

Score

Humans on Earth – a Ballad of Our Time

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Violin I

Violin II

Viola

Cello

Contrabass

Mezzo-Soprano

Baritone

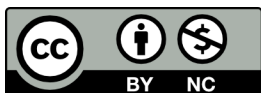
Piano

Percussion

mf

pizz.

mf



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15

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

15

15

Pno.

15

Perc.

mp

mp

mp

mp

Earth is war - ming, quick - ly war - ming, it is get - ting out of ba - lance,

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

19

Mezzo

B

19

Pno.

19

Perc.

cra - zy cli - mate, ex - treme con - di - tions, droughts and floods and ter - ri - ble storms! *f* The

mf

f

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

mf

mf

mf

23

Earth is war - ming, quick - ly war - ming, it is get - ting out of ba - lance,

23

23

♩ = 80

27

Vln. I *p* *dim.*

Vln. II *p* *dim.*

Vla. *p* *dim.*

Vc. *p* *dim.*

Cb.

27

Mezzo

B *mp* *dim.*

a - cid o - ceans, mel - ting arc - tic, sea - le - vels ri - sing, fo - rests bur - ning, the

27

Pno. *p* *dim.*

27

Perc.

31

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Mezzo

B *cresc.*

Earth is get - ting out of ba - lance, out of ba - lance, out of ba - lance,

Pno. *cresc.*

Perc. 31

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

ff

ff

ff

ff

ff

ff

out of ba - lance, so!

ff

ff

ff

Vln. I
38 3 *Improvise in cresc toward next note* *fff* *pizz. mf* *a tempo* *pizz.*

Vln. II
38 3 *Improvise in cresc toward next note* *fff* *pizz. mf*

Vla.
38 3 *Improvise in cresc toward next note* *fff* *pizz.*

Vc.
38 3 *Improvise in cresc toward next note* *fff* *mf*

Cb.
38 *fff*

Mezzo
38 *mf* A wi-cked, a wi-cked, a

B
Pitch not important
Ahh! —

Pno.
38 *Improvise in cresc to arm cluster - pitch not important* *fff*

Perc.
38 *fff* *mp*

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

pizz.

mf

mf

pizz.

42

42

42

wi-cked, wi-cked pro-blem, a wi-cked, a wi-cked, a wic-ked pro-blem no doubt! "The

arco

45

Vln. I

arco

Vln. II

arco

Vla.

arco

Vc.

arco

Cb.

p
f
p
f

45

Mezzo

scale of the threat, the scale of the threat to the bi-o-sphere and all of its life-forms in -

B

45

Pno.

45

Perc.

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

49

49

49

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

clu - ding hu - ma - ni - ty

mp is so great,

cresc. is so great — that it is

53

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Mezzo *f*
dif - fi - cult to grasp e - ven for the well - in - formed ex - perts. The

B

Pno.

Perc. 53

1.

56 2.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

Mezzo

e - ven for the well - in - formed ex - perts.

B

56

Pno.

56

Perc.

58

Vln. I *f* *tr* 3 3 3 3 3 3

Vln. II *f* *tr*

Vla. *mf*

Vc.

Cb.

58

Mezzo

B

58

Pno.

58

Perc.

Detailed description: This page of a musical score covers measures 58 to 61. The Vln. I part features a melodic line with six triplet markings and a dynamic of *f* *tr*. The Vln. II part has a dynamic of *f* and a trill (*tr*) in measure 60. The Vla. part has a dynamic of *mf* and a trill (*tr*) in measure 60. The Vc. and Cb. parts have rests in measures 58 and 59, followed by a short note in measure 60. The Mezzo and B parts have rests in measures 58 and 59, followed by a short note in measure 60. The Pno. part has rests in measures 58 and 59, followed by a short note in measure 60. The Perc. part has rests in measures 58 and 59, followed by a short note in measure 60.

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

3

3

3

3

3

3

3

3

tr

dim.

dim.

tr

mf

59

59

59

60

Vln. I

mf *tr* 3 3 *dim* 3 3 3 *p* 3 3 3 3

Vln. II

mf *dim.* *tr* *p* 3

Vla.

p

Vc.

Cb.

60

Mezzo

B

60

Pno.

60

Perc.

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

70

ma - ni - ty has des - troyed, hu - ma - ni - ty has des - troyed a - bout

70

Pno.

mf

70

Perc.

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

half of all plants, *dim.* a - bout half of all plants and *f* eigh - ty three per -

f

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

cent of wild a - ni - mals, *p* and eigh - ty three per - cent of all

pp

pp

84

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

pizz.

mf

mf

p

mf

a - ni - mals. Where are the bees? Where are the

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

89

89

89

3

but-ter-flies? One mil-lion a-ni-mals and plant spe-ci-

93

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

es are threa-tened with ex - tinc - tion, are threa-tened with ex -

dim.

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

tinc - tion. *f* Earth's life - sup - port sys - tems are un - ra - ve - ling,

f

102

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

pp

mf

pizz.

mf

pp

mf

Earth's life-sup - port sys-tems are un - ra - ve - ling.

107

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

pizz.

mf

pizz.

mf

f

Detailed description of the musical score: The score is for measures 107-110. The key signature is two sharps (F# and C#). The time signature is 4/4. The instruments and their parts are: Violin I and II play a melodic line with eighth and sixteenth notes, starting with a *pizz.* marking. The Viola and Violoncello play a similar melodic line, with the Cello part also marked *mf* and *pizz.* in the second measure. The Mezzo and Bass parts are silent, indicated by a horizontal line with a bar. The Piano part is silent until measure 109, where it enters with a *f* dynamic, playing a chordal accompaniment. The Percussion part plays a rhythmic pattern of eighth notes with a *mf* dynamic.

The musical score is arranged in a system with the following parts and markings:

- Vln. I:** Treble clef, key signature of two sharps (F# and C#). Measure 1 has a fermata. Measure 2 has a triplet of eighth notes. Measure 3 has a fermata.
- Vln. II:** Treble clef, key signature of two sharps. Measure 1 has a fermata. Measure 2 has a triplet of eighth notes. Measure 3 has a fermata.
- Vla.:** Bass clef, key signature of two sharps. Measure 1 has a fermata. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes. Marking: *arco*.
- Vc.:** Bass clef, key signature of two sharps. Measure 1 has a fermata. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes. Marking: *arco*.
- Cb.:** Bass clef, key signature of two sharps. Measure 1 has a fermata. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes. Marking: *mf*.
- Mezzo:** Treble clef, key signature of two sharps. Measure 1 has a fermata. Measure 2 has a triplet of eighth notes. Measure 3 has a fermata.
- B:** Bass clef, key signature of two sharps. Measure 1 has a fermata. Measure 2 has a triplet of eighth notes. Measure 3 has a fermata.
- Pno.:** Grand staff (treble and bass clefs), key signature of two sharps. Measure 1 has a quarter note in the treble and a half note in the bass. Measure 2 has a quarter note in the treble and a half note in the bass. Measure 3 has a quarter note in the treble and a half note in the bass. Marking: *mf*.
- Perc.:** Percussion clef, key signature of two sharps. Measure 1 has a fermata. Measure 2 has a fermata. Measure 3 has a fermata. Marking: *mf*.

114 arco
Vln. I *mf* *cresc.* 3 3 3 3 *f* 3 3 3 3

114 arco
Vln. II *mf* *cresc.* 3 3 *f*

Vla. 3 3 3 *cresc.* *f* 3 3 3

Vc. 3 3 3 *cresc.* *f* 3 3

Cb. 3 3 *cresc.*

Mezzo

B

114 Pno. *cresc.* *f*

114 Perc. *Ped.* *Ped.*

This musical score page contains measures 116 and 117 for the piece "Humans on Earth – a Ballad of Our Time". The score is arranged in a system with the following parts from top to bottom:

- Vln. I:** Violin I part, starting with a melodic line in measure 116 and a rhythmic pattern in measure 117.
- Vln. II:** Violin II part, with sparse notes in measure 116 and a rhythmic pattern in measure 117.
- Vla.:** Viola part, playing a steady eighth-note rhythmic pattern in both measures.
- Vc.:** Violoncello part, featuring a half note in measure 116 and a triplet eighth-note pattern in measure 117.
- Cb.:** Contrabass part, with a half note in measure 116 and a few notes in measure 117.
- Mezzo:** Mezzo-soprano vocal line, consisting of two rests in measures 116 and 117.
- B:** Bass vocal line, consisting of two rests in measures 116 and 117.
- Pno.:** Piano accompaniment, with a complex chordal texture in measure 116 and a similar texture in measure 117.
- Perc.:** Percussion part, consisting of two rests in measures 116 and 117.

The score includes various musical notations such as treble and bass clefs, accidentals (flats and sharps), and performance markings like "Red." (Reduction) and "3" (triplet). The key signature is B-flat major, and the time signature is 4/4.

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B.

Pno.

Perc.

118

118

118

mp

mp

p

ped.

ped.

So ma - ny peo - ple are

> > > >

Detailed description: This page of a musical score for 'Humans on Earth – a Ballad of Our Time' contains measures 118-120. The score is arranged in a system with eight staves: Vln. I, Vln. II, Vla., Vc., Cb., Mezzo, B., and Pno. Perc. The key signature has one flat (Bb) and the time signature is 3/4. Measures 118 and 119 feature a dense texture with Vln. I and II playing sixteenth-note patterns, Vla. playing eighth-note patterns, and Vc. and Cb. playing triplet patterns. In measure 120, the Mezzo voice part enters with the lyrics 'So ma - ny peo - ple are'. The piano accompaniment continues with a triplet in the right hand and chords in the left hand. Percussion enters in measure 120 with a rhythmic pattern of eighth notes. Dynamics include *mp* (mezzo-piano) for the strings and *p* (piano) for the piano. Performance markings include *ped.* (pedal) for the piano and accent (>) marks for the percussion.

121

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

Mezzo

B

suff' - ring, so ma - nay peo - ple are suff' - ring from po - ver - ty and

121

Pno.

121

Perc.

125

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

mp

hun - ger and in - jus - tice all a - round. Now cli - mate change makes

Detailed description of the musical score: The score is for measures 125-128. It features a key signature of one sharp (F#) and a common time signature. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is mostly silent, with some notes in the lower strings. The Mezzo-soprano part has the lyrics: 'hun - ger and in - jus - tice all a - round. Now cli - mate change makes'. The Piano part has a complex accompaniment with chords and moving lines in both hands. The Percussion part has a rhythmic pattern of eighth notes with accents (>).

129

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

cresc.

things much worse for - cing them to leave their-home. They will

> > > > > >

132

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

lose their count - ry and their cul - ture, their com -

B

Pno.

Perc.

> >

> >

134

Vln. I

Vln. II

Vla.

Vc.

Cb.

134

Mezzo

B

mu ni - ty and be - come cli - mate re - fu - gees.

134

Pno.

134

Perc.

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

140

Vln. I
cresc.

Vln. II
cresc.

Vla.
cresc.

Vc.
cresc.
3

Cb.
cresc.
3

Mezzo

B

Pno.
cresc.
3

Perc.
cresc.
cresc.

Detailed description of the musical score: The score is for measures 140, 141, and 142. The key signature is one sharp (F#). The Vln. I and Vln. II parts play a simple melody of quarter notes, with a *cresc.* marking. The Vla. part also plays a simple melody of quarter notes, with a *cresc.* marking. The Vc. and Cb. parts play a complex triplet-based melody in the bass clef, with a *cresc.* marking. The Mezzo and B parts are silent, indicated by a horizontal line with a dash. The Pno. part has a complex accompaniment with triplets in the bass clef and chords in the treble clef, with a *cresc.* marking. The Perc. part plays a rhythmic pattern of eighth notes, with a *cresc.* marking.

143

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

mp

mf

mf "Sore tried and dis - il - lu - sioned hu -

Detailed description of the musical score: The score is for measures 143-145. The key signature is one sharp (F#). The Violin I, Violin II, and Viola parts have a dotted quarter note followed by a quarter rest in measure 143, then a whole rest in measures 144 and 145. The Violoncello part has a dotted quarter note followed by a quarter rest in measure 143, then a continuous triplet of eighth notes in measures 144 and 145. The Contrabass part has a whole note in measure 143, then a whole rest in measures 144 and 145. The Mezzo-soprano part has a whole rest in measure 143, then a whole rest in measures 144 and 145. The Bass part has a whole rest in measure 143, then a dotted quarter note in measure 144, and a quarter note in measure 145. The Piano part has a dotted quarter note followed by a quarter rest in measure 143, then a continuous triplet of eighth notes in measures 144 and 145. The Percussion part has a dotted quarter note followed by a quarter rest in measure 143, then a whole rest in measures 144 and 145. Dynamics include *mp* for the Violoncello and *mf* for the Bass and Piano parts.

146

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

ma - ni - ty has lost, has lost its o - rien - ta - tion.

150 arco

Vln. I

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf* arco₃ 3 3 3 3 3 3 3 3 3 3 3 3

Cb. arco

Mezzo

B *f* Sore - tried and dis - il - lu - sioned hu - ma - ni - ty, dis - il -

150

Pno.

150

Perc.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

153

Mezzo

B

lu - siond hu - ma - ni - ty has no doubt lost its o - rien - ta - tion, has no

153

Pno.

153

Perc.

156

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

Yet it need not, yet it

doubt lost its o - rien - ta - tion.

f

160

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B.

Pno.

Perc.

need³ - not, yet it need not be so! All we

Detailed description: This page of a musical score covers measures 160, 161, and 162. The key signature is two sharps (D major or F# minor). The score is arranged for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), a mezzo-soprano, a baritone, piano, and percussion. Measures 160 and 161 feature a vocal line with lyrics and a piano accompaniment. Measure 162 is primarily instrumental, with a complex string texture and a percussive element. The lyrics for the Mezzo part are: "need³ - not, yet it need not be so! All we".

163

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

pizz.

pizz.

p

p

p

p

need is a change of at - ti - tude, a change of heart, a

Detailed description: This page of a musical score covers measures 163 to 166. The score is for a full orchestra and voice. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes with accents, marked *pizz.* (pizzicato). The Mezzo-soprano voice part has lyrics: "need is a change of at - ti - tude, a change of heart, a". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The percussion part has a rhythmic pattern of eighth notes with accents. The score ends with a *p* (piano) dynamic marking.

167

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

Mezzo

change in con-scious-ness to in - ter-con-nec - ted - ness. "The

B

Pno.

Perc.

167

167

171

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

pizz.

mf

p

wel - fare ___ of a - ny seg - ment of so - ci - e - ty _____ is in - ex -

> > > > > > > >

175 *tr*

Vln. I *mf*

3

Vln. II

Vla.

Vc.

Cb.

175

Mezzo

tri - ca - bly bound up, _____ is in - ex - tri - ca - bly bound

B

175

Pno.

175

Perc.

> > > > > > > >

178

Vln. I

Vln. II

Vla.

Vc.

arco

arco

f

mf

Mezzo

up with the wel - fare of the whole. The wel - fare of a - ny

B

Pno.

178

Perc.

182

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

182

182

seg - ment of so - ci - e - ty is in - ex -

> >

> >

> >

> >

> >

185

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

tri - ca - bly bound up, _____ is in - ex - tri - ca - bly bound

> > > > > > > >

188

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

up with the wel - fare of the whole, with the wel - fare, with the

> > > > > >

192

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

wel - fare, with the wel - fare of the whole, with the wel - fare of the

196

Vln. I

Vln. II

Vla. arco

Vc.

Cb.

Mezzo

whole." We are one, yes, we are one, "The earth is but one

B

We are one, yes we are one, "The earth is but one

196

Pno.

196

Perc.

200

Vln. I

Vln. II

Vla.

Vc.

Cb.

200

Mezzo

count - ry," we are one, yes, we are one, "and all man-kind, and all man-kind its

B

count - ry," we are one, yes, we are one, "and all man-kind, and all man-kind its

200

Pno.

200

Perc.

204

Vln. I

Vln. II

Vla.

arco

Vc.

Cb.

Mezzo

ci - ti - zens." We are one. yes, we are one, "the

B

ci - ti - zens." We are one, yes, we are one, "the

204

Pno.

204

Perc.

207

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

Earth is but one count - ry," we are one, yes we are one, "and

Earth is but one count - ry," we are one, yes, we are one, "and

211

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.

all man-kind its ci - ti - zens, and all mankind its

all man-kind its ci - ti - zens, and all man-kind its

3

215

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mezzo

B

Pno.

Perc.



ci - - - ti - zens."

ci - - - ti - zens."