

# The Turning Point

## Cantata for Multicultural Choir

by Michael Knopf

"The Turning Point" is a staged production combining Acapella Choral singing, Popular music, and music which enables the showcasing of ethnic talents within the membership of a choir. Its instrumentation includes basic percussion instruments with an emphasis on the hand-held, and which may include "found instruments". There are four sections, the first & last are contemporary choral art forms, the inner two sections being more popular in approach.

The work is seen by the composer to be art which not only inspires and motivates, but hopefully which acts as a catalyst for social change and for the betterment of human relationships, and especially for the improved understanding between peoples of differing backgrounds. The production can be staged professionally, or by an amateur choir with professional direction. It can, and should be used in major cities, and small towns. The scale of the production depends on community resources.

The aim then, is to present the arts, and music specifically, as an agent of positive change and as a channel for a greater mutuality of spirit in both performers and audience.

### Outline

#### Part 1. The Curse of War

##### (A). What Passing Bells...

For Acappella choir (score contains piano reduction for rehearsal).

Solo trumpet plays "Taps" in this, the first of two pieces that make up the first section. The first piece is "What Passing-Bells for These Who Die Like Cattle" by Wilfred Owen. The choir will be dressed in darkish uniform robes over their national/ethnic costumes. Costumes will be revealed later in the program (Part3). All on stage, perhaps using choir stalls, and in dim-coloured lighting. Fog may be used at discretion, and the piece may be preceded by off-stage battle sounds in the dark.

##### (B). "Look Down Fair Moon".

Beginning in darkness, a few choristers dressed as soldiers lay centre stage with arms and legs sprawled in death. The sopranos begin singing the first two lines of the poem by Walt Whitman. Lighting is moon-like, that is, soft and dim, and it illumines only the sopranos elevated on stalls or platforms. As the music swells, the light broadens in the area it covers taking in the Basses on the left, Altos in the middle, and Tenors on the right. Sopranos are behind and a bit above. On the words "ghastly, swollen, purple", all are enclosed in a somewhat brighter light which shows the dead centre stage, with the other choristers gesturing to these. As the last lines are sung, the light dims and contracts to the centre and all choristers have faces and hands raised to the light which fades suddenly and is joined by silence.

#### Part 2. The Turning Point

This is a song in the popular ballad form and should use keyboard, bass, drum kit and perhaps a improvising soloist to add colour at the end of phrases. Choristers who descend left and right of the audience hold handbells which they ring in an 8-beat interval, the right answering the left in another 8-beat interval. Those on the left have the pitches that impart a tension as they firstly whisper and then chant (on their particular hand-bell note), "Turn from war", whilst those on the right answer with the hand-bell chord supplying the "release" to the tension of the left group, saying "Turn to peace". As this increases and levels off, a soloist in national dress comes to the light centre stage and sings with keyboard the first verse. All sing the chorus. Second verse is a female soloist. The Coda section is sung the choir. All sing chorus repeatedly and fade as those with hand-bells begin their chant again in reverse form, i.e. loud to soft as they ascend the stage. All fade and dim out.

### **Part 3. Song & Dance**

**In the dark, very short rhythms are heard gradually expanding. A rhythmic cue is heard, lights go up, and all are seen in national/ethnic costume and all are making much noise in the form of musical encouragement (much like Jaleo in flamenco music, where others are urged on by shouts, etc.). Cue begins chorus followed by verses sung by groups in the choir. Between the 2nd and 3rd verses, solo groups will come to the centre of the stage urged on by others and perform a dance/song from their particular culture. If necessary, a rhythmic cue will bring all back to the chorus before the next group does its thing. Each presentation should be under a minute. This is a showcase for the individual talent within the choir.**

### **Part 4. The Promise of Peace.**

**Beginning with a declaimed quote, this section proceeds with a song with an eastern-style melody ( in the mixolydian mode), whilst the choristers play upon hand-held instruments ,several of which are crystal glasses and salad bowls. These bowls are to be tuned perhaps with water to the designated pitches or their octaves, and struck with a small stick or the fingers. Other instruments may be used,e.g. vibraphone, or marimba/body-marimbas, etc. This is followed by a chorale using the words "Yet so shall it be..." , followed by a short declaimed line.**

**The Sopranos & Altos sing "The earth is but one country,..." whilst the male voices hold a lower chord ornamented with harmonic over-tone singing by a few tenors.**

### **Curtain-Call.**

**Amongst the applause, one member of the choir in accented English will begin the chorus to "The Turning Point" that is, "We are one, and only one, one human race...". After the initial chorus solo, she/he will be joined every phrase with another and another till the whole choir comes forward to sing with the audience and raise their hands together on the last words.**

**It is most likely that there would not be a good deal of experienced choral singers amongst ethnic communities, and so it is envisioned that the choir for this work would also contain singers from other choirs who would assist the less-experienced singers. The real "ideal" here is to bring people of all backgrounds together in music-making, and to produce something which leaves a positive impression and outlook on both performers and audience.**

# **THE TURNING POINT**

## **Cantata for Multicultural Choir**

### **1. The Curse of War**

*What passing-bells for these who die as cattle?  
Only the monstrous anger of the guns.  
Only the stuttering rifles' rapid rattle  
Can patter out their hasty orisons.  
No mockeries now for them; no prayers nor bells,  
Nor any voice of mourning save the choirs,  
The shrill, demented choirs of wailing shells;  
And bugles calling for them from sad shires.  
(From the Anthem for Doomed Youth by Wilfred Owen)*

*Look down fair moon and bathe this scene,  
Pour softly down night's nimbus floods on faces,  
ghastly, swollen, purple,  
On the dead on their backs with arms toss'd wide.  
Pour down your unstinted nimbus sacred moon.  
(Look Down Fair Moon by Walt Whitman)*

### **2. The Turning Point**

*(Turn from War - Turn to Peace)*

*(1) Here we are at the crossroads of our time  
Opportunity calls, we can make our spirits shine  
We have a choice to make, each of us and all  
For our's and the future's sake we must break down every wall.*

*(Chorus) We are one, and only one, one human race,  
one earthly place, one neighbourhood you see.  
We are one, and only one, one human face,  
one single fate, one global family.*

*(2) For those who love, love will be the way to start,  
And if we persist, we will all be of one heart.  
Be not careless of your will, you must kindle your own flame.  
Guard it with your trust and victory will proclaim... (to Chorus)*

*(3) We have reached the turning-point, beyond all history,  
We must now become an united, diverse, peaceful human family.  
And in all the names of God let us for the future's children be  
A single soul of love and peace, many voices in harmony. (To Chorus)*

### 3. Song and Dance

*(Chorus) Song and dance, hands and voices, hearts and souls, song and dance.*

*(1) There are treasures locked within, shining gemstones of our souls  
And their magic comes into play, when our voices become bold.  
The feet they move, the bodies sway, and spirits arc up high,  
When we sing our songs, all our darkness turns to light.*

*(2) Who we are and where we come from are the riches we have to give  
Music and dance are our gifts, and in giving we learn to live.  
All of us are strands of colour in the tapestry of man,  
Many songs and many voices sounding from a single land.*

*(3) Together we can see a vision of a world without hate or greed  
Where we care and share, all will have what they will need.  
And we will see in all, only a child of God,  
Eyes and ears, minds and hearts, and voices calling aloud.*

### 4. The Promise of Peace

*O ye contending peoples and kindreds of the earth!  
Set your faces towards unity, and let the radiance of its light shine upon you.  
Gather ye together, and for the sake of God resolve to root out whatever is the  
source of contention amongst you. Then will the effulgence of the world's great  
Luminary envelop the whole earth, and its inhabitants become the citizens of  
one city, and the occupants of one and the same throne.*

*(From the writings of Baha'u'llah)*

*That all nations become as one and abide in perfect peace  
And all peoples live in unity, in this what harm will there be?\**

*It shall be. It shall be.*

*Our world is meant to be for all of us, shall we not accept our differences?  
And the earth will become a temple of peace, in a garden of diversity.*

*It shall be. It shall be.*

*Yet, so shall it be; these fruitless strifes, these ruinous wars shall pass away  
and the Most Great Peace shall come...*

*(Baha'u'llah as recorded by Cambridge Orientalist Prof. E. G. Browne)*

*\*(Paraphrase of passage from same source)*

*Let not a man glory in this, that he loves his country,  
Let him rather glory in this, that he loves his kind.  
The earth is but one country, and mankind its citizens.*

*(Writings of Baha'u'llah)*

Acappella Choir  
VERY SLOW

# 1. The Curse of War

Michael Knopf c. 1996 revised 2002  
Texts by W. Owen & W. Whitman

Musical score for Soprano, Alto, Tenor, Bass, and Piano (Reduction Only) in the 'VERY SLOW' section. The Soprano part begins with a rest, followed by a melodic line with the instruction 'divide' and '(Ah)'. The Alto part has a rest, then a melodic line with 'pp' and '(Ah)'. The Tenor part has a rest, then a melodic line with 'pp' and '(Ah)'. The Bass part has a rest, then a melodic line with 'p' and 'Ah'. The Piano part has a rest, then a melodic line with 'p' and '(trumpet to play off-stage as if from a distance)'. The section ends with a fermata.

Musical score for Soprano, Alto, Tenor, Bass, and Piano in the 'A LITTLE FASTER' section. The Soprano part has a melodic line with 'cresc.' and 'dim.'. The Alto part has a melodic line with 'cresc.' and 'dim.'. The Tenor part has a melodic line with 'mp' and '(divide)'. The Bass part has a melodic line with 'mp'. The Piano part has a melodic line with 'mp' and '[end trumpet]'. The section ends with a fermata and the instruction 'Rit sempre'.

Musical score for Soprano, Alto, Tenor, Bass, and Piano in the final section. The Soprano part has a melodic line with 'Singing' and '(divide)'. The Alto part has a melodic line with 'mp'. The Tenor part has a melodic line with 'mp'. The Bass part has a melodic line with 'mp'. The Piano part has a melodic line with 'mp'. The section ends with a fermata and the number '1'.

Soprano *mf* What pass-ing- bells What pass- ing bells... bells

Alto What pas- sing bells...What pass- ing

Tenor

Bass

Piano

Crescendo.....

Soprano for for these who die as cat- tle?

Alto bells for for these who die as cat- tle? (gliss)

Tenor bells for for these who die as tle?

Bass for who die as die die

Piano

Soprano What pas-sing bells for these who... die

Alto What pas- sing bells What bells What bells What pas- sing bells What pas-sing bells for

Tenor for these who die for these who die for

Bass bells... bells... bells... bells...

Piano

*dim.* , *cresc.*  
*dim.* , *dim.* , *dim.* ,

Soprano: for these who die these who die for these who  
 Alto: for these who die these who die for these who  
 Tenor: for these who who die these who die for these who die  
 Bass: for these who die these who die for these who die  
 Piano:

30  
*mf* *mf*

Soprano: die as cat-tle No pas-sing bells for these who die as  
 Alto: die as cat-tle *mf* pas-sing bells for these who die as  
 Tenor: die as cat-tle No pas-sing bells for who die as  
 Bass: die as cat-tle *mf* pas-sing bells for these who die as  
 Piano:

Accelerando..... *ff* Heavily but faster

*p* *ff*

Soprano: cat-tle *p* O-- *ff* On-ly the mon-strous an-ger of the  
 Alto: cat-tle *p* O-- *ff* On-ly the mon-strous an-ger of the  
 Tenor: cat-tle *p* O-- *ff* On-ly the mon-strous an-ger of the  
 Bass: cat-tle *p* O-- *ff* On-ly the mon-strous an-ger of the  
 Piano:

Soprano  
guns. *ff* On- ly the stut- ter- ing rif- les' ra- pid rat- tle  
(Close cluster)

Alto  
guns. *f* guns. *ff* On- ly the stut- ter- ing rif- les' ra- pid rat- tle  
(Close cluster)

Tenor  
guns. *ff* On- ly the stut- ter- ing rif- les' ra- pid rat- tle  
(Close cluster)

Bass  
guns. *f* guns. *ff* On- ly the stut- ter- ing rif- les' ra- pid rat- tle  
(Close cluster)

Piano  
guns. *f* guns. *ff* On- ly the stut- ter- ing rif- les' ra- pid rat- tle  
(Close cluster)

Soprano  
(Close cluster but a bit lower)  
*mf* guns. *f* On- ly the st- t- t- t- stut- ter- ing rif- les' ra- pid rat- tle

Alto  
(Close cluster but a bit lower)  
*mf* guns. *f* On- ly the st- t- t- t- stut- ter- ing rif- les' ra- pid rat- tle

Tenor  
(Close cluster but a bit lower)  
*mf* guns. *f* On- ly the st- t- t- t- stut- ter- ing rif- les' ra- pid rat- tle

Bass  
(Close cluster but a bit lower)  
*mf* guns. *f* On- ly the st- t- t- t- stut- ter- ing rif- les' ra- pid rat- tle

Piano  
*f* guns. *ff* On- ly the st- t- t- t- stut- ter- ing rif- les' ra- pid rat- tle

**Extremely hard attack and slowing**

Soprano  
On- ly the st- t- t- t- stut- ter- ing rif- les' ra- pid rat- tle

Alto  
guns.

Tenor  
guns.

Bass  
On- ly the st- t- t- t- stut- ter- ing rif- les' ra- pid rat- tle

Piano  
On- ly the st- t- t- t- stut- ter- ing rif- les' ra- pid rat- tle



CUED & HELD

(Slowly) 42

*mf* Can pat- ter out their has- ty or- i- sons.  
 Spoken/Whispered repeatedly w/ great variance

*mp* St - t - t - t- Stuttering

*mp* rifles' rapid rattle

(Spoken tight cluster)

*mp* No

Slowing 45 (Chorale) At an even walking pace

*mp*

Soprano: no prayers, no prayers

Alto: no prayers, no prayers no

Tenor: no prayers, no prayers no

Bass: no prayers, no prayers no

*p* moc- ke-ries *p* now *pp* for *ppp* them; *mp* no prayers no prayers no

*mp*

With increasing intensity and passion .....

Soprano: prayers no prayers no prayers no no

Alto: prayers no prayers no prayers no no

Tenor: prayers no prayers no prayers no no no

Bass: prayers no prayers no prayers no no no

Soprano  
prayers no prayers no prayers no prayers no prayers

Alto  
prayers no prayers prayers no prayers no prayers

Tenor  
prayers no prayers no prayers no prayers no prayers

Bass  
prayers no prayers prayers no prayers no prayers

Piano

57 *cresc.* **Becoming a little faster**

Soprano  
no prayers no prayers nor bells,

Alto  
no no prayers no prayers nor bells, bells,

Tenor  
no prayers no prayers nor bells

Bass  
no prayers no prayers nor bells,

Piano

**Crescendo.....**

Soprano  
bells, Nor a-ny voice of mour-ning

Alto  
bells, Nor a-ny voice of mour-ning

Tenor  
bells, bells, voice of mour-ning

Bass  
bells, bells, voice of mour-ning

Piano

*ff* Faster and intense

Soprano  
save the cho-irs the cho-irs the cho-irs the

Alto  
save the cho-irs cho-irs cho-irs the

Tenor  
save the cho-irs the cho-irs the cho-irs the

Bass  
save the cho-irs cho-irs cho-irs the

Piano

*ff*

(Wobble the voice up & down a semitone)

Soprano  
shrill of wai- ling shells

Alto  
demen-ted of wai- ling shells

Tenor  
irs of wai- ling

Bass  
of wai- ling

Piano

*ff* Tight Clusters near (glissando)

glissando

Slowing a bit

Original Tempo

(White-tone -w/o expression)

Soprano  
*f* shells *mf* (Ah) *mp*

Alto  
*f* shells *mf*

Tenor  
(Singing "Ah")

Bass

Piano  
*f* *mp*

Soprano

Alto

Tenor

Bass

Piano

Individually as before

*mp* And

81

Very Slow

Slowing & Becoming very quiet *p*

2nd time and afterwards on cue (REPEAT AS DESIRED)

Soprano

Alto

Tenor

Bass

Piano

bu-gles cal-ling for them

*mp* And bu-gles cal-ling for them

On Cue Only

(Ab) *alleg*

Divide Sing back & forth between two notes

*mp*

*mp*

**All to Fade gradually to nothing**

Soprano

Alto

Tenor

Bass

Piano

And bu-gles cal-ling for them from sad *p* shires. *ppp*

3 groups of 3 or 4 echoing each other (Cued by conductor or group leader)

*p*

# (B.) Look Down Fair Moon

**SLOWLY** 2 Sopranos

*mp* Look down fair moon Look down fair moon Look down Fa- Sopranos  
 Look down fair moon  
*mp*  
 (Reduction only)

Slowing a little

**A LITTLE FASTER**  
All Sopranos

ir ...fair moon Look down fair moon Look down fair  
 Altos (Still in the dark)  
 Look down fair *mp* Look down fair moon Look down

*cresc.*

*dim.*

**SLOWING**

Divide

*dim.*

Faster w/intensity but not louder

[12] Soli Group

moon... Look down fair moon... fair moon  
 Divide Sopranos  
 moon... Look down fair moon fair moon Look down fair moon  
 Altos  
 Look down

**SLOWER**  
Sopranos

**Soli group**

Soprano: Pour soft-ly down      Pour soft-ly down      Pour soft-ly down      ...fair

Alto: and bathe this scene      Look down fair moon and bathe this this scene      ...fair

Tenor: fair moon      and bathe this scene      Look down fair moon and bathe this scene

Bass:

Piano:

**17**      All Female voices in Six Groups *cresc. accel.*  
5/6

Soprano: moon      and bathe this scene Pour soft-ly down      Pour soft-ly down

Alto: moon      and bathe this scene

Tenor: and bathe this scene

Bass: and bathe this scene

Piano:

**A Tempo**      (All Female voices equally)      Conducted Broadly      (Light suddenly expands to include all incl. bodies centre stage)  
Heavy walking pace

Soprano: nights nim- bus floods *f* with fa- ces,      With pitch sliding up on "swoll." fa- ces,

Alto: nights nim- bus floods *f* swollen,      swollen,

Tenor: (Very breathy) *f* pur- ple,      pur- ple,

Bass: *f* ghist-ly,      ghist-ly,

Piano:

Soprano (Divide) Pour soft-ly down Pour soft-ly down

Alto On the dead on their backs ("cha" to be attacked at end of bar)

Tenor On the dead on their backs ("cha" to be attacked at end of bar)

Bass On the dead on their backs

Piano

All Divide

Original tempo

From here, lights begin to fade to entrance only the women singers

Soprano with arms toss'd wide Sopranos

Alto with arms toss'd wide

Tenor with arms toss'd wide

Bass with arms toss'd wide Altos

Piano

mp Pour down your un-stin- ted nim- bu

Sopranos

Soprano your un- stin- ted nim- bus sac- red sac- red moon. (sing "oo")

Alto

Tenor Altos Look down fair moon

Bass

Piano

(stagger breathe)

38

All fade to nothing

(Sopranos)

Look down fair moon

Four

(Altos)

Look down fair moon

down

Piano

Light here continues to fade, to the point that the last singer in the center is illuminated alone at the last bar with face and hands lifted to the light. Then darkness...

(Altos)

3 Voices --- to 1 Voice

slide to nothing

*p* sac- red moon.

Piano



# Bridge to "The Turning Point"

Michael Knopf  
C.1996

The musical notation consists of two staves, 'Bells/Voices Left' and 'Bells/Voices Right', both in 4/4 time. The left staff begins with a treble clef and a key signature of two flats (Bb and F). It contains three notes: Bb (quarter note), F (quarter note), and Bb (quarter note), with the lyrics 'Turn from War' underneath. A slur covers these three notes and extends to the right. The right staff begins with a treble clef and a key signature of one flat (C and G). It contains three notes: C (quarter note), G (quarter note), and C (quarter note), with the lyrics 'Turn to Peace' underneath. A slur covers these three notes and extends to the left. The two staves are connected by a double bar line in the middle, with the slur from the left staff crossing the bar line to encompass the notes in the right staff.

In the dark, choristers descend left and right of the audience ringing their handbells slowly as above. Gradually they add whispers of the text in rhythm which soon become sung pitches (matching the pitch each has in hand). This continues to a certain leveling-off of volume and intensity, proportionate to the light on centre stage. The song "The Turning Point", begins with a keyboard introduction. The first verse is a male solo (in national dress). Handbells and stereo voices fade as the chorus is reached. All sing in unison/octave on the first and second chorus. Second verse is sung by a female soloist (in national dress), and the choir may accompany with a very light "Ah" on chord tones in the keyboard part, and at the discretion of the conductor. More light and colour should accompany the middle section from the words "We have reached...the Turning Point".

At the finish of the song, and as the chorus is being repeated, the chant and handbells come back into play from very soft to moderate volume and to an eventual fade-out as all ascend the stage and into a growing darkness. The last thing heard must be a single voice finishing the refrain with the words "one global family".

Handbells can be of octaves of specified pitches. Emphasis is to be given to the Bb and F on the left, then to the C and G on the right.

Voice

*mp*

C Add2 F Add2/A C Add2

Keyboard

*♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩*

*♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩*  
*Sempre*

### Verse One - Male Solo

Voice

F Add2/A C Add2 F Add2/A

Keyboard

*♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩*

Here we are at the cross-roads of our time Op-por-

Voice

C Add2 F Maj9#4 F Maj/C E<sup>b</sup> Maj9#4

Keyboard

*♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩*

tu-ni ty calls we can make our spi-rits shine we have a choice to make

### CHORUS

Voice

B Min C Maj/E C Maj/D C Maj/E F Add2 G Sus 4 G 7

Keyboard

*♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩* *♩*

each of us & all. For ours & the fu-ture's sake we must break down eve-ry wall. We are

**CHORUS** All Sing in Unison/Octaves

Voice

one & on-ly one one hu-man race one earth-ly place one neigh-bour-hood you

Keyboard

C Maj7 C Sus 4 D Min D Min/C D Min/B A Min9 A Min/G F Maj7



Voice

see. We are one & on-ly one one hu-man face One

Keyboard

E Min F Maj7 F Maj 6/G G7 C Maj7 C Sus 4 B<sup>b</sup> Maj7



(Go to Coda 2nd time)

Voice

sin- gle fate one glo-bal fa- mi- ly

Keyboard

F Maj7/A F Maj7/O C Maj7 C Add2



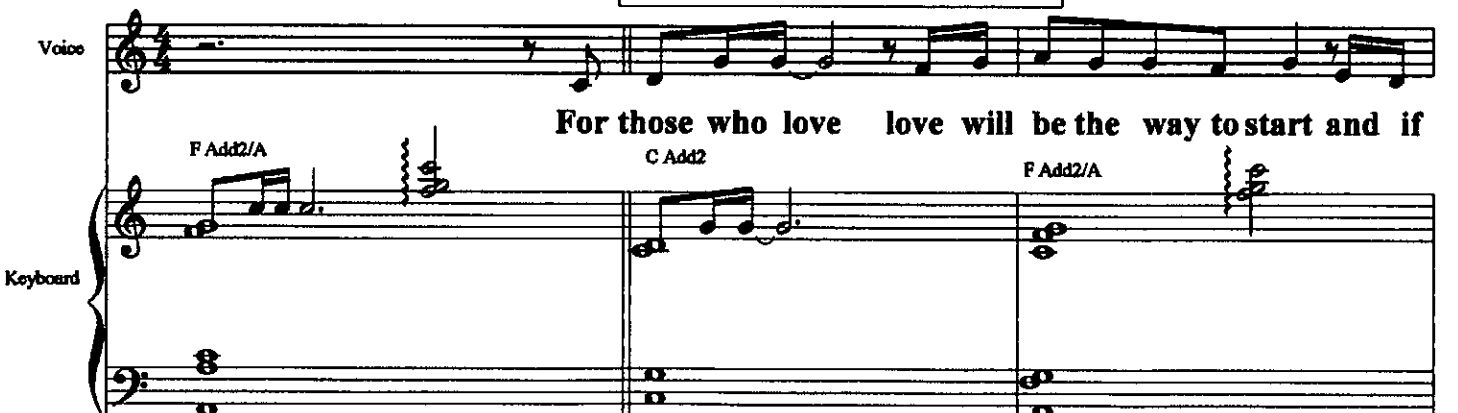
**VERSE 2 - FEMALE VOICE**

Voice

For those who love love will be the way to start and if

Keyboard

F Add2/A C Add2 F Add2/A



Voice: we per- sist we will all be of one heart be not care- less of your will you must

Keyboard: C Add2, F Add2/A, E<sup>b</sup> Maj9#4

Voice: kin- dle your own flame guard it with- in the globe of trust and our

Keyboard: B Min, C Maj/E, C Maj/D, C Maj/E

TO: **CHORUS**

Voice: vic- t'ry will pro- claim We are

Keyboard: F Add2, G Sus 4, G7

# ⊕ CODA

Soprano

Alto

Tenor

Bass

*mp* We have reached We have reached We have

*mp* We have reached We have reached We

*mp* We have reached We have reached

Let Ring

Soprano

Alto

Tenor

Bass

*cresc.* We have reached the *f* The Tur- ning Point

reached We have The Tur- ning Tur- ning Point

have reached the The Tur- ning Point

*cresc.* We have reached *f* The Tur- ning Point

Soprano  
Be- yond all hi- - - s- to- - ry

Alto  
Be- yond all his- to- ry

Tenor  
Be- yond all his- to- ry We must

Bass  
Be- yond all his- to- ry

*Crescendo*..... *f* *mf*

Soprano  
now be- come now be- come u- ni- ted, di-

Alto  
now be- come now be come u- ted, di-

Tenor  
now be- come now be- come now be come u- ni- ted, di-

Bass  
now be- come an u- ni- ted, di-

Conducted Slowly

Soprano  
-verse, *mp* peace-ful, Hu-man fa-mi-ly Ah

Alto  
-verse, *mp* peace-ful, Hu-man fa-mi-ly Ah

Tenor  
-verse, *mp* peace-ful, Hu-man fa-mi-ly Ah

Bass  
-verse, *mp* peace-ful, Hu-man fa-mi-ly Ah

*mf* & in all the names of God let us for the

Tenor Solo

Soprano  
Ah a sin- gle soul of love & peace

Alto  
Ah a sin- gle soul of love & peace

Tenor  
Ah a sin- gle soul of love & peace

Bass  
Ah a sin- gle soul of love & peace

fu- ture's chil- dren be a (Join with Tenors)

(Still conducted, not in tempo)

(Add hand-claps on 2 & 4, etc.)

Acappella A Little Faster 69

*mf*

S ma-ny voi-ces in har-mo-ny We are one & only one one hu-man race one

A ma-ny voices in har-mo-ny We are one & on-ly one one hu-man race one

T ma-ny voi-ces in har-mo-ny We are one & on-ly one one hu-man race one

B

vo-i-ces in har-mo-ny *mf* We are one & on-ly one one hu-man race one

S earth-ly place one neigh-bour-hood you see We are one & on-ly one one

A earth-ly place one neigh-bour-hood you see We are one & on-ly one one

T earth-ly place one neigh-bour-hood you see We are one & on-ly one one

B

earth-ly place one neigh-bour-hood you see We are one & on-ly one one

S hu-man face one sin-gle fate one glo-bal fa-mi-ly We are

A hu-man face one sin-gle fate one glo-bal fa-mi-ly We are

T hu-man face one sin-gle fate one glo-bal-fa-mi-ly We are

B

hu- one sin-gle fate one glo-bal fa-mi-ly We are

Repeat Chorus as desired. Fade in Bells/Chant as choristers ascend stage and fade out. Last thing to be heard is one voice singing "one global family."

Individuals may ad. lib



♩ = 105

S  
A  
T  
B

Song & Dance Hands & Voi- ces Hearts & Souls Song & Dance

This music begins in the dark where all choristers remove their outer robes to reveal their national/ethnic dress when the lights come up on the chorus.

This should begin with very sparse percussive hints that gradually thicken in texture with the addition of more & more instruments.

As the rhythm becomes infectuous a cue is heard (perhaps on something like timbales), to bring the lights up. Begin with chorus. To maintain energy & enthusiasm, use handclaps & vocal encouragement.

**Male Solo/Group**

There are trea- sures locked with-in shi-ning gem-stones of our souls And their

ma-gic comes in-to play when our voi-ces be-come bold The

feet they move the bo- dies sway and spirits are up high.

When we sing our songs all our dark-ness turns to light.

**Verse 2 Female Solo/Group**



Who we are and where we come from are the ri-ches we have to give.



Music & dance are our gifts and in gi-ving we learn to live.



All of us are strands of co-lour in the ta- pes- try of Man,

(To Chorus)



ma- ny songs and ma- ny voi- ces soun- ding from a sin- gle land.

After 2 verses & their choruses, rhythm & support calls continue but soften as each ethnic group segment begins. These segments must be of around 45-60 seconds each if there are 6 or 7 (perhaps briefer), but flexibility must be the standard. However, the excitement must be maintained.

Each segment may be supported with the ongoing rhythms of the choir, or for quieter moments, without. A rhythmic cue should bring all in to the chorus which is done twice (as normal & perhaps using the alternative below.)

After all segments, all sing the third verse in unison/octaves, followed by the chorus/ad-lib as desired. End loud and sharp. Ethnic or standard instruments may be used.

**Chorus for use during the ethnic presentations (In Octaves).**



**VERSE 3 ALL SING IN UNISON/OCTAVES**



To-ge-ther we can see a vi- sion of a world with-out hate or greed. Where we



care & share all will have what they will need. And

**Slowing**, **Conducted SLOWLY**

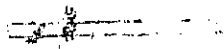


we will see in all On- a child of God



Eyes & ears minds & hearts and voi- ces cal- ling a - loud!

**Percussion Cue. Go to chorus & repeat as desired with much enthusiasm. End sharp.**



# 4. The Promise of Peace

Michael Knopf c. 1996  
 Texts from the Holy Writings of Baha'u'llah  
 and the composer

**SLOWLY**

S  
*ff* The Earth *dim. mp* Ah  
 The Earth The Earth

A  
*ff* The Earth *dim. mp* Ah  
 The Earth The Earth

T  
*ff* The Earth *dim. mp* Ah  
 The Earth The Earth

B  
*ff* The Earth *dim. mp* Ah  
 The Earth The Earth

Black and Boxed notes sung by a few voices within the choir and improvised on. To be sung softly with discretion. The majority of the singers sing "Ah" on the regular notes indicated.

After bar 3 is begun, and on cue from the conductor, a male step forwards and declaims.

O ye contending peoples and kindreds of the earth! Set your faces towards unity, and let the radiance of its light shine upon you.

Bar 4 should coincide with the word "light".

Gather ye together, and for the sake of God resolve to root out whatever is the source of contention amongst you. Then will the effulgence of the world's great Luminary envelop the whole earth, and its inhabitants become the citizens of one city, and the occupants of one and the same throne.

Cued by Conductor

S  
*sf* (Long), , ,  
 light shine *mp* (ALL HUMMING) (Conductor cues)

A  
 light shine *mp*

T  
 light shine *mp*

B  
 light shine *mp*

Some sing "ah" on C.

S  
A  
T  
B

Voices individually fall to rest on "C".

*p* Ah  
*p* Ah

At a Comfortable Pace 96

S  
A  
T  
B

*mp* (Ah)

9

(•◦ = 5-beat note)

S  
A  
T  
B

1 2 Divide

Divide  
*mp* Ah

Divide  
*mp* Ah

S  
A  
T  
B

Ah  
Ah  
Ah

Pitched hand-held percussion (Tuned salad bowls, hand-bells, etc./or vibraphone, marimbas, etc.)

Perc.

(In 3 Groups) (Octaves allowed)

Verse 1

19

S *mf* That all na- tions be- come as one & a- bide in per- fect

A *mp* Ah

T *mp* Ah

B

Perc.

1. 2. 3.

S peace... And all peo- ples live in u- ni- ty in this what harm will there

A

T

B

Ah

Perc.

Refrain

S  
A  
T  
B

be? It shall be. It shall be.

It shall be. It shall be.

It shall be. It shall be.

It shall be.

(Groups 1 & 2 continue as before throughout.)

perc.

Group 3

2nd Time ⊕ Go to the Coda Sign

It shall be. Our

It shall be.

It shall be.

be. Our

Verse 2

34

world is meant to be for all of us shall we not accept our differences? And the

Ah-

Ah

world is meant to be for all of us shall we not accept our differences? And the

(1) (2) (3)

earth will be come a tem- ple of peace in a gar- den of di- ver- si-

earth will be come a tem- ple of peace in a gar- den of di- ver- si-

**To the Sign** (The refrain)

-ty. It shall

-ty. It shall

-ty. It shall

-ty. It shall

**CHORALE**

43 Conducted Slowly

**CODA**

S: Yet, so shall it be;

A: Yet, so shall it... shall be;

T: Yet, so shall it... shall be;

B: Yet, so shall it be

Perc: Let Ring



*f* Intense & Passionate

Soprano: these fruit-less strifes, these ru-in-ous wars... wars... wars...

Alto: these fruit-less strifes, these ru-in-ous wars... wars... wars...

Tenor: these fruit-less strifes, these ru-in-ous wars... wars... wars...

Bass: these fruit-less strifes, these ru-in-ous wars... wars... wars...

*f*

Faster                      Slowing 50                      Slower

Soprano: wars... shall pass a-way Ah *mp*

Alto: wars... shall pass a-way Ah *mp*

Tenor: wars... shall pass a-way *mp* and the Most Great Peace

Bass: wars... *mp* Most Great Peace

ALways Building in Passlon & Volume *fff*

Soprano: Most Great Peace... Peace shall

Alto: Most Great Peace... Peace shall

Tenor: Most Great Peace... Most Great Peace shall... shall

Bass: Most Great Peace... Most Great Peace Peace... shall... shall *fff*

55 All divide into 2 groups to repeat "come..." on Cue

Sopranos Alto to FADE OUT on cue after declamation, etc., breathe and begin next bar on cue.

2-4 improvise harmonic over-tone singing on each pitch in succession and in stereo, that is, on both sides of choir.

ON CUE

ON CUE

ON CUE

Handbells Ring ad lib

ON CUE

Two step forward, from left and right. Left declaims "Let not a man glory in this, that he loves his country", - Right then declaims in answer, "let him rather glory in this, that he loves his kind."

Sopranos Alto to divide into 8 groups to sing in soft voice, and in random over-lapping sequence. Each group ends its phrase by maintaining original pitch.

Continuous Stagger-breathing

(Some to emphasize the vowel, other the consonants.)

58 The earth is but one coun-try, and man-kind its ci-ti-zens.

mp

mp

1 2 3 5

Harmonic singing (only a few voices)

mp

Crystal glasses mp

Put away Hand-bells. Take up crystal glasses (all to have some water to alter the pitch and moisten the fingers), and begin 1 by 1, to softly play the edge in a circular motion.

Sop. & Altos to shift sung vowel to "ah"

**ON CUE** (Only a few voices softly) Repeat Once

S  
The earth is but one coun-try, and man-kind its ci-ti-zens.

A

T

B

Perc

**ALWAYS BECOMING SOFTER**

S  
It shall be. It shall be. It shall

A

T

B

Perc

S  
be.

A  
be.

T  
be.

B  
be.

Perc

# Some Suggestions for Percussion in "Song & Dance"

(Begin with this in the dark)  
Small maracas or shaker

Shaker/Maracas

Tom-toms Med. & Low

Triangle

Shakers rolled to the "&"

Detailed description: This block contains two musical staves. The top staff is for 'Shaker/Maracas' and features a rhythmic pattern of eighth notes with accents, starting with a double bar line. The bottom staff is for 'Tom-toms Med. & Low' and features a rhythmic pattern of quarter notes with accents. A 'Triangle' part is indicated by a series of upward-pointing triangles on the bottom staff. A section of the top staff is marked 'Shakers rolled to the "&"'.

Other shaker

Congas

Bass/ethnic drum ad lib

Detailed description: This block contains two musical staves. The top staff is for 'Other shaker' and features a rhythmic pattern of eighth notes with accents. The bottom staff is for 'Congas' and features a rhythmic pattern of quarter notes with accents. A section of the bottom staff is marked 'Bass/ethnic drum ad lib'.

hand drum w/hand & stick - on & off rim

OPEN SOUND Other congas  
CLOSED

(merengue feel)

Detailed description: This block contains two musical staves. The top staff is for 'hand drum w/hand & stick - on & off rim' and features a rhythmic pattern of quarter notes with accents. The bottom staff is for 'Other congas' and features a rhythmic pattern of quarter notes with accents. A section of the bottom staff is marked 'OPEN SOUND' and another section is marked 'CLOSED'. The bottom staff is also marked '(merengue feel)'.

Detailed description: An empty musical staff with a treble clef and a key signature of one flat.

The conductor should experiment with various rhythms available from both the players and outside sources to develop sets of patterns, and particular sounds that work well with his/her particular group.

There is not a great need for an over-abundance of sounds, just as long as the rhythm is vibrant, exact, and does not confuse the singers.