follow

75

the voices of the elements of our earth.

78

*allarg. (if necessary)*

*ppp*

attacca number 2

# 2. The Elements of Life

Jason Charnesky

from *One Life: The Rachel Carson Project*

For SATB Chorus and Piano

Bruce Trinkley

**Adagio** ♩ = 72

*p cresc.*

Soprano

Alto

*p cresc.*

Fol-low where the riv-ers run and

Fol-low where the riv-ers run and

Piano

*mf*

*mp*

*p*

*cresc. simile*

*con pedale*

4

*mf*

*mp cresc.*

*f*

*mf*

you will see me. Trace the rain and mist and sun that stream to feed me. The

*mf*

*mp cresc.*

*f*

*mf*

you will see me. Trace the mist that stream to feed me. The

*mp cresc.*

*f*

*mf*

Trace the mist that stream to feed me. The

*mp cresc.*

*f*

*mf*

Trace the mist that stream to feed me. The

4

*mf*

*mp*

*cresc.*

*f*

7 *cresc.* *f* *mf* *dim.*

bil - lion fish that man has nev - er seen flour - ish in glor - i - ous pro - fu - sion be -

7 *cresc.* *f* *mf* *dim.*

bil - lion fish that man has nev - er seen flour - ish in glor - i - ous pro - fu - sion be -

8 *cresc.* *f* *mf* *dim.*

bil - lion fish that man has nev - er seen flour - ish in glor - i - ous pro - fu - sion be -

7 *cresc.* *f* *mf* *dim.*

bil - lion fish that man has nev - er seen flour - ish in glor - i - ous pro - fu - sion be -

7 *mf cresc.* *f* *dim.*

10 *mp*

neath the el - e - ment of wa - ter.

*mp*

neath the el - e - ment of wa - ter.

*mp*

8 *mp*

neath the el - e - ment of wa - ter.

*mp*

neath the el - e - ment of wa - ter.

10 *mp* *mf*

neath the el - e - ment of wa - ter.

14 *p non cresc.*

Fol - low where the zeph - yrs tease and you may watch me.

*p non cresc.*

Fol - low where the zeph - yrs tease and you may watch me.

*p non cresc.*

Fol - low zeph - yrs and you may watch me.

14 *p non cresc.*

*simile*

16 *mp*

Play tag with the sum - mer breeze but nev - er catch me. The

*mp* *f* *mf*

Play tag but nev - er catch me. The

*mp* *f* *mf*

Play tag but nev - er, nev - er catch me. The

*mp* *f*

Play tag but nev - er, nev - er catch me.

16 *mp cresc.*

*f*

18

hur - ri - cane and the sci - roc - co's heat, the wind and all the blues - t'ring bil - lows meet the

hur - ri - cane and the sci - roc - co's heat, the wind and all the blues - t'ring bil - lows meet the

hur - ri - cane and the sci - roc - co's heat, the wind and all the blues - t'ring bil - lows meet the

18

*mf*

the

20

sub. *mp* molto cresc. *ff* brilliant

el - e - ment of air, of air.

sub. *mp* molto cresc. *div.* *ff* brilliant

el - e - ment of air, of air.

sub. *mp* molto cresc. *ff* brilliant

el - e - ment, the el - e - ment of air, of air.

sub. *mp* molto cresc. *ff* brilliant

el - e - ment, the el - e - ment of air, of air.

20

sub. *mp* molto cresc. *ff* brilliant

23 *non ritard.* *mp*

Fol - low where the for - ests lead and

*mp*

Fol - low for - est and

*mp*

Fol - low for - est and

*mp*

Fol - low for - est and

23 *mf dim.* *non ritard.* *mp* *sonore*

26 *p*

you will find me. Ask di - rec - tions of the ce - dar or the pine tree.

*p* *pp*

you will find me. Ask di - rec - tions of the ce - dar or the pine tree. The

*p*

you will find me. Ask di - rec - tions or the pine tree.

*p*

you will find me. Ask di - rec - tions or the pine tree.

26 *p* *sonore*

29 *pp dreamily*

The cro - cus knows me in - ti - mate - ly. The

*dreamily*

cro - cus knows me in - ti - mate - ly. The cro - cus knows me in - ti - mate - ly.

*p mysteriously*

Ground for the

*p mysteriously*

Ground for the

29

*pp*

32

*espressivo*

cro - cus knows me in - ti - mate - ly. The cro - cus knows me. The el - e - ment of

*espressivo*

The cro - cus knows me in - ti - mate - ly. The el - e - ment of

*pp espressivo*

oak and the cin - na - mon tree, The el - e - ment of

*pp espressivo*

oak and the cin - na - mon tree, The el - e - ment of

32

36

earth. \_\_\_\_\_

*p molto cresc. adamantly*

earth. \_\_\_\_\_ Fol - low all that now sur - rounds you.

earth. \_\_\_\_\_

earth. \_\_\_\_\_

36

*p molto cresc.*

39 *p molto cresc. adamantly* *f* *ff*

Fol - low all that leaps a - round you. If you fol - low all that's far and wide, you

*f* *ff*

Fol - low all that leaps a - round you. If you fol - low all that's far and if you fol - low all that's far and

*p molto cresc. adamantly* *f* *ff*

Fol - low all that leaps a - round you. If you fol - low all that's far and, wide, you

*adamantly* *f* *ff*

If you fol - low all that's far and wide, you

39

42 *molto allarg.* *p espressivo*

find that which is bur - ied deep in - side you, the el - e - ment of life, \_\_\_\_\_ the

wide, you will find in - side you, the el - e - ment of life, \_\_\_\_\_ the

find that which is bur - ied deep in - side you, the el - e - ment of life, \_\_\_\_\_ the

find that which is bur - ied deep in - side you, the el - e - ment of life, \_\_\_\_\_ the

42 *molto allarg.* *piano optional*

46 *a tempo* *rit.*

el - e - ment of life. \_\_\_\_\_

el - e - ment of life. \_\_\_\_\_

el - e - ment of life. \_\_\_\_\_

el - e - ment of life. \_\_\_\_\_

46 *a tempo* *rit.* *p*

8vb

# 3. Science Is a Job for Men

For Treble Quartet\* and Piano

Jason Charnesky  
from *One Life*

Bruce Trinkley

**Sprightly and saucy** ♩ = 112

(swing all dotted 8th and 16th notes)

Piano

*p* (vamp til ready)

3 *mf*

S1 Sci - ence is a job for men, Bright men, the right men, Whose

S2 *mf* Sci - ence is a job for men, Bright men, the right men, Whose

A1 *mf* Sci - ence is a job for men, Bright men, the right men, Whose

A2 *mf* Sci - ence is a job for men, Bright men, the right men, in - var - i - a - bly white men, Whose *f* *mf*

3 *mf* *p* *mp* 3

\*The quartet should be dressed in tuxedos, with fake moustaches, top hats and canes.

6

S1 rig-or-ous minds don't sway and bend to mood-y wom-an-ish whims. Mood - y wom-an-ish whims.

S2 rig-or-ous minds don't sway and bend to mood-y wom-an-ish whims. Mood - y wom-an-ish whims. \_\_\_\_\_

A1 rig-or-ous minds don't sway and bend to mood-y \_\_\_\_\_ wom-an-ish whims. \_\_\_\_\_

A2 rig-or-ous minds don't sway and bend to mood-y \_\_\_\_\_ wom-an-ish whims. \_\_\_\_\_ Wom-an-ish whims. \_\_\_\_\_

6

*mf*

9

S1 Sci - ence is a job for men to take the world a - part and then in

S2 Sci - ence is a job for men to take the world a - part and then in

A1 Sci - ence is a job for men put all the piec - es back a - gain in

A2 Sci - ence is a job for men put all the piec - es back a - gain in

9

*f* *mf* *mp*

12

*whispered*

S1 what - ev - er shape we choose, the earth is ours to use, (Use the earth, a - buse the earth)

S2 what - ev - er shape we choose, the earth is ours to use, (Use the earth, a - buse the earth)

A1 what - ev - er shape we choose, the earth is ours to use, (Use the earth, a - buse the earth)

A2 what - ev - er shape we choose, the earth is ours to use, (Use the earth, a - buse the earth)

12

*sub. p*

15

*mf*

S1 Man would be a fool not to use it as a tool for Sci - ence is a job for

S2 *mf* Man would be a fool not to use it as a tool for Sci - ence is a job for

A1 *mf* Man would be a fool not to use it as a tool for Sci - ence is a job for

A2 *mf* Man would be a fool not to use it as a tool for Sci - ence is a job for

15

*mf*

*f*

18

S1 men.

S2 men. *p* Wom - en are al - right - y

A1 men. *p* though e -

A2 men.

21

S1 *mp cresc.* they can help a man un - wind most - ly *f* cause they have no mind. \_\_\_\_\_

S2 *f* most - ly cause they have no mind. \_\_\_\_\_

A1 *f* mo - tion - al and flight - y, most - ly cause they have no mind. \_\_\_\_\_

A2 *mp cresc.* they can help a man un - wind most - ly *f* cause they have no mind. \_\_\_\_\_

21

*cresc.* *f*

24

*ff* *f*

S1 Sci - ence is a job for men, Strong men, long men,

S2 *ff* *f* *mp*

Sci - ence is a job for men, Strong men, long men, Whose

A1 *ff* *f* *mf*

Sci - ence is a job for men, Strong men, long men, and gen - er - al - ly blond men,

A2 *ff* *f* *mp*

Sci - ence is a job for men, Strong men, long men, Whose

24

*ff* *f dim.* *mp*

27

*mf cresc.* *f*

S1 with whim<sup>3</sup>-si-cal wom - an - ly moods, \_\_\_\_

S2 *cresc. poco a poco* *f*

rat-ion-al thoughts don't trou-ble them-selves with whim-si-cal wom-an - ly moods, \_\_\_\_ wom - an - ly moods. \_\_\_\_

A1 *mp cresc. poco a poco* *f*

with whim-si-cal wom-an - ly moods, \_\_\_\_ with whim-si-cal wom - an - ly moods. \_\_\_\_

A2 *cresc. poco a poco* *f*

rat-ion-al thoughts don't trou-ble them-selves with whim-si-cal wom-an - ly moods, \_\_\_\_ with whim-si-cal wom - an - ly moods. \_\_\_\_

27

*cresc. poco a poco* *f*

30 *mp* *p cresc.* *f*

S1 Men hav - en't time to brood. For Sci - ence is a job for men. Yes! Sci - ence is a job for men.

S2 Yes! Sci - ence is a job for men.

A1 *p cresc.* *f* *sub. p*

A2 For Sci - ence is a job for men. Yes! Sci - ence is a job for men. We

Yes! Sci - ence is a job for men.

30 *sub. mp* *p cresc.* *f*

S1 *mf*

S2 *mf*

A1 know what you're a - bout to say,

A2 *mp*

we hear this com - ment ev - 'ry day

33 *sub. p cresc.* *mf*

S1

S2

A1

A2

to which we of - fer this re - buke:

to which we of - fer this re - buke:

36

S1 *f cresc.* *ff* Ma-dame Cu-rie was a fluke. And

S2 *mf* *cresc.* *ff* Ma-dame Cu-rie was a fluke. And

A1 *mp* *cresc.* *ff* Ma-dame Cu-rie was a fluke. And

A2 *p* *cresc.* *ff* Ma-dame Cu-rie was a fluke. And

*p cresc.* *f*

39

S1 *expansively* Sci - ence is a job for Men, Sci - ence is a job for

S2 *expansively* Sci - ence is a job for Men, Sci - ence is a job for

A1 *expansively* Sci - ence is a job for Men, Sci - ence is a job for

A2 *expansively* Sci - ence is a job for Men, Sci - ence is a job for

*ff*

43

S1 *f*

Men, \_\_\_\_\_ for Men, \_\_\_\_\_ for

S2 *f*

Men, \_\_\_\_\_ for Men, \_\_\_\_\_ for

A1 *f*

Men, \_\_\_\_\_ for Men, \_\_\_\_\_ for

A2 *f*

Men, \_\_\_\_\_ for Men, \_\_\_\_\_ for

43

*piu f*

*dim.*

47

S1 *mf*

Men, \_\_\_\_\_ for Men. \_\_\_\_\_

S2 *mf*

Men, \_\_\_\_\_ for Men. \_\_\_\_\_

A1 *mf*

Men, \_\_\_\_\_ for Men. \_\_\_\_\_

A2 *mf*

Men, \_\_\_\_\_ for Men. \_\_\_\_\_

47

*f dim.*

*mp*

# 4. A Walk in the Woods

Rachel Carson

For Solo Soprano and Piano

Bruce Trinkley

Adapted by Jason Charnesky

**Andante espressivo**  $\text{♩} = 72$

**Voice**

**Piano**

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

**6** *freely but moving ahead* *cresc. poco a poco*

call of the trail on that dew - y May mor - ning was too strong to with - stand. The sun was bare - ly an

*mp colla voce* *dim.* *cresc. poco a poco*

**11** *mf*

hour high and Pal and I set off for a day of our fa - vor - ite sport

*mf* *con pedale*

\*Opening flute motif based on the song of a small bird heard in the live oaks on the Santa Rosa Plateau in southern California

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15 *mp* *mf*

fol - low - ing the beau - ty of the spring. The

*mp* *mf*

19

bob - white's nest, and the o - ri - ole's aer - i - al cra - dle, and the

*mp*

22 *poco allarg.* *mp* *a tempo*

jewel - like eggs of the yel - low throat all wait - ed to be dis -

*poco allarg.* *pp* *a tempo*

25 *mp* *serenely* *dim.* *as quietly as possible*

cov - ered. Till the set - ting sun trans - formed the

*pp* *serenely*

29

sky in - to a sea of blue and gold

34

*espressivo* *poco allarg. very warmly*

and a ves - per - spar - row sang his eve - ning lul - la -

*poco allarg.*

39

**Andante con moto**  $\text{♩} = 76-80$

*mp* *mp with great warmth*

by. The day is full of beau - ty. The

*mp languorously* *p*

43

*molto cresc.*

earth is full of life. And we turned slow - ly home - ward

*molto cresc.*

47 *f*  
 glo - ri - ous - ly tired, glo - ri - ous - ly

50  
 hap - py.

*ff* rapturously *mf*

53 *f*  
 glo - ri - ous - ly

56 *ff* *dim.*  
 tired, glo - ri - ous - ly hap -

*dim.*

attacca No. 5

# 5. Spring Song

For SATB Chorus and Piano

Jason Charnesky

from *One Life: The Rachel Carson Project*

Bruce Trinkley

Solo Sop.

py. \_\_\_\_\_

**Ecstatically** ♩ = 144

Piano

*mf* *sempre legato*

*mp*

*con pedale*

5

*mf*

More per - ma - nent than the stars, \_\_\_\_\_

*mf*

More per - ma - nent than the stars, \_\_\_\_\_

*mf*

8

More per - ma - nent than the stars, \_\_\_\_\_

*mf*

More per - ma - nent than the stars, \_\_\_\_\_

5

*mf*

The image displays a musical score for the poem "The Earth Turns Again" by Carl Sandburg. The score is written for voice and piano. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first system of music, starting at measure 10, features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics "the earth turns a - gain to spring as" are written below the vocal staves. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern. The second system, starting at measure 15, continues the vocal lines and piano accompaniment. The lyrics "mi - grant geese streak the sky catch - ing the air" are written below the vocal staves. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. The score is marked with a forte (f) dynamic at the beginning of the second system. The overall style is a simple, lyrical setting of the poem.

20 *poco rit.* *mf* *f* *a tempo* *dim.*

poised be - tween so fie - ry an A - pril

poised be - tween so fie - ry an A - pril

poised be - tween so fie - ry an A - pril

poised be - tween so fie - ry an A - pril

20 *poco rit.* *mp* *f* *dim.*

*a tempo*

25 *mp*

sun and the lush green earth,

sun and the lush green earth,

sun and the lush green earth, lush green

sun and the lush green earth,

25 *mp*

30 *poco rit.* *p* *a tempo*

and the lush green earth.

and the lush green earth.

earth, and the lush green earth.

and the lush green earth.

30 *poco rit.* *a tempo*

*p* *mp* *dim.*

35 *poco rit.* *a tempo* *p*

giving

*p* *simply*

The woods themselves are melting, giving

*mp* *simply*

The woods themselves are melting, giving

*p* *simply*

The woods themselves are melting, giving

35 *poco rit.* *a tempo*

*p* *mp*

41 *cresc.* *f*

way to silt and sprout. The per - ma - nent

way to silt and sprout. The per - ma - nent

way. giv - ing way to silt and sprout. The

way. giv - ing way to silt and sprout. The

41 *cresc.* *f*

earth is ground from a - noth - er an - cient

earth is ground from a noth - er - an - cient

per - ma - nent earth is ground from a - noth - er an - cient

per - ma - nent earth is ground from a - noth - er an - cient

46 *dim.* *dim.* *dim.* *dim.*

per - ma - nent earth is ground from a - noth - er an - cient

per - ma - nent earth is ground from a - noth - er an - cient

51 *mp*  
a - ge's per - ma - nent rock and slips towards

*mp*  
a - ge's per - ma - nent rock and slips towards

*mp*  
a - ge's per - ma - nent rock and slips towards

*mp*  
a - ge's per - ma - nent rock and slips towards

51 *mp*  
some oth - er thing per - ma - nent - ly.

*poco marcato*  
some oth - er thing per - ma - nent - ly.

*poco marcato*  
some oth - er thing per - ma - nent - ly.

*poco marcato*  
some oth - er thing per - ma - nent - ly.

55 *poco marcato* *legato*  
some oth - er thing per - ma - nent - ly.

60 *mf* *dim.*  
More per - ma - nent than this \_\_\_\_\_

60 *mf* *dim.*  
More per - ma - nent than this \_\_\_\_\_

60 *mf* *dim.*  
More per - ma - nent than this \_\_\_\_\_

60 *mf* *dim.*  
More per - ma - nent than this \_\_\_\_\_

65 *mp* *cresc. poco a poco*  
our hope, \_\_\_\_\_ our on - ly place, this

65 *mp* *cresc. poco a poco*  
our hope, \_\_\_\_\_ our on - ly, our on - ly

65 *mp* *cresc. poco a poco*  
our hope, our hope, \_\_\_\_\_ our on - ly, our on - ly

65 *mp* *cresc. poco a poco*  
our hope, our hope, \_\_\_\_\_ our on - ly place, this

65 *mp* *cresc. poco a poco*

70 *ff* gloriously *f*

earth - ly gar - den, this

*ff* gloriously

place, this earth - ly gar - den, our on - ly

*ff* gloriously

place, this earth - ly gar - den, our on - ly

*ff* gloriously *f*

earth - ly gar - den, this

70 *ff* gloriously

74 *f* *mf*

earth - ly gar - den, the

*f* *mf*

place, this earth - ly gar - den, the

*f* *mf*

place, this earth - ly gar - den, the

*f* *mf*

earth - ly gar - den, the

74 *f* *mf*

78 *molto allarg.* *mp* ,

ev - er re - turn - ing spring of

ev - er re - turn - ing spring, the

8 ev - er re - turn - ing spring, the

ev - er re - turn - ing spring of

78 *molto allarg.* *mp*

life.

spring of life, spring of life and hope.

8 spring of life, spring of life and hope.

life.

82 *Slower* *p* *rit.*

life.

spring of life, spring of life and hope.

8 spring of life, spring of life and hope.

life.

82 *Slower* *p* *rit.*

life.

spring of life, spring of life and hope.

8 spring of life, spring of life and hope.

life.

# 6. The Watery Sea

Jason Charnesky  
from *One Life*

For Solo Soprano and Piano

Bruce Trinkley

**Languorous**  $\text{♩} = 96$

**Piano**

*p cresc.* *mf*

*con pedale*

5 *mp molto legato* *p*

All of the earth is held in a wa - ter - y em - brace by a

9 *f* *mf*

sin - gle mass - y sea. The

*mp cresc.* *f*

3 3

13

low tide line as old as the earth it -

*mf* *dim. poco a poco* *p* *mf*

16

self, the end - less cur - rent of the o - pen

*sub. p* *mf* *f*

19

sea, the tur - quoise wa - ters

*mf* *mp* *mp*

22 *p*

— and the qui - et stream, the gush - ing

*pp una corda*

25 *f* *dim.*

springs, the steam - ing hot gey - sers, the shal - low

*tre corde* *f* *mf dim.*

29 *mp poco rit.* *a tempo* *p* *mp* *p*

for - est pool and the fro - zen fjords, the

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

33 *espressivo*

pal - lid, tor - pid e - qua - tor - i - al wa - ters

*pp colla voce*

*p*

37 *mf mercurial* *cresc.* *f*

and the sleek glint - ing gla - ciated ice pack of the an - tarc - tic

*8va*

*mf* *f*

42 *mp* *f* *mp* *ff with abandon*

is all one; all is one; one o - cean, one

*p cresc. poco a poco* *mf* *f sonore*

48

em - brace.

*mf dim. poco a poco*

52

*mp*

one o - cean, one em - brace.

*mp*

*p*

57

*secco*

*pp*

*p*

# 7. The Airy Sea

**Jason Charnesky**  
from *One Life*

For Solo Alto and Piano

**Bruce Trinkley**

**Light, airy and fluid**  $\text{♩} = 48$  ( $\text{♩} = 144$ )

**Voice**

*p*

The clouds are ca-pa-cious

**Piano**

*p*

*con pedale*

**6**

*poco cresc.*

pil - lars of wa - ter va - por like mass - y mar - ble doors.

**12**

*mp*

*p*

O - pen and the sky comes in. Shut and the sky is shut - tered

17 *cresc. poco a poco*

out. \_\_\_\_\_ O - pen, shut, \_\_\_\_\_ o - pen. O - pen, shut, \_\_\_\_\_ o - pen, the

23 *f* *dim.* *p sempre*

o - cean \_\_\_\_\_ of air. \_\_\_\_\_ The

29 *non cresc.* *p sempre* *non cresc.*

air is a sea with waves of wind, and bil - lows of the tem - pest

35 *mf* *sub. p* *molto cresc.*

ask - ing Yes, shall I take you in \_\_\_\_\_ my arms! No, shall I

8va

*mf* *sub. p*

*molto cresc.*

41

leave you ground - ed there! Yes, no, yes. Yes, no, yes, the

(8va)

*molto cresc.*

47

o - cean of air. The

*f* *mf* *p*

*f* *sonore* *dim.*

53

o - cean stream and the earth and the stars are viewed through the glass - y

*cresc. poco a poco* *mf*

*p* *cresc. poco a poco* *mf*

59

sea of air where the mon - arch but - ter - fly holds her court and the

*f*

65 *poco rit.*

mil - lions of birds fly free.

69 *a tempo* *mp* *mf*

Fly free, fly free. Fly free,

74 *f*

fly free. Yes, no, yes.

79

O - pen, shut, through the o - cean of air,

piu *f* with abandon  
*mf* decresc. poco a poco

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and a half note G5. The bass staff contains a bass line with a key signature of three flats and a 2/4 time signature. The bass line starts with a quarter rest, followed by a quarter note G3, an eighth note F3, a quarter note E3, an eighth note D3, a quarter note C3, an eighth note B2, a quarter note A2, and a half note G2. The score is written for a single melodic line and a single bass line.

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written in the treble staff, starting with a quarter rest, followed by a quarter note G4, a half note A4-B4, and a quarter note G4. The bass staff provides a harmonic accompaniment, starting with a quarter note G2, a half note A2-B2, and a quarter note G2. The score includes dynamic markings: *p* (piano) at the beginning of the second measure and *pp* (pianissimo) at the beginning of the fourth measure. A *ten.* (tenuto) marking is placed above the final note of the melody. The score is divided into four measures by vertical bar lines.

The musical score for the ending of 'The Rose Tree' consists of two staves. The upper staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It contains five measures: the first four measures each begin with a quarter rest followed by a dotted half note chord (F3, A-flat3, C4), and the fifth measure contains a whole note chord (F3, A-flat3, C4). Above the fifth measure is the instruction 'rit. e dim.' and below it is 'ppp'. The lower staff is also in bass clef with the same key signature and time signature. It contains five measures, each with a whole note chord (F3, A-flat3, C4). The piece concludes with a double bar line at the end of the fifth measure.

# 8. The Song of Control

Jason Charnesky  
from *One Life*

For Treble Quartet and Piano

Bruce Trinkley

Soft-shoe tempo

Piano

The piano introduction is in 4/4 time, key of B-flat major. The right hand features a melody with eighth and quarter notes, starting with a *mf marcato* dynamic and transitioning to *legato*. The left hand provides a bass line with dotted half notes and eighth notes, including a triplet in the final measure.

The vocal parts (Treble Quartet) and piano accompaniment are shown. The lyrics are: "The earth is or - gan - ized from top to bot - tom top to bot - tom in". The music is in 4/4 time, key of B-flat major. The piano accompaniment includes a triplet in the final measure of the first system. The vocal parts enter with a melody in the second measure of the first system, marked *mf*.

\*The quartet should be dressed in tuxedos, with fake moustaches, top hats and canes.

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7

them what's got 'em. *p cresc.*

terms of re - sourc - es and them what's got 'em. If you're smart, this sanc - tu - ar - y will be

terms of re - sourc - es and them what's got 'em.

terms of re - sourc - es and them what's got 'em.

7

*p cresc. poco a poco*

10

*p cresc.*

*mf* for all the earth is placed here to con - *f*

*mp* used as raw ma - ter - i - al for all the earth is placed here to con - *f*

*mf* as raw ma - ter - i - al for all the earth is placed here to con - *f*

*p cresc.*

10

*mf* *p cresc.*

13

trol, \_\_\_\_\_ con - trol, \_\_\_\_\_ con - trol, \_\_\_\_\_ con - trol! \_\_\_\_\_ *sub. mp*

trol, \_\_\_\_\_ con - trol, \_\_\_\_\_ con - trol, \_\_\_\_\_ con - trol! \_\_\_\_\_ For *sub. mp*

trol, \_\_\_\_\_ con - trol, \_\_\_\_\_ con - trol, \_\_\_\_\_ con - trol! \_\_\_\_\_ For

trol, \_\_\_\_\_ con - trol, \_\_\_\_\_ con - trol, \_\_\_\_\_ con - trol! \_\_\_\_\_

15

*mf cresc.* For all the earth is placed here *f*

*cresc.* all the earth is placed here to con - trol. *f*

*cresc.* all the earth is placed here to con - trol. *f*

For all the earth is placed here *f*

15

*sub. p cresc.*

18 *poco rit.* *mp*

to con - trol. The

*mp*

The

*mp*

The

18 to con - trol. *poco rit.*

*mp*

21 **Freely, with mock devotion**

*ten.* *p*

Bi - ble and the Sci - en - ces a - gree. Man was born for

*ten.* *p*

Bi - ble and the Sci - en - ces a - gree. Man was born for

*ten.*

Bi - ble and Sci - en - ces a - gree. Man was born to take up to - tal mas - ter -

*ten.*

Bi - ble and Sci - en - ces a - gree. Man was born to take up to - tal mas - ter -

21

24 *mp* *sweetly* *ten.* *moving ahead* *f* *holding back*

to - tal mas - ter - y. And it's our ex - pert o - pin - ion that man - kind must take do - min - ion o - ver

*mp* *ten.* *f*

to - tal mas - ter - y. And it's our ex - pert o - pin - ion that man - kind must take do - min - ion o - ver

*ten.* *f*

y. \_\_\_\_\_ And it's our ex - pert o - pin - ion that man - kind must take do - min - ion o - ver

*ten.* *f*

y. \_\_\_\_\_ And it's our ex - pert o - pin - ion that man - kind must take do - min - ion o - ver

24 *ten.* *moving ahead* *holding back*

27 *mp* *sweetly and simply* *allarg.*

all the earth \_\_\_\_\_ is placed here to con - trol. \_\_\_\_\_

*mp* *sweetly and simply*

all for all the earth is placed here to con - to con -

*mp* *sweetly and simply*

all the earth \_\_\_\_\_ is placed here to con - to con -

*mp* *sweetly and simply*

all for all the earth is placed here to con - trol. \_\_\_\_\_

27 *allarg.*

# Militant and demanding

32 *mf* *mocking*

Let the wom - en and the wuss - y po - ets

trol.

trol.

Let the wom - en and the wuss - y po - ets

Let the wom - en and the wuss - y po - ets

Let the wom - en and the wuss - y po - ets

# Militant and demanding

32 *8va* *ff marcato* *f* *mf*

35 *f virile* *p cresc.*

yam - mer. Man must build the world and Sci - ence is his ham - mer! Ah

yam - mer. Man must build the world and Sci - ence is his ham - mer! Ah

yam - mer. Man must build the world and Sci - ence is his ham - mer! And should

yam - mer. Man must build the world and Sci - ence is his ham - mer! And should

35

38 *ossia* *mf cresc.* *f* 53

for all the earth is placed here to con -

for all the earth is placed here to con -

*f* *mf cresc.* *f*

in-sects turn in-im-i-cal we'll kill them with a chem-i-cal for all the earth is placed here to con -

in-sects turn in-im-i-cal we'll kill them with a chem-i-cal for all the earth is placed here to con -

*8va* *p cresc. poco a poco* *mf*

42 *sub. p molto cresc.* *ff*

trol, con - trol, con - trol, con-trol! For all the earth is placed here to con -

*sub. p molto cresc.* *ff*

trol, con - trol, con - trol, con-trol! For all the earth is placed here to con -

*sub. p molto cresc.* *ff*

trol, con - trol, con - trol, con-trol! For all the earth is placed here to con -

*sub. p molto cresc.* *ff*

trol, con - trol, con - trol, con-trol! For all the earth is placed here to con -

42 *f* *sub. p molto cresc.*

46

trol. \_\_\_\_\_

trol. \_\_\_\_\_

trol. \_\_\_\_\_

trol. \_\_\_\_\_

46

*ff*

50

Con - trol. \_\_\_\_\_

Con - trol. \_\_\_\_\_

Con - trol. \_\_\_\_\_

Con - trol. \_\_\_\_\_

50

*feroce*

# 9. Silent Spring

For SATB Chorus and Piano

Jason Charnesky

from *One Life: The Rachel Carson Project*

Bruce Trinkley

**Andante con moto** ♩ = 112

**Women**

**Men**

**Piano**

*p* *sempre legato*

March came this year

*p* *sempre legato*

March came this year

*p* *con pedale*

**6** *pp*

with no but - ter - flies. The skies that should have car - ried

*p* *sempre*

**6** *pp*

with no but - ter - flies. The skies that should have car - ried

*p* *sempre*

**6** *pp*

*p*

10

clouds of gnats and grace - ful nymphs is emp - ty. No cric - ket sings. No

clouds of gnats and grace - ful nymphs is emp - ty. No cric - ket sings. No

clouds of gnats and grace - ful nymphs is emp - ty. No cric - ket sings. No

clouds of gnats and grace - ful nymphs is emp - ty. No cric - ket sings. No

10

14

grass - hop - per wings from grass to leaf. And all of spring is

grass - hop - per wings from grass to leaf. *pppp*

grass - hop - per wings from grass to leaf. *pppp*

grass - hop - per wings from grass to leaf. *pppp*

grass - hop - per wings from grass to leaf. *pppp*

*pppp* as quietly as possible

14

*pppp*

19 *poco rit.* *mp* *a tempo*

si - lent. \_\_\_\_\_ A - pril came this year \_\_\_\_\_

\_\_\_\_\_ A - pril came this year \_\_\_\_\_

\_\_\_\_\_ A - pril came this

19 *cantando* *poco rit.* *a tempo*

*mp*

24 *p* *dim.* *cresc.*

but the spar - row did not fol - low. No rob - ins roun - de - lay, no

*p* *dim.* *cresc.*

but the spar - row did not fol - low. No rob - ins roun - de - lay, no

*p* *dim.* *cresc.*

year but the spar - row did not fol - low. No rob - ins roun - de - lay, no

*cresc.*

No rob - ins roun - de -

24 *p* *cresc.*

28 *f* *dim.* *p*  
ov - en - bird, no jay. No buzz of bee \_\_\_\_\_ and the ap - ple tree does

*f* *dim.* *p*  
ov - en - bird, no jay. No buzz of bee, no buzz, and the ap - ple tree does

*f* *dim.* *p*  
ov - en - bird, no jay. No buzz of bee, no buzz, \_\_\_\_\_ and the ap - ple tree does

*f* *dim.* *p*  
lay. No buzz of bee \_\_\_\_\_ and the ap - ple tree does

28 *f* *dim.*  
not bear fruit. and all the sky \_\_\_\_\_ is

32 *with anger* *ff*  
not bear fruit. and all the sky \_\_\_\_\_ is

*with anger* *ff*  
not bear fruit. and all the sky \_\_\_\_\_ is

*with anger* *ff*  
not bear fruit. and all the sky \_\_\_\_\_ is

*with anger* *f* *ff*  
not bear fruit. And all the fields and all the sky is

32 *p* *ff*  
not bear fruit. And all the fields and all the sky is

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

si - lent. \_\_\_\_\_

*dim.* *p*

si - lent. \_\_\_\_\_ May came this

*dim.* *p*

8 si - lent. \_\_\_\_\_ May came this year \_\_\_\_\_

*dim.* *p*

si - lent. \_\_\_\_\_ May came this year \_\_\_\_\_

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

*p*

42 *mp cresc.*

year \_\_\_\_\_ but no hawk flew a - bout. Si - lent riv - ers

*mp cresc.*

8 but no hawk flew a - bout. \_\_\_\_\_ Si - lent riv - ers

*mp cresc.*

but no hawk flew a - bout. \_\_\_\_\_ Si - lent riv - ers

42 *mp cresc.*

46 *f* And no tree frogs sang. *mp* darkly The for - est nev - er rang with the

*f* with - out trout. And no tree frogs sang. *mp* darkly The for - est nev - er

*f* with - out trout. And no tree frogs sang. *mp* darkly The for - est nev - er

*f* with - out trout. And no tree frogs sang. *mp* darkly The for - est nev - er

46 *f* *mp*

51 *molto cresc.* sym - pho - ny of life. And all the wa - ters, all the

*molto cresc.* rang with life. And all the wa - ters, all the

*molto cresc.* rang with life. And all the wa - ters, all the

*molto cresc.* rang And all the air, and all the

51 *cresc. poco a poco*

*meno mosso*

*solo voice intensely mf*

55

A cloud of

*ff*

earth is si - lent.

*dim.*

*ff*

earth is si - lent.

*dim.*

*ff*

earth is si - lent.

*dim.*

*ff*

earth is si - lent.

*dim.*

55

*meno mosso*

*ff*

*dim.*

59

*f*

poi - son came and gave a si - lent

*mp*

59

*mf*

*mp*

spring.  
*intensely mp* *mf* *mp*

*intensely mp* *mf* *mp*

*intensely mp* *mf* *mp*

*intensely mp* *mf* *mp*

A cloud of poi - son came and gave a

A cloud of poi - son came and gave a

A cloud of poi - son came and gave a

A cloud of poi - son came and gave a

62

*mf* *mp*

*rit. e dim.* *pp* *lunga*

si - lent spring.

*rit. e dim.* *pp* *lunga*

si - lent spring.

*rit. e dim.* *pp* *lunga*

si - lent spring.

*rit. e dim.* *pp* *lunga*

si - lent spring.

65

*rit. e dim.* *pp* *lunga*

# 10. Rachel's Creed

For Soprano, Alto, Male Speakers, Narrator, Chorus and Piano

Jason Charnesky  
from *One Life*

Bruce Trinkley

**Solo sop.** *Andante pensoso* ♩ = 108 *mp simply*

Re -

**Piano** *mf* *mp* *p* *con pedale*

tain the keen-ness of the child \_\_\_\_\_ but tem - pered with an ad-ult mind.

*simile*

*mf* *cresc.*

Gaze <sup>3</sup> at the world with your own eyes nor fear what you may find. \_\_\_\_\_

*mf* *cresc.*

64 14 *f* *sostenuto* *dim.*

Gaze        at the world with your own eyes nor fear what you may

*mp* *dim.*

Ah Ah Ah

*dim.*

*dim.*

*dim.*

*f* *dim.*

Speaker: Rachel's reference to the selfishness of insecticide manufacturers probably reflects her Communist sympathies, like a lot of our writers these days. We can live without birds and animals, but, as the current market slump shows, we cannot live without business.

18 *mp* find.

*p*

*p*

*p*

*p*

*mp* *mf* *mf*

23 *solo alto p intimately*

Re - mem - ber you are hu - man, please, and on - ly

23 *p simile*

26 *mp mf*

guess at what you know. And each day can bring some-thing

26 *mp mf*

29 *cresc.*

new to al - ter all your cer - tain - ties.

29 *cresc.*

66 32 *solo soprano*

*f* *sostenuto*

Gaze <sup>3</sup> at the world with your own eyes nor

*f* *sostenuto*

Each day can bring some - thing new to al - ter

32 *mf* *dim.*

Ah

*mf* *dim.*

Ah

*mf* *dim.*

Ah

*mf* *dim.*

Ah

32 *f*

Speaker: The balance of nature is a wonderful thing for people who sit back and write books or want to go out to Waldon Pond and live as Thoreau did. But I don't know of a housewife today who will buy the type of wormy apples we had before pesticides.

35

fear what you may find.

all your cer - tain - ties.

35 *p*

*p*

*p*

*p*

35 *mf* *p*

40

S

A

T

B

**Marcato** ♩ = 104

40

*mp*

*mf*

44

*ff* - with determination *f*

S

Dream of the best and stud - y hard. Ob - serve with an un - wa - ver - ing

*ff* with determination *f*

A

Dream of the best and stud - y hard. Ob - serve with an un - wa - ver - ing

*ff* - with determination *f*

T

Dream of the best and stud - y hard. Ob - serve with an un - wa - ver - ing

*ff* *f*

B

Dream the best and stud - y hard. Ob - serve with an un - wa - ver - ing

44

*ff* *f*

47

*mf cresc.*

S eye.\_\_\_\_ Let prej - u - dice and ig - no - rance with - er in the light of

A eye.\_\_\_\_ Let prej - u - dice and ig - no - rance with - er in the light of

T eye.\_\_\_\_ Let prej - u - dice and ig - no - rance with - er in the light of

B eye.\_\_\_\_ Let prej - u - dice and ig - no - rance with - er in the

47

*mf cresc.*

Speaker:  
Why is a woman without any children of  
her own so concerned about genetics?

50

*ff* *poco rit.* **Meno mosso** ♩ = 100

S truth.\_\_\_\_

A truth.\_\_\_\_

T truth.\_\_\_\_

B light\_\_\_\_ the light of truth.\_\_\_\_

50

*ff* *poco rit.* **Meno mosso** ♩ = 100

*mp* *p*

55 *p* calmly *intensely*

S And though we may not tri-umph o-ver pain, we can pre-

A *p* calmly *intensely*

A And though we may not tri-umph o-ver pain, we can pre-

T *p* calmly *intensely*

T We may not tri-umph o-ver pain, we can pre-

B *p* calmly *intensely*

B We may not tri-umph o-ver pain, we can pre-

55 simile

58 *cresc.* *mf*

S vent the need-less hurt of hu-man-kind a-gainst it-self \_\_\_\_\_ and our

A *cresc.* *mf*

A vent the need-less hurt of hu-man-kind a-gainst it-self \_\_\_\_\_ and our

T *cresc.* *mf*

T vent the need-less hurt of hu-man-kind a-gainst it-self \_\_\_\_\_ and our

B *cresc.* *mf*

B vent the need-less hurt of hu-man-kind a-gainst it-self \_\_\_\_\_ and our

58 *cresc.* *mf*

70 62

*cresc.* *f*

S com - mon moth - er earth, \_\_\_\_\_ and our com - mon moth - er earth.

*cresc.* *f*

A com - mon moth - er earth, \_\_\_\_\_ and our com - mon moth - er earth.

*cresc.* *f*

T com - mon moth - er earth, \_\_\_\_\_ and our com - mon moth - er earth.

*cresc.* *f*

B com - mon moth - er earth, \_\_\_\_\_ and our com - mon moth - er earth.

62

*cresc.* *f* *molto dimin.*

Speaker: *Silent Spring*, which I read word for word with some trauma, kept reminding me of trying to win an argument with a woman. It can not be done.

66

*mp* *pp*

69 *solo soprano mf*

There's so much that I want to do \_\_\_\_\_ now

*solo alto mf*

There's so much that I want to do \_\_\_\_\_ now

*precipitando* *mf* *f* *mp* *8va*

72 *cresc. poco a poco*

that I have a-chieved the pow - er to speak and act, a -

*cresc. poco a poco*

that I have a-chieved the pow - er to speak and act, a -

*8va*

72 *precipitando*

*p* *mf cresc. poco a poco*

75 *passionately*

las, to find I've reached my fi - nal

*passionately*

las, to find I've reached my fi - nal

75 *passionately*

77 *f*

hour. \_\_\_\_\_

*f*

hour. \_\_\_\_\_

77 *f* *dim.*

Speaker: The doctors found two tumors, one suspicious enough to require a radical mastectomy.

$\text{♩} = 92$

# Andante espressivo

80 *allarg.* *unison women mp*

S

The

80 *allarg.* *mf*

84 *pp*

S

hand that can no long-er grasp, the feet that fail now to sup - port, the

84 *mp* *pp*

88

S

can - cer that so grows with - in, the weak - en - ing heart.

88

Speaker: After radiation treatments Rachel promptly became ill, and lay in bed with fever, aching and nauseous. She developed severe inflammation of the iris and, unable to read or to tolerate light, she spent two weeks nearly sightless, in terrible pain.

92

*solo alto mp*

O

92

92

*p*

97

*solo soprano p (sneak in) mp mf*

up - on life's vast bright tap - es - try. \_\_\_\_\_ We

Dor - o - thy! We are each a dot up - on life's vast bright tap - es - try. \_\_\_\_\_

97

*mp*

101

*mp* *dim.* *p*

feel so much, we know so lit - tle. It is a lit - tle thing to die.

101

*mp* *dim.* *p*

It is a lit - tle thing to die.

*mf* *p*

Speaker:

Severely anemic from the cobalt treatments, she failed to respond to transfusions. Only a dangerous operation held faint hope.

*poco accel.*

105

*mp*

Don't ev - er

105

*pp* *poco accel.*

110 **Piu mosso** ♩ = 96 *f*

*mp* *p*

be a - fraid to die. It is beau -

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

Don't ev - er be a - fraid to die. It is

110

*mf* *dim.* *p*

115

ti - ful.

beau - ti - ful.

115

*mp* Don't ev - er be *mf* a - fraid *f* to

*mp* Don't ev - er be *mf* a - fraid *f* to

*mp* Don't ev - er be *mf* a - fraid *f* to

*mp* Don't ev - er be *mf* a - fraid *f* to

115

*mp* *f* *dim. poco a poco*

119

*p* It is beau - ti - ful.

*p* It is beau - ti - ful.

119

*mp* *p* die. It is beau - ti - ful.

*mp* *p* to die. It is beau - ti - ful.

*mp* *p* die. It is beau - ti - ful.

*mp* *p* to die. It is beau - ti - ful.

119

to die. It is beau - ti - ful.

Narrator: Don't fall into tears, there is no need to weep.  
I have lived!

And I have been fortunate beyond my dreams.

I was able to explore life even when others said "no."

And I was able to warn the world even when others said "Be quiet."

Speaker:

Late in the afternoon on Tuesday,  
April 14, Rachel Carson suffered  
a fatal heart attack.

Let those who follow after me not moan, but work!

Let my funeral music be  
not dirges, but a eulogy.

124 **Andante espressivo** ♩ = 88 *p poco a poco string. e cresc.* *allarg.*

S Let my fu - n'ral mu - sic be not dir - ges but a

A Let my fu - n'ral mu - sic be not dir - ges but a

T Let my fu - n'ral mu - sic be not dir - ges but a

B Let my fu - n'ral mu - sic be not dir - ges but a

124 *pp* *allarg.*

130 *mf* *a tempo* *poco a poco dim. e rit.* *p*

S eu - lo - gy, a eu - lo - gy, a eu - lo -

A eu - lo - gy, a eu - lo - gy, a eu - lo -

T eu - lo - gy, a eu - lo - gy, a eu - lo -

B eu - lo - gy, a eu - lo - gy, a eu - lo -

130 *a tempo* *mp* *poco a poco dim. e rit.* *p*

**attacca finale**

# 11. Finale

77

**Jason Charnesky**

For Soprano, Alto, Narrator, Chorus and Piano

**Bruce Trinkley**from *One Life***Ecstatically**  $\bullet = 144$  ( $\circ = 48$ )

Sop. *gy.*

Alto *gy.*

Tenor *gy.*

Bass *gy.*

Piano *p sempre legato con pedale* *mp*

**5** *mf* *dim.* *mp cresc. poco a poco*

More per - ma - nent than this our hope,

*mf* *dim.* *mp cresc. poco a poco*

More per - ma - nent than this our hope,

*mf* *dim.* *mp cresc. poco a poco*

More per - ma - nent than this our hope, our

*mf* *dim.* *mp cresc. poco a poco*

More per - ma - nent than this our hope, our

*mf* *dim.* *mp cresc. poco a poco*

More per - ma - nent than this our hope, our

our on - ly place, this earth - ly

our on - ly, our on - ly place, this earth - ly

hope, our on - ly, our on - ly place, this earth - ly

hope, our on - ly place, this earth - ly

*ff* gloriously

*ff* gloriously

*ff* gloriously

*ff* gloriously

*ff* gloriously

gar - den, this earth - ly gar - den,

gar - den, our on - ly place, this earth - ly gar - den,

gar - den, our on - ly place, this earth - ly gar - den,

gar - den, this earth - ly gar - den,

*f*

*f*

*f*

*f*

*f*

20 *mf* *dim.* *poco rit.*

the ev - er re - turn - ing spring of

20 *mf* *dim.*

the ev - er re - turn - ing spring of

20 *mf* *dim.*

the ev - er re - turn - ing spring of

20 *mf* *dim.*

the ev - er re - turn - ing spring of

20 *poco rit.*

*dim.*

**Andante con moto** ♩ = 80-84

25 *mp* *mp con gran calore*

life. The day is full of

25 *mp* *mp con gran calore*

life. The day is full of

25 *mp* *mp con gran calore*

life. The day is full of

25 *mp* *mp con gran calore*

life. The day is full of

25 *mp languorously* *p*

28

beau - ty. The earth is full of life. We must

beau - ty. The earth is full of life. We must

8 beau - ty. The earth is full of life.

beau - ty. The earth is full of life.

28

31

turn slow - ly home - ward

turn slow - ly home

8 We turn slow - ly home - ward

We turn slow - ly home

31

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

33 *f* glor - i - ous - ly tired, glor - i - ous - ly  
ward glor - i - ous - ly glor - i - ous - ly  
8 *f* glor - i - ous - ly tired, glor - i - ous - ly  
33 ward glor - i - ous - ly glor - i - ous - ly

36 hap - py. hap - py. hap - py. hap - py.

36 *ff* rapturously *mf*

39 *ff*

41 *f* Glor - i - ous - ly tired, *ff* glor - i - ous - ly hap - py to re - *dim.*

41 *f* Glor - i - ous - ly tired, *ff* glor - i - ous - ly hap - *dim.*

41 *mf* Ah

41 *mf* Ah

41 *mf* Ah

41 *mf* Ah

41 *f* *dim.*

45 *mf* turn to the earth. *mf* In all the

45 py hap - py to re - turn

45

45

45 *mf*

48 *f* earth there \_\_\_\_\_ is on - ly one life.

*f* In all the earth there \_\_\_\_\_ is on - ly one life. *mf*

Ah \_\_\_\_\_ In all the

Ah \_\_\_\_\_

Ah \_\_\_\_\_ *mf* In all the

*opt. div.*

Ah \_\_\_\_\_

48 *mf*

52 *mp* There's on - ly

*mp* There's

52 *f* earth there \_\_\_\_\_ is on - ly one life. *mp*

*f* In all the earth there \_\_\_\_\_ is on - ly one life. *mp*

*f* earth there \_\_\_\_\_ is on - ly one life. *mp*

*f* In all the earth there \_\_\_\_\_ is one life. *mp*

52 *f* *mp*

56

one \_\_\_\_\_ life. \_\_\_\_\_

on - ly one life. \_\_\_\_\_

One \_\_\_\_\_ life. \_\_\_\_\_

One \_\_\_\_\_ life. \_\_\_\_\_

One \_\_\_\_\_ life. \_\_\_\_\_

One \_\_\_\_\_ life. \_\_\_\_\_

One \_\_\_\_\_ life. \_\_\_\_\_

56

This has been the story of all life,  
because it is the story of the One Life.

59 *poco allarg.* *p*

On - ly one life. \_\_\_\_\_

On - ly one life. \_\_\_\_\_

One life. \_\_\_\_\_

One life. \_\_\_\_\_

One life. \_\_\_\_\_

On - ly one life. \_\_\_\_\_

One life. \_\_\_\_\_

59 *poco allarg.* *p*

On - ly one life. \_\_\_\_\_

One life. \_\_\_\_\_

One life. \_\_\_\_\_

One life. \_\_\_\_\_

One life. \_\_\_\_\_

One life. \_\_\_\_\_

One life. \_\_\_\_\_