

Inhumanity

Ethan C. Dickinson

Dan Barton

Slowly (♩ = c. 94)

mp

Here, there were trees sha-ding the

8

shore - line of the lake cas - ting ma - jes - tic sil - hou - ettes, sky high

15

They now lie hol - lowed out like rust - ing frames rot - ting un - der beet - le born de -

20

mf

Allegro (M.M. ♩ = c. 164)

cay.

legato

26 *mf*

Where we once carved both our names, now there are

32 lar - vas. _____ Where I once climbed in - to

38 clouds, now emp - ty air. _____ Pine trees and sky - lines must e -

44 volve as time goes by; _____

The image shows a page of a musical score for a vocal piece with piano accompaniment. The page is numbered '2' at the top left. The score is divided into four systems, each with a vocal line and a piano accompaniment. The vocal line includes lyrics and a dynamic marking 'mf'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamics. The lyrics are: 'Where we once carved both our names, now there are lar - vas. _____ Where I once climbed in - to clouds, now emp - ty air. _____ Pine trees and sky - lines must e - volve as time goes by; _____'. The piano accompaniment features a consistent rhythmic pattern in the right hand, often using eighth notes and chords, while the left hand provides a steady bass line with eighth notes and rests.

50

may - be these in - sects shall rise, mas - ters of a bold _____

56

new _____ reign. _____

63

Tempo I

Tempo I

p

71

Here there were trees... _____

p

mf

p

Anicca (Impermanence)

Ethan C. Dickinson

Dan Barton

Presto (♩.=52)

mp

Gold _____ car - - - ou - - - sel,

mp legato

6

swing - ing o - ver the fair - - - ground, sit - ting

11

mf

still yet in flight. _____

11

mf

Detailed description: The score is for a piece titled 'Anicca (Impermanence)' by Ethan C. Dickinson and Dan Barton. It is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Presto' with a quarter note equal to 52 beats per minute. The piece is in a minor mode. The vocal line is in the bass clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The score is divided into three systems. The first system (measures 1-5) features a vocal line with a long note on 'Gold' and a piano accompaniment of eighth notes. The second system (measures 6-10) continues the vocal line with 'swing - ing o - ver the fair - - - ground, sit - ting' and the piano accompaniment. The third system (measures 11-15) features a vocal line with a long note on 'still yet in flight.' and a piano accompaniment. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.

16

As he watch - es the haze and clouds _____ a - bove _____

16

f *mp*

22

her... _____ so too he waves and cranes his neck _____ to catch

22

f

28

her eye. _____ His mo - tion cau - ses

28

mp *f*

34

her to fall _____ from sight... _____

34

39 *f* *be* *e* *e*

Here!

44 *mp*

Gone...

49 *cresc.*

Some would say "Curse

54 *dim.*

to - day! I've lost my

59 *mf*

love." Still he's a - bove

64 in flight.

f *legato*

70

75

rit.

Innocence

Ethan C. Dickinson

Dan Barton

Allegro (M.M. ♩ = c. 120)

5

8

12

Two rows of

boots, — pol-ished til they shine, two rows of beds, — tucked in straight and fine, a hall - way of

3

16

eyes, set star- ing through the wall, a line- up of spines, with post- ure hard and tall.

16

mp

20

The whis - tle

20

p

mf

24

blows — and they smile, brea- king the scene of try- ing to seem more than four- teen.

24

mp

28

28

mf

31

31 *8va* Help-ing young boys — grow up — in-to

f *subito p*

36 men of strength; shoul - ders — to up - hold a dire — world full — of

42 per - il; to ful-fill a need, both no-ble and just: to pre-pare them

48 well, for our li - ber - ty, to die.

cresc.

54

Musical score for measures 54-59. The system includes a bass line and a grand staff (treble and bass clefs). The key signature has two flats. Measure 54 starts with a *mf* dynamic. The piano accompaniment features a steady eighth-note triplet pattern in the bass line and chords in the treble. The vocal line is mostly rests.

60

Musical score for measures 60-64. The system includes a bass line and a grand staff. The key signature has two flats. Measure 60 starts with a *f* dynamic. The piano accompaniment continues with the eighth-note triplet pattern. The vocal line begins with the lyrics: "Our sons must: aim, shoot, kill".

65

Musical score for measures 65-68. The system includes a bass line and a grand staff. The key signature has two flats. The piano accompaniment continues with the eighth-note triplet pattern. The vocal line continues with the lyrics: "stand firm, hate well, wage war! Lethal soldiers start as".

69

Musical score for measures 69-73. The system includes a bass line and a grand staff. The key signature has two flats. The piano accompaniment continues with the eighth-note triplet pattern. The vocal line continues with the lyrics: "children. Our foes are: fathers, brothers and".

73

sons; do not weep at their death. Drown your e - mo - tion for this cruel

77

world as it tears it - self a - part.

80

80

84

84

rit.

Triplets

Transcendence

Ethan C. Dickinson

Dan Barton

Andante (♩=76)

6

6

12

mp

mf

mp

mf

A gran-di-ose house, an o-pen

17 *f*

door... but not for me to step in-side and breathe the fa - ded air;

20 *mf*

not for me.

24 *mp*

In the hall the light

28 *cresc.* *mf*

flick - ers with the wind. I taste the smoke of a

32

thou - - - sand can - dles, re -

34

call - ing your song:

34 (L.H.)

mp

37

f

Glo - ri - a in De - o! High - - - ju - bi - lee, de - scen - ding cry of an -

37

f *legato*

41

gels, ring of bronze bells, or - - gan

41

45

laugh - ter, chime of sil - ver souls! Pi - ous voi - ces sing - ing to

51

God, go - ing un - heard. Glor - i - a in De - o, why...

57

Glor - i - a in De - o, why?

61

Glo - ri - a in De - o, Glo - ri - a in De - o, Glo - ri - a in De - o, why?! Why can't I

66

hear? Why can't I feel this god? I turn to face the door,

73

re - turn my ro - sa - ry, — the light de - cays, a thou - sand can - dles melt and

79

wane. — A gran - di - ose frame, a glo - ri - ous

85

mem o - ry.

Lightness

Ethan C. Dickinson

Dan Barton

Molto Allegro (♩ = c. 142)

6

Voice

Piano

mf

6

Pno.

11

mf

C'est la vie! _____ That is my phi-

11

Pno.

16

lo - so - phy. _____ Hol - ding life _____ with o - pen

16

Pno.

20

hands; no plans. On no day could I know what the fu-ture would

Pno.

24

hold! 'til the

Pno.

28

day I found

Pno.

33

her. Just her name

Pno.

39

still gives me a thrill; her beau-ty is a mys - ter-y my

Pno.

43

tongue can-not de - fine. May-be that's the

mp

p

Pno.

47

goal: to set-tle down, one to have and hold, to qui -

Pno.

51

esce in peace. C'est la vie?

p

Pno.

54

Piano score for measures 54-59. The piece is in 4/4 time. Measure 54 starts with a piano (*p.*) dynamic. The melody in the right hand is marked *mf*. The bass line features a mix of eighth and quarter notes. Measure 55 has a *mf* dynamic. Measure 56 has a *mf* dynamic. Measure 57 has a *mf* dynamic. Measure 58 has a *mf* dynamic. Measure 59 has a *mf* dynamic.

60

Piano and vocal score for measures 60-64. The piano accompaniment is marked *legato* and *mp*. The vocal line includes the lyrics "We called it love." The piano accompaniment features a mix of eighth and quarter notes. Measure 60 has a *mp* dynamic. Measure 61 has a *mp* dynamic. Measure 62 has a *mp* dynamic. Measure 63 has a *mp* dynamic. Measure 64 has a *mp* dynamic.

65

Piano and vocal score for measures 65-69. The piano accompaniment is marked *p.*. The vocal line includes the lyrics "She never doubt-ed me..." The piano accompaniment features a mix of eighth and quarter notes. Measure 65 has a *p.* dynamic. Measure 66 has a *p.* dynamic. Measure 67 has a *p.* dynamic. Measure 68 has a *p.* dynamic. Measure 69 has a *p.* dynamic.

70

Piano and vocal score for measures 70-74. The piano accompaniment is marked *p.*. The vocal line includes the lyrics "Ev - ery night I left for a - no - ther name - less girl". The piano accompaniment features a mix of eighth and quarter notes. Measure 70 has a *p.* dynamic. Measure 71 has a *p.* dynamic. Measure 72 has a *p.* dynamic. Measure 73 has a *p.* dynamic. Measure 74 has a *p.* dynamic.

77

Ev - ery dawn I crawled back in - to her slee - ping arms.

Pno.

84

Death!

Pno.

89

Ev - ery light smile she gave, a stone 'round my

Pno.

93

neck.

Pno.

97 *f*

Tear - ful - ly, she at last a - band - oned me,

Pno.

101

spoke her part - ing words: "C'est la

Pno.

105

"C'est la vie,"

Pno.

109

that will be my e - le - gy, thum - ming in the

Pno.

112

dark, lea-den night. You can call me

Pno.

116

hid-e-ous, pit-i-ful waste of air, Ju-das lips, heart of stone, I don't care!

Pno.

120

rit.

Pno.

123

rit.

mp

rit.

C'est la vie...

Pno.