

# *"Voices From The Shoreline"*

*For Choir*

*Al Kryszak*

# "Voices From The Shoreline"

Commissioned by Robert Pacillo and the Harmonia Chamber Singers, "**Voices From The Shoreline**" developed from the dialogue between men and women in the furthest opposing corners of national and religious identities, on the prevention of world-wide violence against women.

The Facebook site "Loud Guys Against Violence Against Women", includes over 10,500 people from Israel, Egypt, Sudan, New Zealand and 80 other nations, representing men's intention of fighting the only world-wide epidemic that doesn't cost a dollar to cure. This feedback displayed a global desire to enact local change.

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## FOR S A T B CHOIR

The three movements are based on text that describes 3 recent events:

MVT. 1. HAIL: Soldiers who take their duty to protect fellow soldiers to the furthest acts of heroism. "Three soldiers walk into a war...One can be trusted to throw himself on you, to keep you away from the dark open door"

MVT. 2. LOST GIRLS OF JUÁREZ: One of the highest murder rates of women and girls in the world, usually unsolved, often disregarded. "Three soldiers walk into a town, can't be trusted with girls, and the devil & country are not to blame."

INTERLUDE: VARIATIONS 2 & 3

MVT. 3. NEW EARTH: Recalling the reunion of the Vietnamese soldier who ran back over a bridge as Saigon fell, to rescue a baby who met him 30 years later who thank him for her life. "Three soldiers walk into a war. One can be trusted on the last burning bridge, of the last napalm day, in the last exit way, to turn back, put a baby in his hat, and give her the life he was hired to take away."

## HAIL

(Music & Lyrics: Al Kryszak)

Is it coming down?  
Is it coming down now?  
I don't even see it  
I don't even see the hail  
You wouldn't believe it  
Wouldn't believe I could fail  
If you could see me at night

Is going away?  
Is it going away?  
I don't even feel it  
I don't even feel the hail

(Chorus)

Is it cracking on you  
The thunder you feel  
I don't hear the change  
But that's me in the rain.

Is going away?  
Is it going away?  
I don't even feel it  
I don't even feel the hail  
I'm staring to scar now  
The dents are showing  
Starting to scar now  
From faithless showing

(Chorus) Is it cracking on you

Is it coming down?  
Is it coming down?  
I don't even see it.  
I don't even see the hail.  
You wouldn't believe it.  
Wouldn't believe I could fail  
If you could see me at night.  
If you could see me at night.

(Chorus) Is it cracking on you..

**LOST GIRLS OF JUÁREZ**  
(Music & Lyrics: Al Kryszak)

City of late. 70 dollars a steak  
D.C. what you want to see  
Senator on the take

Every time someone pays to be heard.  
1000 people lose their words  
Every time someone pays to be seen.  
Another vulture grows a wing  
On the streets of Washington

Lost girls of Juarez. Home's where the war is  
Lost girls of Juarez. Home's where it started

And all us dust mites  
Watch Fox news bytes  
Terror-level yellow news  
Instead of girls in sweat shops blues

Just Look away lobbyist spin  
Morals flake like yesterday's skin  
Christian cars with a trunkful of sin  
On the streets of Washington

Lost girls of Juarez. Home's where the war is  
Lost girls of Juarez. Home's where it started

Just South of the Rio Grande  
Where all our factories land  
Girls taken on the long walk home  
Where cops like to work alone  
Every time someone pays to be heard.  
1000 people lose their words  
Every time someone pays to be seen.  
Another vulture grows a wing

"La justicia no policial"  
"niñas perdidas ver fallemos"  
(Justice not police  
Lost girls see us fail)

## A NEW EARTH

Music- Al Kryszak

Text: translated by Snorri Sturlson, 12th Century.  
Adapted from a Norse Poem, describing the rebirth of a  
new world after *Ragnarök* laid waste to gods and men

Now I see  
A new earth  
See the earth rise anew  
I see the earth  
Rise all green  
From the waves again  
Waterfalls and the eagle flies  
And the fish he catches  
Beneath the cliff  
Beneath the waves  
(In the dark)  
I see the earth anew

*If Medieval Norse can be optimistic, anything's possible*

# Hail

1

Al Kryszak

72 ♩ = 72

Soprano 1 *mf*<sup>2</sup>

Soprano 2 "ah" *mf* "ah" in - to a

Alto *mf* Three Sol-diers walk in-to a war Wa - lk in - to war

Tenor *mf* war Wa - lk in - to a One can be trust-ed to throw

Bass 1 *mf* One can be trust-ed to throw

Bass 2 *mf* One can be trust-ed to throw

S 2 5 6 7

A "ah" "ah"

T 8 self on you Keep way the the

B 1 — him - self - on you to Keep you a-way from the dark o - pen door to throw

B 2 — him - self you Keep You from dark "oh" to Throw

8 9 10

S 2

S 2

A  
self on you you a-way o - pen door

T  
self on you Keep you a-way a the dark door dark

B 1  
him-self on you to Keep you a-way from the dark o - pen door the dark

B 2  
Self You Keep You From Dark "oh" the Dark

11 12 13 14 15

S 2

S 2

A  
o - pen door Is it com-ing down? Is it com-ing

T  
o - pen door the dark ah

B 1  
o - pen door the dark ah

B 2  
"oh" the Dark ah

*mp*

16 17 18 19

S 2

S 2

A  
—down now I don't e-ven see it. I don't e-ven see the hail.

T

B 1

B 2

20 21 22

S 2  
You wouldn't be - lieve it would-n't be - lieve I could fail If you could see

S 2

A  
You wouldn't be - lieve it would-n't be - lieve I could fail If you could see

T

B 1

B 2



23 24 25 26

S 2 — me at night. ah

A — me at night. Is it go-ing a-way? Is it go-ing a-way I don't e-ven

T 8

B 1

B 2

27 28 29 30 *mf*

S 2

S 2 *mf* crack-ing  
Is it crack-ing

A *mf*  
feel it. I don't e-ven feel the hail. oh

T *mf*  
oh

B 1 *mf*

B 2 *mf*  
oh

31 32 33 34

S 2 on you the thun-der that you feel \_\_\_\_\_ I don't here the change \_\_\_\_\_ that's me in the rain. \_\_\_\_\_

S 2 on you the thun-der that you feel \_\_\_\_\_ I don't here the change \_\_\_\_\_ that's me in the rain. \_\_\_\_\_

A *mf* *mf*

T *mf* *mf*

B 1

B 2

35 36 37 38

S 2 *mf* *pp* *pp* imperceptible a

S 2 ah \_\_\_\_\_ ooh \_\_\_\_\_ imperceptible attack

A *mf* 3 3 Is it go-ing a-way? Is it go-ing a-way I don't e-ven feel it. I don't e-ven

T *mf* ah \_\_\_\_\_

B 1 *mf* ah \_\_\_\_\_

B 2 *mf* ah \_\_\_\_\_

39 40 41 42

S 2

S 2

A *mp*

feel the hail. I'm start-ing to scar now, the dents are show -

T *mp*

B 1 *mp*

B 2 *mp*

43 44 45 (natural attack) *mf*

S 2

S 2 (natural attack) *mf* crack-ing

A *mf* Is it crack-ing

- ing I'm start - ing to scar \_\_\_ now from faith-less show - ing. oh \_\_\_

T *mf* oh \_\_\_

B 1 *mf* oh \_\_\_

B 2 *mf* oh

oh

46 47 48 *f* 49

S 2  
on you the thun-der that you feel \_\_\_\_ I don't hear the change \_\_\_\_ that's me in the rain. \_\_\_\_

S 2  
on you the thun-der that you feel \_\_\_\_ I don't hear the change \_\_\_\_ *f* that's me in the rain. \_\_\_\_

A  
*f* ooh \_\_\_\_

T  
*f* ooh \_\_\_\_

B 1  
*f* ooh \_\_\_\_

B 2  
*f* ooh \_\_\_\_

50 *mp* 51 52

S 2  
ah \_\_\_\_

S 2

A  
*mp* Is it com-ing down? Is it com-ing \_\_\_\_down now I don't e-ven

T  
*mp* ah \_\_\_\_

B 1  
*mp* ah \_\_\_\_

B 2  
*mp* ah \_\_\_\_

53 54 55 *p* 56 3

S 2 would-n't be - lieve \_\_\_ I could fail If you could see

S 2

A see it. I don't e-ven see the hail. You would-n't be - lieve it would - n't be - lieve \_\_\_ I could fail If you could see

T *p*

B 1 *p*

B 2 *p*

57 58 59 60

S 2 \_\_\_ me at night. If you could see \_\_\_ me at night. If you could see \_\_\_ me. ah \_\_\_

S 2 ah \_\_\_

A \_\_\_ me at night. If you could see \_\_\_ me at night. If you could see \_\_\_ me at night.

T N \_\_\_ a n \_\_\_ a n \_\_\_ a n

B 1 N \_\_\_ n - a n n n \_\_\_ n - a n n n \_\_\_ n - a n n n

B 2 N \_\_\_ n \_\_\_ n \_\_\_ n \_\_\_

61 *mf* *mf* *mf*

S 2

S 2 *mf* *mf*

A ah crack-ing on you the thun-der that you feel

T n n - a n - a Is it crack-ing on you the thun-der that you feel

B 1 n - a n n n oh

B 2 n - oh

\* Sopr & Alto Voices: Sing ANY pitch, with a close upper tone on the 16th note. The intention is to create a quiet 'noise cloud' in unison rhythm.

64 *mf* 65 66 *pp* \* 67 Play 4 Times

S 2 hear the change aw ah aw

S 2 hear the change aw ah aw

A I don't hear the change that's me in the rain. aw

T I don't hear the change that's me in the rain.

B 1 hear the change

B 2 hear the change aw

GRADUAL CRESCENDO during 4 repeats, from *pp* to *f*.  
 LAST EIGHTH NOTE = sharp staccato

To Next Movement Without Pause

# Lost Girls of Juarez

Al Kryszak

Harmonia Choir Premiere - Voice Divisions

S-1 = 3    A-1 = 3    T-1 = 2    B-1 = 2  
 S-2 = 3    A-2 = 2    T-2 = 2    B-2 = 2

Lento (with a beat)  $\text{♩} = 60$

The musical score is written for eight voice parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The tempo is Lento (with a beat) at 60 beats per minute. The score includes dynamic markings such as *pp*, *ppp*, *p*, and *Mm*. The lyrics are: "oh", "Ooh", "Oh", "Mm", "Na-n na", and "Mm".

**Soprano 1:** *pp* oh \_\_\_\_\_ *ppp* \_\_\_\_\_ *p* Ooh \_\_\_\_\_

**Soprano 2:** \_\_\_\_\_ *p* Ooh \_\_\_\_\_

**Alto 1:** \_\_\_\_\_ *p* Oh \_\_\_\_\_

**Alto 2:** \_\_\_\_\_ *p* Mm \_\_\_\_\_

**Tenor 1:** *pp* Mm \_\_\_\_\_ *p* Na-n na \_\_\_\_\_ Na-n na \_\_\_\_\_

**Tenor 2:** *pp* Mm \_\_\_\_\_ *p* Oh \_\_\_\_\_ Na-n na \_\_\_\_\_

**Bass 1:** *pp* Mm \_\_\_\_\_ *p* Mm \_\_\_\_\_

**Bass 2:** *pp* Mm \_\_\_\_\_ *p* Oh \_\_\_\_\_

7 8 9 *mf* 10 *pp* 11 *mf*

S 1 Hey a - ay ay Hey a - ay

S 2

A 1 *mf* *pp* *mf*  
Hey a - ay ay Hey a - ay

A 2 Oh

T 1 Na - n na Oh

T 2 Na - n na Oh

B 1

B 2

Detailed description: This is a page of a musical score for a choir and instrumental ensemble. It contains measures 7 through 11. The score is written for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The vocal parts have lyrics: 'Hey a - ay ay Hey a - ay' for S 1 and A 1; 'Na - n na Oh' for T 1 and T 2; and 'Oh' for A 2. The instrumental parts (A 2, B 1, B 2) provide harmonic support. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). Measure numbers 7, 8, 9, 10, and 11 are indicated above the staff. The key signature has one sharp (F#) and the time signature is 4/4.



12 *subito p* 13 14 15 16 17 *pp*

S 1 ay Ooh Ah ooh ah ah *pp*

S 2 oh *pp*

A 1 *subito p* oh

A 2 Ooh Ah oh

T 1 *mp* M a - oh

T 2 *subito p* oh

B 1 *subito p* *mf* *mp* M a - oh

B 2 *subito p* ah - M oh

Detailed description: This musical score page contains eight staves for vocal and instrumental parts. The vocal parts are Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The score covers measures 12 through 17. Measure 12 begins with a *subito p* dynamic marking. Measures 13-15 feature a melodic line for S 1 with lyrics 'Ooh Ah ooh' and a long note for S 2 with the lyric 'oh'. Measure 16 has lyrics 'M a - oh' for T 1 and B 1. Measure 17 concludes with lyrics 'ah ah' for S 1, 'oh' for S 2, and 'ah - M oh' for B 2. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Musical score for voices S1, S2, A1, A2, T1, T2, B1, B2. The score includes lyrics and dynamic markings such as *mp*, *mf*, *subito p*, and *simile*. Measure numbers 18, 19, 20, 21, 22, and 23 are indicated at the top.

**S 1**  
18 19 20 *mf* 21 *subito p* 22 23

**S 2**  
*mp* *mf* *subito p*  
ah ooh Ooh ooh Na na-n na Na-n na Na-n na Na-n na

**A 1**  
*mp* *mf* *subito p*  
ah Ah Ah Mm n n

**A 2**  
*mp* *mf* *subito p*  
ah - n ah - n Ah Ah Mm n n

**T 1**  
*mf* *mf* *subito p*  
ah Mm Na na-n na Na-n na Na-n na Na-n na

**T 2**  
*mp* *mf* *subito p* *simile*  
ah Ah Mm n n Aw

**B 1**  
*mp* *mf* *subito p* *simile*  
ah Ah Mm n n Aw

**B 2**  
*mp* *mf* *subito p*  
ah Ah Mm n n n Aw

24 25 26 27

S 1 *pp* N \_\_\_\_\_ *pp* N \_\_\_\_\_

S 2 — Na - n na — Na - n na N \_\_\_\_\_ *pp* N \_\_\_\_\_

A 1 *mp* Ci - ty of late Sev - en - ty dol - lars a steak D. C. what you want to see —

A 2 *mp* Ci - ty of late Sev - en - ty dol - lars a steak D. C. what you want to see —

T 1 8 — Na - n na — Na - n na

T 2 8 *p* Na - n na — Na - n na — n — Na - n - na — n —

B 1 *p* N na na N na na N na na

B 2 *p* Mm \_\_\_\_\_

28 29 30

S 1 *pp* Some - one pays to be heard Ev' - ry time some - one pays to be heard. A thousand people lose their words.

S 2 *pp* Some - one pays to be heard Some - one pays to be heard \_\_\_\_\_

A 1 *p* Sen - a - tor on the take. Ev' - ry time some - one pays to be heard. A thousand people lose their words.

A 2 *p* Sen - a - tor on the take. Ev' - ry time some - one pays to be heard. A thousand peo - ple lose their words.

T 1 8 Na - na - na Na - na - n Na - na - na Na - na -

T 2 8 Na \_\_\_\_\_ n - na \_\_\_\_\_ Na - n na \_\_\_\_\_ Na - n na \_\_\_\_\_ n

B 1 N na na \_\_\_\_\_ N na na

B 2 \_\_\_\_\_ Mm \_\_\_\_\_

31 32 33

S 1 Ev' ry time some-one pays to be seen A-noth-er vult-ure grows a wing. *mf* all us dust mites,

S 2 *pp* Some-one pays to be seen. \_\_\_\_\_ Some-one pays to be heard *mp*

A 1 Ev' ry time some-one pays to be seen A-noth-er vult-ure grows a wing. *mf* And all us dust mites,

A 2 *pp* Some-one pays to be seen. \_\_\_\_\_ Some-one pays to be heard *mf* And all us dust mites,

T 1 n na Na-na - - - - - *mf* And All \_\_\_\_\_ us dust mites.

T 2 Na-n na n

B 1 N na na N na na N na na

B 2 \_\_\_\_\_ Oh \_\_\_\_\_

34 35 36

S 1 Watch Fox news bites. \_\_\_\_\_ ter-ror lev-el yel-low news, — In-stead of girls in sweat shop shop blues.

S 2 Watch Fox news bites. \_\_\_\_\_ In-stead of girls in sweat shop shop blues.

A 1 Watch Fox news bites. \_\_\_\_\_ ter-ror lev-el yel-low news, — In-stead of girls in sweat shop shop blues.

A 2 *mp* Watch Fox news bites. \_\_\_\_\_ ter-ror lev-el yel-low news, — In-stead of girls in sweat shop shop blues.

T 1 8 And All \_\_\_\_\_ ah \_\_\_\_\_

T 2 8

B 1 N na na N na na N na na

B 2

37 38 39

S 1 Na - n na - Na-n na Na - n na Na-n na Na-n na Na-n na

S 2 look a-way lob - by-ist spin. Mor-als flake like yes - ter-day's skin. *mf* Christ-ian cars with a trunk-full of sin,

A 1 Just look a-way lob - by-ist spin. Mor-als flake like yes - ter-day's skin. *mf* Christ-ian cars with a trunk-full of sin,

A 2 Just look a-way lob - by-ist spin. Mor-als flake like yes - ter-day's skin. *mf* Christ-ian cars with a trunk-full of sin,

T 1 Na - n na - Na-n na Na - n na Na-n na Na-n na Na-n na

T 2 Na - n na - Na-n Na Na - n na Na-n na Na-n na Na-n na

B 1 Mm ah - ah Mm ah - ah Mm ah - ah

(as in the letter 'o')

B 2 Mm oh oh Mm oh oh Mm oh oh

40 *p* 41 *p* 42

S 1  
 — a Lost girls of Juar - ez. Home's where the war — is

S 2  
 On the streets of Wash-ing-ton. Lost girls of Juar - ez. Home's where the war — is Lost —

A 1  
 On the streets of Wash-ing-ton. Ooh Home's where the war — is

A 2  
 On the streets of Wash-ing-ton. Lost girls of Juar - ez. *pp* aw —

T 1  
 — a Lost girls of Juar - ez. Home — start - ed.

T 2  
 — a *p* It's not what you're think - in' it's not just a gang thing. It's not in the shad-

B 1  
 Oh *p* It's not what you're think - in' it's not just a gang thing. It's not in the shad-

B 2  
 Oh — Home Home war — is.

Detailed description: This is a page of a musical score for eight voices, labeled S 1, S 2, A 1, A 2, T 1, T 2, B 1, and B 2. The score is in 7/8 time and features lyrics in Spanish. The lyrics are: '— a', 'Lost girls of Juar - ez.', 'Home's where the war — is', 'On the streets of Wash-ing-ton.', 'Ooh', 'Home's where the war — is', 'aw —', '— a', 'Lost girls of Juar - ez.', 'Home — start - ed.', '— a', 'It's not what you're think - in' it's not just a gang thing. It's not in the shad-', 'Oh', 'It's not what you're think - in' it's not just a gang thing. It's not in the shad-', 'Oh —', 'Home', 'Home', 'war — is.'. Dynamics include piano (*p*) and pianissimo (*pp*). The score includes melodic lines with lyrics and accompaniment lines. Measure numbers 40, 41, and 42 are indicated at the top. The lyrics are written below the vocal staves.



43 44 45

*mp*

S 1  
Lost girls of Juar - ez. Home's where it start - ed. ah ah \_\_\_\_\_

S 2  
girl. \_\_\_\_\_ of Juar - ez. Home's where it start - ed. *mp* \_\_\_\_\_

A 1  
Lost girls of Juar - ez. Home's where it start - ed. *mf* Just south of the Rio Grande \_\_\_\_\_

A 2  
Lost girls of Juar - ez. \_\_\_\_\_ *mf* Just south of the Rio Grande \_\_\_\_\_

T 1  
8  
Lost girls of Juar - ez. Home \_\_\_\_\_ start - ed. *mp* \_\_\_\_\_

T 2  
8  
- ows. But on - ly the Lord knows. *mp* \_\_\_\_\_

B 1  
- ows. But on - ly the Lord knows. *mf* \_\_\_\_\_

B 2  
Home Home war \_\_\_\_\_ is. *mf* Mm \_\_\_\_\_

46 47 48

S 1  
n

S 2

A 1  
Where all\_\_ our fact-or-ies land. Girls tak-en on the long walk home\_\_ Where those cops like to work a-lone.\_\_

A 2  
Where all\_\_ our fact-or-ies land. Girls tak-en on the long walk home\_\_ Where those cops like to work a-lone.\_\_

T 1  
8 ah \_\_\_\_\_ n \_\_\_\_\_ n Na-na-na Na-na-

T 2  
8 ah \_\_\_\_\_ n \_\_\_\_\_ n Na-na-na Na-na-

B 1  
N na na N na na N na na

B 2

---

49 *mf* 50 51

S 1 *mf* Not rais - ing a - noth - er man. to show her an an - gry hand. Half - way be-tween wor - ship and hate *p*

S 2

A 1 *mf* Not rais - ing a - noth - er man. to show her an an - gry hand. Half - way be-tween wor-ship and hate

A 2 *mf* Not rais - ing a - noth - er man. to show her an an - gry hand. Half - way be-tween wor-ship and hate

T 1 *mf*

T 2 *mf*

B 1 *mf* N na na N na na

B 2 *mf*

Mm

52 *pp* would give half the world half a break. 53 *p* Lost girls of Juar - ez. 54 Home's where the war \_ is

S 1

S 2 *pp* aw \_\_\_\_\_ *p* Lost girls of Juar - ez. Home's where the war is Lost \_\_\_\_\_

A 1 *p* would give half the world half a break. Ooh Home's where the war is

A 2 *p* would give half the world half a break. Lost girls of Juar - ez.

T 1 *p* \_\_\_\_\_ Lost girls of Juar - ez. Home \_ war - is.

T 2 *p* \_\_\_\_\_ *p* It's not what you're think - in' it's not just a gang thing. It's not in the shad-

B 1 *p* \_\_\_\_\_ *p* It's not what you're think - in' it's not just a gang thing. It's not in the shad-

B 2 *p* \_\_\_\_\_ Home Home war \_ is.

55 56 57

S 1  
 Lost girls of Juar - ez. Home's where it start - ed. Lost girls of Juar - ez.

S 2  
 girl. \_\_\_\_\_ of Juar - ez. Home's where it start - ed. Lost girls of Juar - ez.

A 1  
 Lost girls of Juar - ez. Home's where it start - ed. Ooh

A 2  
 Lost girls of Juar - ez. Lost girls of Juar - ez.

T 1  
 Lost girls of Juar - ez. Home \_\_\_\_\_ start - ed. Lost girls of Juar - ez.

T 2  
 - ows. But on-ly the Lord knows *p* It's not what you're think - in' it's not just a gang

B 1  
 - ows. But on-ly the Lord knows *p* It's not what you're think - in' it's not just a gang

B 2  
 Home Home start - ed Home

58 59 60 *mf*

S 1 Home's where the war — is Lost girls of Juar - ez. Home's where it star - ted

S 2 Home's where the war — is Lost — girl. — of Juar - ez. Home's where it star - ted

A 1 Home's where the war — is Lost girls of Juar - ez. Home's where it star - ted

A 2 Lost girls of Juar - ez.

T 1 Home — war - is. Lost girls of Juar - ez. Home's star - ted

T 2 thing. It's not in the shad - ows. But on-ly the Lord knows

B 1 thing. It's not in the shad - ows. But on-ly the Lord knows

B 2 Home war — is. Home Home's star - ted

S. 1 Divisi: (Sopr. 1 = upper / Sopr.2 & 3 = lower voice)

61 *subito pp* N \_\_\_\_\_ N \_\_\_\_\_ N \_\_\_\_\_

62 *pp* Ci-ty of late\_\_ Na-n na\_\_ Na - n na\_\_ Na-n na\_\_ Na-n na\_\_ Na-n na

63 *f* Ci-ty of late Sev-en-ty dol-lars a steak Do y' see what you want to see\_\_

*f* Ci-ty of late Sev-en-ty dol-lars a steak Do y' see what you want to see\_\_

*mf* Na-n na\_\_ Na-n na\_\_ Na - n na\_\_ n na\_\_ Na-n na\_\_ Na-n na

*mf* Ci-ty-of late\_\_ Na-n na\_\_ Na - n na\_\_ n na\_\_ Na-n na\_\_ n na

*mf* N na - na N na - na N na - na

*mf*

Mm Mm Mm

64 *pp* 65 *pp* 66

S 1 N — Ev'ry time someone pays to be heard. A thousand people lose their words. —

S 2 *pp* — Someone pays to be heard Someone pays to be heard — Someone pays to be heard

A 1 *p* Ev'ry time someone pays to be heard. A thousand people lose their words. —

A 2 *pp* — Someone pays to be heard Someone pays to be heard — Someone pays to be heard

T 1 *p* *mp* 8 Na-n na — Na-na-na Na-na - n Na - na - na Na - na -

T 2 *p* — Na-n na — Na-n na — Na - n na —

B 1 *p* N na - na Mm N na - na

B 2 *p* Mm Mm Mm



BAR 67:  
2 Solo Soprano / 2 solo alto until end.

*Like a faint children's song*

67 *pp* solo 68

S 1 La just - i cia no po - li - cia \_\_\_\_\_ La just - i cia no po - li - cia

S 2 *pp* solo *Like a faint children's song*  
Nin - as per - di - das ver fal - le - mos \_\_\_\_\_ Nin -

A 1 *pp* solo *Like a faint children's song*  
La just - i cia no po - li - cia \_\_\_\_\_ La just - i cia no po - li - cia

A 2 *pp* solo *Like a faint children's song*  
Nin - as per - di - das ver fal - le - mos \_\_\_\_\_ Nin -

T 1 n na Na - na \_\_\_\_\_

T 2 Na - n na \_\_\_\_\_ Na - - - - - N \_\_\_\_\_

B 1 N na - na N na - na

B 2 \_\_\_\_\_

Mm \_\_\_\_\_

(Not accented, just sudden stop on BEAT 3)

69 70 71

S 1 La just - i cia no po - li - cia

S 2 as per - di - das ver fal - le - mos Nin - as per - di - das ver fal - le - mos

A 1 La just - i cia no po - li - cia

A 2 as per - di - das ver fal - le - mos Nin - as per - di - das ver fal - le - mos

T 1 *pp* Ooh

T 2 *pp* Ooh

B 1 *pp* Mm

B 2 *pp*

To Next Movement Without Pause

## VARIATIONS 2 & 3

### VARIATION 2:

"Three soldiers walk into a town, can't be trusted with girls, and the devil & country are not to blame."

### VARIATION 3:

"Three soldiers walk into a war. One can be trusted on the last burning bridge, of the last napalm day, in the last exit way, to turn back, put a baby in his helmet and give her life he was hired to take away".

# Variation 2

*p*

S. (1,2,3) Three Sol - diers walk in - to a town \_\_\_ Can't be trust - ed with girls

*p*

S. (4)  
A. (1,2,3) Three Sol - diers walk in - to a town \_\_\_ Can't be trust - ed with girls

*p*

S. (5,6)  
A. (4,5) Three Sol - diers walk in - to a town \_\_\_ Can't be trust - ed with girls

4

S. \_\_\_ Can't be trust - ed with daugh - ters of God they prey \_\_\_ on daught - ers of God and the

4

S. \_\_\_ Can't be trust - ed with \_\_\_\_\_ ters of God they prey on \_\_\_ daught - ers of God and the

4

A. \_\_\_ Can't be trust - ed with \_\_\_\_\_ ters of God they prey \_\_\_\_\_ daught - ers of God and the

7

S. de - vil and \_\_\_ count - trie are not \_\_\_ not to bla - me.

7

S. de - vil and \_\_\_ count - trie are not \_\_\_ not to blame. \_\_\_\_\_

7

A. de - vil and \_\_\_ count - trie are not \_\_\_ not to blame. \_\_\_\_\_

To Next Movement Without Pause

# Variation 3

*p*

Spr/Alto

Tenor

Bass 1

Bass 2

Three Sol-diers walk in-to a war — Wa - lk in-to war —  
 war — Wa - lk in-to a One — you can trust on the last —  
 One — you can trust on the last — burn-ing bridge on the last  
 One — you can trust on the last — burn-ing bridge on the last

6

S&A

T

B 1

B 2

— na - palm day the last — e - xit way to turn — back a-cross put a ba - by in his hel - met to give  
 — na - palm day the last — e - xit way to turn — back a-cross put a ba - by in his hel - met to give

10

S&A

T

B 1

B 2

— back a life he was paid — to take a-way. To give — back a life he was paid — to take a-way.  
 — back a life he was paid — to take a-way. To give — back a life he was paid — to take a-way.  
 — back a life he was paid — to take a-way. To give Give back a life he was paid — to take a-way.

To Next Movement Without Pause

# A New Earth

12th Century Norse Poem, translated by Snorri Sturlson

Al Kryszak

Harmonia Choir Premiere - Voice Divisions

S-1 = 3    A-1 = 3    T-1 = 2    B-1 = 2  
 S-2 = 3    A-2 = 2    T-2 = 2    B-2 = 2

Quasi-Renaissance tone -  
 very little vibrato - micro-  
 crescendi should be subtle.

As if in Mountains

♩ = 72

The musical score is written for a choir with four voice parts: Soprano, Alto, Tenor, and Bass. Each part has two staves. The lyrics are: "Now I see the earth a new 'm' m - aw a - new Now I see the a new I see earth a a - new I see a - new I". The score includes performance markings such as *p dolce*, *mp*, *pp*, and *ppp*, along with dynamic hairpins and accents. The tempo is marked as quarter note = 72. The score is numbered 1 through 8 across the staves.

8 9 10 11 12

S 1 see rise Rise all (all) gre - en

S 2 the rise new green

A 1 see ri se Rise all (all) gre - en

A 2 see earth m

T 1 aw ri - - - se a - new (all) gre - en

T 2 earth I a - new

B 1 aw earth a - - - Rise all (all) gre - en

B 2 see the rise Rise all (all) gre - en

(pp on high G- I know, composers are idiots)

13 14 15 16 17

S 1 a - gain Rise all (all) gre - en

S 2 from the waves Rise Gre - en

A 1 from a - gain m Gre - en From the

A 2 m m Gre - en

T 1 The waves Gre - en

T 2 The waves Rise gre - en From

B 1 Rise all (all) gre - en From

B 2 Rise green

35 *pp* 18 *p* 19 (long glissando) *pp* 20 21 22 23

S 1 m aw n aves

S 2 waves From the waves a - gain aw "ay" *mp pp*

A 1 waves the waves a - gain aw aw Way

A 2 *pp* *p* (long glissando) *pp* m aw n Way - Now

T 1 *pp* *p* (long glissando) *pp* 8 m aw n from the waves

T 2 the waves a - gain aw from the waves

B 1 *mp* the waves a - gain aw (Lowest Note Short Breath) Huh Now

B 2 (Lowest Note Short Breath) Huh Now

From *meno mosso* ♩ = 68

24 25 *mf* 26 27

S 1 aves ah n the ea - gle flies

S 2 Way Wa - ter falls the ea - gle flies

A 1 see Wa - ter falls the ea - gle flies

A 2 I ah n Wa - ter falls the ea - gle flies

T 1 see ooh n aw

T 2 see ooh n

B 1 I (Lowest Note Short Breath) from ea

B 2 I ee see. from the wave



28 (♩ = 68) *p* 29 30 31 32 *mf* 36

S 1 aw be-neath the waves — Fish he catch-es

S 2 the fish he catch-es — be-neath the waves — n

A 1 the fish he catch-es — be-neath the waves — Fish he catch-es

A 2 the fish he catch-es — (Lowest Note Short Breath) *mp* 3 Wa-ter falls the ea - gle flies n

T 1 (Lowest Note Short Breath) he — flies —

T 2 n he — flies n —

B 1 gle flies m he — flies home

B 2 (wave) m he — flies home

*A TEMPO* ♩ = 72 33 34 *mf* 35 36 *mf* 37 *mf*

S 1 Be-neath the waves *mf* from the dark — *mf* Now I

S 2 from the dark — *mf* Now I n *p* <>

A 1 Be-neath the waves *mf* from the dark — *mf* Now I n *mf*

A 2 Be-neath the waves *mf* from the dark — *mf* Now I —

T 1 Be-neath the waves *mf* from the dark — *mf* Now aw

T 2 Be-neath the waves *mf* from the dark — *mf* Now I aw

B 1 from the dark — *mf* Now I I

B 2 *mf* *p* *mf* Now I

38 *p* 39 *p* 40 41 42 43

S 1 (I) see See the all

S 2 *p* *mp* *mf*  
I be - neath be - neath the cliff earth all

A 1 *p* *mp* *p*  
I be - neath be - neath the cliff From the waves a<sup>3</sup>gain Now

A 2 *p* *p* *mf*  
see See earth all

T 1 *mp* *p*  
I be - nee the

T 2 *mp* *p*  
I (Lowest Note Short Breath) Now

B 1 *p* *p* (Lowest Note Short Breath) the

B 2 *p* (Lowest Note Short Breath) see the

44 *pp* 45 *mp* 46 47 48 *mp*

S 1 a - - - - new all new

S 2 A - - - - new from the dark. new ooh

A 1 from the dark a - new ooh ooh ooh

A 2 I ooh *pp*

T 1 *pp* *mp* *pp* A - new. ooh *mp*

T 2 I See n New *pp* *mp* *p*

B 1 (Lowest Note Short Breath) huh Earth - a - new Earth a - new earth *pp* *mp* *p*

B 2 (Lowest Note Short Breath) huh Earth - a - new Earth a - new earth *pp* *mp* *p*