

PIANO

Concert Version:

**Darwin:
To Love the Earth**

**The Concert musical about the life of
Charles Darwin**

*by
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DARWIN: TO LOVE THE EARTH

*Instrumental Ensemble: **Piano, Flute, Oboe, Bb Clarinet, Bassoon, French Horn, Violin, Viola, Cello***

*Some musical pieces include more extensive spoken lines where the music stops, which are marked by fermatas followed by a double bar and a rehearsal mark (**A, B, C**, etc.). The conductor or leader of the instrumental ensemble will give a new downbeat at the double bar, and the ensemble should wait for that downbeat before continuing.*

Some of the short interludes are for a small ensemble. These are provided in score form – allowing the instrumentalists to see the other parts and relate to them more conveniently.

The musical pieces have two numbers. The number on the left side is for the Concert Version. The number in the center is for the complete musical. This is the Concert Version.

Piano

1-1 Instrumental Introduction

♩=110

Measures 1-3 of the instrumental introduction. The music is in 4/4 time. Measure 1 has a whole rest in both staves. Measure 2 features a melody in the treble staff starting on G4, moving to F#4, E4, and D4, with a half note G4 tied to the next measure. The bass staff has a half note G3, followed by F#3, E3, and D3. Measure 3 has a whole rest in both staves. The dynamic *mf* is marked in measure 2.

5

Measures 4-6 of the instrumental introduction. Measures 4 and 5 have whole rests in both staves. Measure 6 has a half note G#3 in the bass staff, followed by a half note F#3. The dynamic *p* is marked below the bass staff in measure 6.

9

Measures 7-11 of the instrumental introduction. Measures 7 and 8 have whole rests in both staves. Measure 9 has a melody in the treble staff starting on G4, moving to F#4, E4, and D4, with a half note G4 tied to the next measure. The bass staff has a half note G3, followed by F#3, E3, and D3. Measure 10 has a melody in the treble staff starting on G4, moving to F#4, E4, and D4, with a half note G4 tied to the next measure. The bass staff has a half note G3, followed by F#3, E3, and D3. Measure 11 has whole rests in both staves. The dynamic *mf* is marked in measure 9.

20

Measures 12-15 of the instrumental introduction. Measure 12 has a melody in the treble staff starting on G4, moving to F#4, E4, and D4, with a half note G4 tied to the next measure. The bass staff has a half note G3, followed by F#3, E3, and D3. Measure 13 has whole rests in both staves. Measure 14 has whole rests in both staves. Measure 15 has whole rests in both staves. The dynamic *mf* is marked in measure 12.

4

2

30 **slower to the end**

p

p

Interlude - The Beagle

♩. = 104

7

7

12

12

13

The musical score is written for piano in 6/8 time. It consists of two systems of staves. The first system has a treble staff with a whole rest and a bass staff with a whole rest, both marked with a '7'. The second system has a treble staff with a whole rest and a bass staff with a whole rest, both marked with a '12'. The tempo is marked as ♩. = 104. The score ends with a double bar line.

4-3

We saw the sun rise

$\text{♩} = 100$ CHORUS *mf*

Soprano Alto

We saw the sun rise, _____ We saw the sun rise _____

Tenor Bass

$\text{♩} = 100$ *mf*

We saw the

Piano

8

S. A.

_____ be-hind the rug - ged out - line _____ of the Grand Can - a - ry is - land, _____

T. B.

sun

Pno.

14

S. A.

We saw the sun rise _____ be-hind the rug - ged out - line _____ of the Grand Can - a - ry

T. B.

We saw the sun, We saw the sun

Pno.

20 *mp*

S. A. is - land, and sud-den-ly_ il - lum-in-ate the Peak of Ten - e -

T. B. and sud-den-ly_ il - lum-in-ate the Peak of Ten - e -

Pno.

25

S. A. riffe, while the low-er parts____ were veiled in fleec-y clouds.____ while the

T. B. riffe, while the low-er parts____ were veiled in fleec-y clouds.____ while the

Pno.

32

S. A. low - er parts____ were veiled in fleec - y clouds.____ This was the first of

T. B. low - er parts____ were veiled in fleec - y clouds.____ This was the first of

Pno.

38

S.
A.

man - y de - light - ful days nev - er to be for - got - ten._____

T.
B.

man - y de - light - ful days nev - er to be for - got - ten._____

Pno.



42 $\text{♩} = 85$ **Slower** *mp*

S.
A.

nev - er to be for - got - ten._____

nev - er to be for - got - - ten.

T.
B.

mp

nev - er to be for - got - ten._____

for - got - - ten.

$\text{♩} = 85$ **Slower**

Pno.



*(The jungle of Brazil)***DARWIN:**

On February 29th, I set out on my first venture into a Brazilian Forest.

5-1

The Elegance of the Grasses

DARWIN $\text{♩} = 120$ It was a rapturous experience...

mf The el-e-gance of the grass-es in the Bra - zil - ian

Piano $\text{♩} = 120$

Darwin 10 for-est, The elegance of the grass-es in theBra--zil-ian for-est,___

mp **Pno.**

Darwin 17 The nov-el-ty of the par-a-sit - i-cal plants, The beau-ty of the

Pno.

23

Darwin

8

flow-ers, The gloss-y green of the fol - iage,___

Pno.

31

Darwin

8

But a-bove all,___ But a bove all, the gen-eral lux - ur-i-ance, the

Pno.

39

Darwin

8

gen eral lux - ur - i-ance of the veg - e - ta - tion. ___

Pno.

47

Darwin

8

This filled me with im--mense ad - mir - a - tion. ___ This filled me

Pno.

Slight ritard...

54

Darwin

8

with im - mense ad - mir - a - tion. ___

Pno.

$\text{♩} = 100$

$\text{♩} = 100$

5-1a

The Day was powerfully hot

Darwin:The day was powerfully
hot!

$\text{♩} = 100$

p

Soprano
Alto

The day was pow er-ful - ly hot, The day was

Tenor
Bass

p

S.
A.

pow-er-ful - ly hot, and as we passed through the woods, ev - ery-thing was

T.
B.

pp

pp

14

S.
A.

mo-tion-less mo-tion-less ex-cept-ing for the large and bril-liant but-ter-flies

T.
B.

p

p

20

S.
A.

which laz - i - ly, which laz - i - ly, flut-tered a - bout.

T.
B.

26

mp

S.
A.

The col-ors were in-tense, the col-ors were in-tense, The pre-vail-ing

T.
B.

mp

The col-ors were in - tense,

32

S. A. tint a dark blue; The sky_____ and the calm wa-ters of the bay_____

T. B.

41

S. A. vied with each o - ther_____ in splen - dor._____ The sky_____ and the calm

T. B. *mf*

50

S. A. wa-ters of the bay_____ vied with each o - ther_____ in splen - dor._____

T. B.

5-2

I heard the most pitiable moans

Darwin *mf* $\text{♩}=90$

I heard the most pit - i - a - ble moans, that some poor

Piano *mp* $\text{♩}=90$

Darwin *mp*

slave _ was be - ing tor - tured, some poor slave, _ some poor slave _ was be - ing tor - tured.

Pno. *p*

Darwin

Near Ri - o, I lived op - po - site an old la - dy, _ who kept

Pno.

Darwin

screws to crush the fin - gers of her fe - male slaves. Screws to crush their fin - gers,

Pno. *p*

23

Darwin

I have stayed in a house where a young mu-lat-to__ dai ly and hou-r-ly was re-

Pno.

mp

27

Darwin

viled, beat-en,__ and per-se-cut-ed e-nough to break the spi-rit of the low-est

Pno.

30

Darwin

an-i-mal. I have seen a lit-tle boy, six or sev-en years old,

Pno.

mp

34

Darwin

struck three times with a horse-whip on his nak-ed head. I

Pno.

38

Darwin

8

saw his fath-er trem-ble_____ at a mere glance_____ from his mast-er's eye.

Pno.

43

Darwin

8

I thank God, I shall nev-er a - gain vis-it a slave coun-try._____

Pno.

mf

48

Darwin

8

I shall nev-er a - gain vis - it a slave coun-try_____

Pno.

mf

(At Cambridge)

*As he sings, Henslow takes a variety of
items (fossils, rocks, bird carcasses, etc.)
out of the box)*

5-3

I Receive Packages

Henslow *mf* $\text{♩} = 94$

I re-ceive pack-a - ges from Dar-win filled with fos-sils, and

Piano *mp* $\text{♩} = 94$

Henslow

car-cas-ses of birds and an-i-mals of all kinds, as well as pressed plants and flow ers.

Pno.

Henslow 10

The wealth and va - ri - e - ty of in-for-ma - tion

Pno. *mp*

Henslow 15

that he gleans from ev-ery-where he vi - sits is as-tound- ing. He

Pno.

19

Henslow

8 writes ex-ten-sive notes a-bout what he is see-ing Es-pe-cially those i-tems that do not

Pno.

24

Henslow

8 lend them-selves to ship-ping. I am

Pno.

28

Henslow

8 now con-vinced more than ev-er that I se-lect-ed ex-act-ly the

Pno.

31

Henslow

8 right per-son to be the na-tural-ist on this voy-age of the Bea-gle.

Pno.

What Strange Pleasure

♩=100 Darwin *p*

What strange plea - sure — this ex-cites in me

♩=100

Piano

7 *mp* *pp*

Darwin

how ma-ny a - ges — had these plains last-ed? — how ma-ny

Pno.

11 *mf*

Darwin

more were they doomed to con - ti - nue? — And the moun-tains of sou-thern

Pno.

16

Darwin

Chi - le - those so - lid mas-ses of gra-nite, des-ti - tute — of ve-ge - ta - tion,

Pno. *p*

21

Darwin

8 capped with mic-a slate e-rod-ed in sharp stone fin- gers. _____

Pno.

pp

26

Darwin

8 how long? how long had they last - ed? _____

Pno.

I Began to Understand

♩ = 100 Darwin *mp*

I be-gan to un-der-stand, I be-gan to un-der-stand how

♩ = 100

8 Darwin *mf*

all life is suit-ed to its home. — all life is suit-ed to its home..

14 Darwin

— And I saw too that the

pp

19 Darwin

crust of the earth is con-stant-ly in mo-tion and prone to change.

Piano

Pno.

Pno.

Pno.

23

Darwin

8

the crust of the earth is con-stant-ly in mo-tion

Pno.

mp

29

Darwin

8

and prone to change. Not us-ual-ly in a sud-den awe-some fash-ion,

Pno.

33

Darwin

8

but in a slow grad u - al man-ner ov-er un - im - ag - in - a - ble years, ov-er

Pno.

38

Darwin

8

un - im - ag - in - a - ble years have the moun - tains been up -

Pno.

41

Darwin

8

lift- ed, the shore - lines moved. _____

Pno.

It was as if in the night

♩=100

pp

Soprano Alto

It was as if _____ in the night our ship had con-found-ed o-cean and sky,

Tenor Bass

pp

It was as if _____ in the night our ship had con-found-ed o-cean and sky,

Piano

pp 5 5

3

9

S. A.

slipped from the sur-face of the earth, sailed out of thisworld slipped from the sur-face of the

T. B.

slipped from the sur-face of the earth, sailed out of thisworld slipped from the sur-face of the

Pno.

3

17 *mp* *mf* *p*

S. A.

earth, sailed out of this world and at dawn had an-chored on the shore of the moon. and at

T. B.

mp *mf* *p*

earth, sailed out of this world and at dawn had an-chored on the shore of the moon. and at dawn had

Pno.

5

2

26

S. A. dawn had an - chored on the shore of the moon. *mp* the Ga - la - pa -

T. B. an - chored on the shore of the moon. *mp* the Ga - la - pa -

Pno.

33

S. A. gos. the Ga - la - pa - gos. *pp*

T. B. gos. the Ga - la - pa - gos. *pp*

Pno.

6-2

And from the summit

CHORUS $\text{♩} = 50$ (in one)

DARWIN: The sand was burnt black! *mf*

Soprano Alto

Tenor Bass

Piano

mf

$\text{♩} = 50$ (in one)

And from the sum-mit____ of one

12

S. A.

T. B.

Pno.

large crat-er____ we saw a small plume of smoke.____

21

S. A.

T. B.

Pno.

It spoke plain-ly in the lan-guage of fire:____ the days of cre - a-tion are not o-ver,

mp

29

S. A. the forc - es that raised this land are work - ing still.

T. B.

Pno.

37

S. A. It spoke plain-ly in the lan-guage of fire: the days of cre - a-tion are not

T. B.

Pno.

45

S. A. o - ver, the forc - es that raised this land are

T. B.

Pno.

51

S. A. work - ing still.

T. B.

Pno.

A Moonlit Night

$\text{♩} = 65$

Soprano Alto

Tenor Bass

Darwin

CHORUS *mp*

A moon - lit night, _____ with the clear

A moon - lit night, _____

9

S. A.

T. B.

heav - ens and the dark glit - ter - ing sea, and the white sails filled by the

18

S. A.

T. B.

soft air _____ of a gent - ly blow - ing trade - wind, _____ a dead

pp

26

S. A.

T. B.

calm, _____ with the heav - ing sur - face _____ pol - ished like a mir - ror, _____ and all

mp

33

S. A.

T. B.

still ex - cept the oc - cas - ion - al flap - ping _____ of the can - vas. _____

39

S. *p*

A. *p*

T. *p*

B. *p*

A moon - lit night.

Interlude - Back Home

♩=100

Measures 1-6 of the piano interlude. The piece is in 4/4 time with a tempo of 100 beats per minute. Measures 1 and 2 are marked with a '2' above the staff, indicating a second ending. Measure 3 begins with a mezzo-forte (*mf*) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

7

Measures 7-10 of the piano interlude. Measure 7 starts with a treble clef and a key signature of one flat. Measures 8 and 9 contain triplets, indicated by a '3' above the notes. The piece concludes in measure 10 with a final chord and a fermata.

11

Measures 11-13 of the piano interlude. Measure 11 begins with a mezzo-piano (*mp*) dynamic and a key signature change to two flats. The music continues with a steady accompaniment in the left hand and chords in the right hand.

(Scene 8 be
over the or

14

Measures 14-15 of the piano interlude. Both measures are marked with an '8' above the staff, indicating an eighth rest. The staves are otherwise empty, showing only the grand staff lines.

8-2

There were fossils

$\text{♩} = 100$
Caroline *f*

There were fos-sils, rocks, and bones, bird spe-ci-mens, and things I don't e-ven know what they

are. And now, he brought back trunks of things from a round the world. So man-y

trunks of things from all o-ver the world. He is sort-ing and ex-a-min-ing,

sort-ing and ex-am-in-ing all those things. I can't i-

ma-gine how long it will take.

It is most curious

HENSLOW:

My training was in Theology. And there was no conflict in my mind between that and my study of botony... Until now...

Henslow

$\text{♩} = 80$

It is most cur - i - ous.____ There are fos-sils of plants and

6
Henslow a - ni-mals that no lon-ger ex-ist.____ And yet there are liv-ing

11
Henslow ver-sions that dif-fer in size,____ with slight diff-erence in struc-ture____ What

15
Henslow does this mean? Were these liv-ing ver-sions not pre-sent in Gen-e- sis?_

19
Henslow Was there a sec-ond Gen-e - sis?____ Have there been man y?____

23
Henslow Why? Why? What hap-pened to those that are

27
Henslow now ex- tinct? It is most cu - ri-ous!____

10-3

I knew how much I liked him

Emma

♩=90

Piano

6

Emma

me since he is fond of us all. I wish I knew how he

11

Emma

felt a-bout me. But now that he is in Lon-don, he does not

15

Emma

see that much of me__ an-y-more. I wor-rythat he has for-got-ten a-bout me, while I

Pno.

20

Emma

think a-bout him all the time. I think of him all the time.

Pno.

27

Emma

I dared hope, I dared hope if he saw more of me he would real-ly

Pno.

32

Emma

like me too, but I was un-pre-pared for

Pno.

36

Emma

that No-vem-ber day when next we met and he asked me to

Pno.

40

Emma

mar-ry him. and he asked me to mar - ry him.

Pno.

The musical score is written for a voice part (Emma) and a piano accompaniment (Pno.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four systems, each with a measure number (20, 27, 32, 36, 40) at the beginning. The voice part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). The lyrics are written below the voice staff. The piano part includes dynamic markings like 'mp' (mezzo-piano) and 'p' (piano). The score ends with a double bar line at measure 40.

♩=78

7

7

Piano

8-3

12-2
Interlude

♩=100

TACET

TACET

14-0

I cannot say how happy

Emma

$\text{♩} = 104$

Piano

mp

$\text{♩} = 104$

I can-not say how hap-py_you make me__ in this life__ and how

7

Emma

dear-ly I love you._____ There is noth-ing more__that I could ask of you.

Pno.

13

Emma

It is still my dream that we will be to-geth-er through e - ter-ni-ty.

Pno.

mp

18

Emma

Through e - ter - ni - ty._____ Our life seems so short, but we can

Pno.

23

Emma

hope for a time with-out end.____ I can-not say how

Pno.

mf

29

Emma

hap-py_ you make me____ in this life____ and how dear-ly I love you.____

Pno.

35

Emma

I thank you for all the af - fec - tion,____ which makes my hap-pi-ness more

Pno.

p

42

Emma

____ which makes my hap-pi-ness more____ and more each day.____

Pno.

Ritard

14-1a
A Multitude of Beings

♩=96
Darwin (*Quasi Recit*)

8 *♩=96* A mul-ti-tude of be-ings— dur-ing an al-most in-fi-nite lapse of

Piano *mf*

5 Darwin time, had their en - ti-re or-ga-ni-za-tion mo-di-fied in some de-gree...

Pno.

10 Darwin Each slight change of struc - ture— which was be - ne - fi-cial for sur-vi - val—

Pno. *mp*

14 Darwin has been pre - served.

Pno. *mf* *f* attacca 14-2

14-2

The long-continued accumulation

$\text{♩} = 112$
precise and accented
mp

Soprano
Alto

The long con - tin - ued_ ac-cum-u - la- tion_ of ben - e- fi- cial

Tenor
Bass

The long con - tin - ued_ ac-cum-u - la- tion of ben - e- fi- cial

Piano

8

S.
A.

— var-i - a- tions_ The long con - tin - ued_ ac-cum-u - la- tion_ of

T.
B.

— var-i - a- tions_ The long con - tin - ued_ ac-cum-u - la- tion_ of

Pno.

p

15

S.
A.

ben - e- fi- cial_ var-i - a- tions_ led to struc-tures as div - ers-i- fied, and

T.
B.

ben - e- fi- cial_ var-i - a- tions_ led to struc-tures as div - ers-i- fied, and

Pno.

p

2

21

S. A. beau-ti-ful ly__ a - dapt-ed for var-i-ous pur-pos-es, a - dapt-ed for var-i-ous pur-pos-es

T. B. beau-ti-ful ly__ a - dapt-ed for var-i-ous pur-pos-es, a - dapt-ed for var-i-ous pur-pos-es

Pno.

27

S. A. and as ex-cel-lent-ly__ co - ord - in - at - ed__

T. B. and as ex-cel-lent-ly__ co - ord - in - at - ed__

Pno.

31

S. A. as we see in the an - i - mals and plants.

T. B. as we see in the an - i - mals and plants.

Pno.

DARWIN
Can this be true?

10-2

16 - 1 This Strikes me with wonder

♩=80

Darwin

8

This strikes me with won-der._____ This strikes me with

Piano

♩=80

mf

7

Darwin

8

won - der._____ Both in space_____ and time,_____

Pno.

14

♩=160

Darwin

8

We seem to be brought some-what near_____ to that great fact._____

Pno.

♩=160

23

Darwin

8

that my-stery of my - steries, — the first ap - pear-ance of new

Pno.

31

Darwin

8

be - ings____ on earth.____ new be - ings____

Pno.

40

Darwin

on _____ earth. _____

Pno.

10-4

16-3

Pain

♩=118 Darwin

Pain. Pain. That is the part that makes no sense.____

Piano

♩=118

mp

8 Darwin

♩.=50

If a lov-ing God cre - at-ed all this,____ Why all this pain?____ Why

Pno.

♩.=50

17 Darwin

♩.=50

suf fer - ing?____ We be - hold the face of na - ture____ bright with

Pno.

25 Darwin

♩.=50

glad - ness,____ with____ an a - bun-dance of food.____ The birds are sing-ing a -

Pno.

33

Darwin

round us._____ They live on in-sects or seeds, And are de-

Pno.

41

Darwin

stroy - ing life; _____ or we for - get how these song-sters _____ or their eggs, _____

Pno.

8

49

Darwin

— or their nest- lings, — are des- troyed by birds and beasts of prey. —

Pno.

57

Darwin

That there is much suffering in the world no one disputes. Some have attempted to explain this in reference to man by imagining that it serves for his moral improvement. But the number of men in the world is as nothing compared with that of all other sentient beings, and these often suffer greatly without any moral improvement.

Pain.

Pno.

$\text{♩} = 100$ **A** *Slower*

$\text{♩} = 100$ **A** *Slower*

60

Darwin

Pain. That is the part that makes no sense.____

p

Pno.

pp

pp

The musical score is for two parts: Darwin (voice) and Piano (Pno.). The Darwin part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a measure rest, followed by a half note G4, then a quarter rest. The next measure starts with a piano (*p*) dynamic and contains a quarter note F4, an eighth note G4, a dotted quarter note A4, and an eighth note B-flat4. This is followed by a half note B-flat4, a quarter note A4, and a half note G4. The final measure of the Darwin part consists of two quarter rests. The Piano part is written on a grand staff (treble and bass clefs) with a key signature of one flat. It begins with a measure rest. The second measure starts with a pianissimo (*pp*) dynamic and features a chord of B-flat4 and D5 in the right hand, with a single note B-flat3 in the left hand. The third measure continues with the B-flat4-D5 chord in the right hand and a half note B-flat3 in the left hand. The fourth measure has a B-flat4-D5 chord in the right hand and a half note A3 in the left hand. The fifth measure has a B-flat4-D5 chord in the right hand and a half note G3 in the left hand. The final two measures of the Piano part consist of whole rests in both hands.

10-6

16-4

But the presence of suffering

10-6

16-4

But the presence of suffering

Darwin

Piano

8

16

Darwin

Pno.

24

Darwin

Pno.

Broadly $\text{♩} = 100$

Broadly $\text{♩} = 100$

But the pre-sence of suf-fer-ing the - pre-sence of

suf-fer-ing a - grees well with the view that all or - ga - nic

be - ings have been de - ve - loped through va - ri - a - tion and na - tural se -

lec - tion. va - ri - a - tion and na - tural se - lec - tion.

16-5
Interlude

♩=120

TACET

TACET

11-2

17-1

The Power of our love

Emma *mf* $\text{♩} = 88$

The pow-er of our love can ov-er-come our lit-tle dif-ferenc-es, our

Piano $\text{♩} = 88$ *mp*

6 *Emma*

love can heal an-y hurt.

Darwin *mf*

Dear Em-ma, your gen - tle-ness gives me

Pno.

11 *Emma*

Darwin

courage, your ten-der-ness gives me strength. I could not live with--out you_ my Em ma.

Pno.

The musical score is written for three parts: Emma (soprano), Darwin (tenor), and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 88. The score is divided into three systems. The first system shows Emma singing the first line of the verse, followed by a piano accompaniment. The second system shows Emma singing the second line, followed by Darwin singing the first line of the chorus, and then a piano accompaniment. The third system shows Emma singing the second line of the chorus, followed by Darwin singing the first line of the verse, and then a piano accompaniment. The piano part includes various chords and melodic lines, with some measures marked with 'mp' (mezzo-piano) and 'mf' (mezzo-forte).

16

Emma

Darwin

Pno.

The pow-er of our love is al-ways here to com-fort us, ev-en

20

Emma

Darwin

Pno.

when there are heart-aches and pain. The pow-er of our love a-

The pow-er of our love a-

24

Emma

Darwin

Pno.

bides in un-der-stand-ing, It is frag-ile, but strong when you hold me

bides in un-der-stand-ing, It is frag-ile, but strong when you hold me

30

Emma

Darwin

Pno.

close._____ Our love will nev-er for-sake us walk-ing hand in hand as long as we

close._____ Our love will nev-er for-sake us walk-ing hand in hand as long as we



38

Emma

Darwin

Pno.

live._____ Time can nev - er di - min - ish_____ the pow - er

live._____ Time can nev - er di - min - ish_____ the pow - er



45

Emma

Darwin

Pno.

of our love. The pow - er of our love._____

of our love. The pow - er of our love._____

*Following the singing,
Darwin and Emma
embrace.*



♩=88

TACET

TACET

21

Darwin

8 struck with en - thu - si - a - sm, No one can stud-y

Pno.

26

Darwin

8 an-y liv-ing thing, how-ev-er hum-ble, with-out be-ing struck with en

Pno.

30

Darwin

8 thu - si - a - sm at its mar-vel-ous struc - ture, its

Pno.

33 **Ritard** ♩=100

Darwin

8 mar - vel-ous struc - ture and prop - er ties.

Ritard ♩=100

Pno.

Piano

12-3

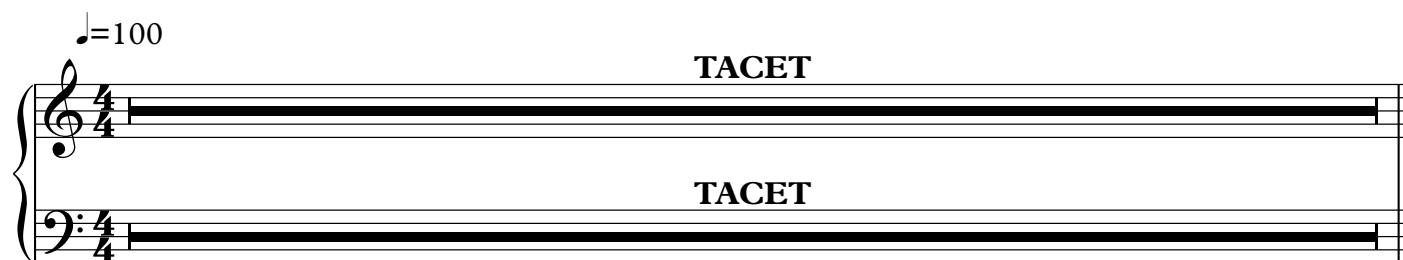
20-2 Interlude

53

♩=100

TACET

TACET



♩=90

TACET

TACET

14-2

23-1

If you could see

$\text{♩} = 94$
Chorus Sopranos and Altos

S. A.

Darwin *mf*

$\text{♩} = 94$

Piano

8

If you could see what I have seen:— How beau - ti - ful.

6

Darwin

8

How ma - gi - cal it is that all liv - ing things are con - nect - ed.

Pno.

10

Darwin

8

And I have seen how we, — we a - ma - zing hu - man be - ings — are con - nec - ted — to

Pno.

14

Darwin

8

all — life. — We are not se - pa - rate; — we are part of ev - ery - thing

Pno.

19

Darwin

8

else. We are all fa - mi - ly. And it is this fa - mi - ly that I

Pno.

24

Darwin

8

love. And to love the earth is to be in love with

Pno.

30

Darwin

8

life. There is gran - deur in this view of life,

Pno.

mf

f

$\text{♩} = 65$

36

Darwin

8

with its sev - eral pow - ers, hav - ing been or - i - gin - al - ly breathed in - to a

Pno.

$\frac{6}{4}$

Chorus Sopranos
and Altos *mf*

42

S. A. *mf*

Darwin

Pno. *mf*

and while this plan-et has
Darwin

few forms__ or in-to one; and while this plan-et has

48

S. A.

Darwin

Pno.

gone cy-cling on_____ ac - cord-ing to the fixed law of grav-i - ty,_____ from so

gone cy-cling on_____ ac - cord-ing to the fixed law of grav-i - ty,_____ from so

54

S. A.

Darwin

Pno.

sim-ple a be - gin-ning, end - less forms most beau - ti - ful and most

sim-ple a be - gin-ning, end - less forms most beau - ti - ful and most

60

S. A.

won - der - ful, — most beau - ti - ful and most won - der - ful have e -

Darwin

won - der - ful, — most beau - ti - ful and most won - der - ful have e -

Pno.

67

S. A.

volved, and are — e - volv - ing still. —

Darwin

volved, and are — e - volv - ing still. —

Pno.

74

S. A.

Life is frag-ile — But it con - tin-ues on. — Oh, —

Darwin

Life is frag-ile — But it con - tin-ues on. — Oh, —

Pno.

81

rallentando

S.
A.

Darwin

f

(Darwin clutches his chest in pain.)

Life is strong.

rallentando

Pno.

15-1

23-2
Interlude

♩=100

Piano

Clarinet in B \flat

Bassoon

Violoncello

mp

mp

The musical score is for an interlude in 4/4 time, marked with a tempo of 100 (♩=100). It consists of three measures. The Piano part is in treble and bass clef, with rests in all measures. The Clarinet in B \flat is in treble clef with a key signature of one sharp (F#), with rests in all measures. The Bassoon is in bass clef, with rests in measures 1 and 2, and a melodic line starting in measure 2 marked *mp*. The Violoncello is in bass clef with a key signature of one flat (B \flat), with a melodic line starting in measure 1 marked *mp*. The Bassoon and Violoncello lines are slurred across measures 2 and 3.

4

Pno.

Cl.

Bsn.

Vc.

mp

Measure 4: Pno. (silent), Cl. (quarter rest), Bsn. (quarter note G2), Vc. (quarter note G2).
Measure 5: Pno. (silent), Cl. (quarter note F#2), Bsn. (quarter note F#2), Vc. (silent).
Measure 6: Pno. (silent), Cl. (quarter note E2), Bsn. (quarter note E2), Vc. (silent).

7

Pno.

Cl.

Bsn.

Vc.

p

3

Measure 7: Pno. (quarter note G2), Cl. (quarter rest), Bsn. (quarter note G2), Vc. (quarter note G2).
Measure 8: Pno. (quarter note F#2), Cl. (quarter rest), Bsn. (quarter note F#2), Vc. (silent).
Measure 9: Pno. (quarter note E2), Cl. (quarter rest), Bsn. (quarter note E2), Vc. (silent).
Measure 10: Pno. (quarter note D2), Cl. (quarter note D2), Bsn. (quarter note D2), Vc. (silent).

24-1
Interlude

♩=88

TACET

TACET

24-2

Finale

$\text{♩} = 90$

EMMA (breaks off, unable to continue)

The pow-er of our love a - bides in un-der stand...

CHORUS

soprano
alto

tenor
bass

Piano

$\text{♩} = 90$

mp

(Emma weeps into her handkerchief. Then turns weeping with her back to the audience.)

7

Emma

S.
A.

mp

Time can nev - er di - min - ish the pow - er

T.
B.

mp

Time can nev - er di - min - ish the pow - er

15

S.
A.

p

of our love. The pow - er of our love.

T.
B.

p

of our love. The pow - er of our love.