

**Epistle  
to be  
Left  
in the  
Earth**

**A Setting for Mixed Chorus with Piano**

**by**

**Caroline Arnold**



**For Carol Becker**  
**and**  
**The Choir of the Unitarian Universalist Church**  
**of**  
**Kent, Ohio**



10

There are man - ny stars We are drif - ting north by the Great Bear

There are man - ny stars We are drif - ting north by the Great Bear

There are man - ny stars We are drif - ting north by the Great Bear

There are man - ny stars We are drif - ting north by the Great Bear

10

15

The leaves are fall - ing The wa - ter is stone in the scoop'd rocks, to

The leaves are fall - ing The wa - ter is stone in the scoop'd rocks, to

The leaves are fall - ing The wa - ter is stone in the scoop'd rocks, to

The leaves are fall - ing The wa - ter is stone in the scoop'd rocks, to

15

20

south - ward red sun grey air

20

*gently*

*mf*

25

*rall. e dim.*

*mf* a tempo

The first system shows a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a half note chord in the bass clef. The treble clef staff has a half note chord, followed by a melodic line starting on the second measure. This melodic line features a series of eighth notes with accidentals (F#, G#, A#, B, C#, D#) and is marked with a slur and a fermata. The piano introduction concludes with a final chord in the treble clef.

Soprano

35

The crows \_ are slow \_ \_ \_ on their crook - ed wings

The second system is for the soprano voice. It features a single treble clef staff with lyrics underneath. The lyrics are "The crows \_ are slow \_ \_ \_ on their crook - ed wings". The music starts with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the notes from G4 to C5. The system ends with a quarter rest. Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part provides harmonic support with chords and single notes.

40

The jays have left us Long since we pass'd the flares of O - ri - on

The third system continues the soprano part. The lyrics are "The jays have left us Long since we pass'd the flares of O - ri - on". The music begins with a quarter rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the notes from G4 to C5. The system ends with a quarter rest. Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part provides harmonic support with chords and single notes.

45

None know if our deaths are now or for ev -

None know if our deaths are now or for ev -

None know if our deaths are now or for ev -

None know if our deaths are now or for ev -

45

8ba-----

er none know if this wand' - ring earth will be found

er none know if this wand' - ring earth will be found

er none know if this wand' - ring earth will be found

er none know if this wand' - ring earth will be found

f

50

We lie down and the snow co-<sup>7</sup>vers our gar - ments

We lie down and the snow co-<sup>3</sup>vers our gar - ments

We lie down and the snow co-<sup>3</sup>vers our gar - ments

We lie down and the snow co-<sup>3</sup>vers our gar - ments

50

*mf*

55

60

Soprano and Tenor A Capella

*p* I will tell you all we have learn'd I will tell you

*Firmly and Gracefully*

65

ev - 'ry thing: \_\_\_\_\_ *f* The earth is round. There are springs un - der the

*f* The earth is round. There are springs un - der the

ev - 'ry thing: \_\_\_\_\_ *f* The earth is round. There are springs un - der the

*f* The earth is round. There are springs un - der the

*Firmly and Gracefully*

65

*f*

70

or - chards, the loam cuts with a blunt knife, be - ware of elms in

or - chards, the loam cuts with a blunt knife, be - ware of elms in

or - chards, the loam cuts with a blunt — knife, be - ware of elms in

or - chards, the loam cuts with a blunt knife, be - ware of elms in

70

thun - der The lights in the sky are stars we think they

thun - der The lights in the sky are stars we think they

thun - der The lights in the sky are stars we think they

thun - der The lights in the sky are stars we think they

75

do not see, we think al - so The trees do not know nor the

do not see, we think al - so The trees do not know nor the

do not see, we think al - so The trees do not know nor the

do not see, we think al - so The trees do not know nor the

75

leaves of the gras - ses hear us *p* The birds too are ig - nor -

leaves of the gras - ses hear us *p* The birds too are ig - nor -

leaves of the gras - ses hear us *p* The birds too are ig - nor -

leaves of the gras - ses hear us *p* The birds too are ig - nor -

80

*mf*

ant. Do not listen, do not stand at

80

*mf*

85

dark in the open windows.

85

90 *pp*

We be - fore you have heard

90 *pp* *p*fte tacet ad lib-----

95

this, There are voi - ces , They are not words at all but the wind

this, There are voi - ces , They are not words at all but the wind

this, There are voi - ces , They are not words at all but the wind

this, There are voi - ces , They are not words at all but the wind

95

*p*

ris - ing Al - so none a - mong us has seen God

ris - ing Al - so none a - mong us has seen God

ris - ing Al - so none a - mong us has seen God

ris - ing Al - so none a - mong us has seen God

100 *subito pp* furtively

As for the nights I warn you the nights are dan - ger - ous

*subito pp*

As for the nights I warn you the nights are dan - ger - ous

*subito pp*

As for the nights I warn you the nights are dan - ger - ous

*subito pp*

As for the nights I warn you the nights are dan - ger - ous

100 *subito pp* furtively

*mf*

*molto cresc.* *ff*

The wind chan - ges at night and the dreams come

*molto cresc.* *ff*

The wind chan - ges at night and the dreams come

*molto cresc.* *ff*

The wind chan - ges at night and the dreams come

*molto cresc.* *ff*

The wind chan - ges at night and the dreams come

105

*p*

*p* It is ver - y cold there are

*p* It is ver - y cold there are

*p* It is ver - y cold there are

*p* It is ver - y cold there are

*p* pfta ad lib

110

strange stars \_\_\_\_\_ near Arc - tur - - us. Segue

strange stars \_\_\_\_\_ near Arc - tur - - us. Segue

strange stars \_\_\_\_\_ near Arc - tur - - us. Segue

strange stars \_\_\_\_\_ near Arc - tur - - us. Segue

110

strange stars \_\_\_\_\_ near Arc - tur - - us. Segue

113

...Voices are crying an unknown name in the sky...\*

Musical score for measures 113-115. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal lines feature the syllable "Ah" with various melodic contours. The piano accompaniment includes the text "pfte ad lib al fine" in the first measure. Dynamics include *mp* and *cresc.*

Continuation of the musical score for measures 113-115. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal lines continue with the syllable "Ah" and include *cresc.* markings. The piano accompaniment continues with the text "pfte ad lib al fine" in the first measure.

15.

\*These word are neither spoken nor sung. They are the last line of the poem.

119

Musical score for the first system, measures 119-122. It features four vocal staves and a piano accompaniment. The vocal parts are marked *ff* and *dim.* The piano accompaniment is marked *ff* and *dim.* The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines consist of melodic phrases with lyrics "Ah" and "Ah Ah Ah Ah". The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for the second system, measures 123-126. It features four vocal staves and a piano accompaniment. The vocal parts continue with melodic phrases and lyrics "Ah". The piano accompaniment continues with harmonic support. The key signature remains one sharp (F#) and the time signature is 4/4.