

An anthem of Earth

Dedicated to Jared Diamond

PETER BIRD

Adagio $\text{♩} = 64$

Organ

Pedals

6

mp

10



15 **A**

S. *mp* Blue, and brown, and green, and white: *mf* Blue, and

A.1 *mp* Blue, and brown, and green, and white: *mf* Blue, and

A.2 *mp* Blue, and brown, and green, and white: *mf* Blue, and

T. *mf* Green, and white: Blue,

B.1 *mf* White and blue and

B.2 *mf* White and blue and

Org.

Ped.



20

S. brown, and green, and white: Dun - ia, Dha - ra,

A.1 brown, and green, and white: Dun - ia, Dha - ra,

A.2 brown, and green, and white: Dun - ia, Dha - ra,

T. *f* brown, and green, and white: Dun - ia, Dha - ra,

B.1 brown and green. White: Dha - ra,

B.2 brown and green. White: Dun - ia, *f* Ga -

25 *f* Moderato ♩ = 110

S. Ga - e - a, Ter - ra, Earth.

A.1 *f* Ga - e - a, Ter - ra, Earth.

A.2 *f* Ga - e - a, Earth.

T. Ga - e - a, Ter - ra, Earth.

B.1 *f* Ga - e - a, Ter - ra, Earth.

B.2 e - a, Ter ra, Earth.

Org. *mp*

Ped. *mp*

30 **B** *mf* Blue.

A.1 *mf* Blue of o - cean.

A.2 *mf* Blue of o - cean.

T. *mf* Blue

B.1 *mf* Blue. Blue.

B.2 *mf* Blue o - cean.

Org. **B**

Ped.

34

S. blue of o cean. Blue, blue of

A.1 Blue of o - cean. Blue of the o -

A.2 Blue of o - cean. Blue of the

T. of o - cean. Blue o - cean. Blue of

B.1 Blue. Blue o - cean. Blue of

B.2 Blue of the o - cean. Blue

Org.

Ped.

39

S. o - cean. Blue of the o - cean. rit.

A.1 cean. Blue of the o - cean. Blue

A.2 o - cean. Blue of the o - cean.

T. the o - cean. Blue o - cean. O -

B.1 the o - cean. Blue o - cean. O.

B.2 o - cean. Blue of the o - cean.

Org. rit.

Ped.

43 **Andante** ♩ = 80

S. Blue of the o - cean.

A.1 o - cean.

T. cean.

Org. **Andante** ♩ = 80

47 **C**

S. **p** Brown. **mp** Brown of the des - ert and

A.1 **p** Brown. Brown. **p** Brown of des - ert;

A.2 **p** Brown des -

T. **p** Brown

B.1 **p** Brown of des - ert;

B.2 **p** Brown of des - ert;

Org. **C**

Ped.

52

S. brown of the prai - rie. Brown of the des -

A.1 brown of the prai - rie. *mp* Brown of the des - ert; brown prai -

A.2 ert. *mp* Brown des - ert. Brown on

T. 8 des - ert; *mp* brown prai - rie. Brown on

B.1 *mp* brown prai - - rie. Brown des - ert. Brown of

B.2 *mp* brown prai - rie. Brown of des - ert. Brown

Org.

57

S. ert, and brown *mf* prai - rie. *mp*

A.1 rie. Brown, *mf* brown, brown prai - rie. *mp*

A.2 brown of prai - rie. *mf* *mp*

T. 8 brown on brown, brown, brown prai - rie. *mf* *mp*

B.1 prai - rie. Brown on brown prai - rie. *mf* *mp*

B.2 on brown prai - rie. *mf* *mp*

Org. *f*

63 **D** Moderato ♩ = 106 *mp* *mf*

S. Green. Green

A.1 Green. Green

A.2 Green. Green

B.1 Green. Green

B.2 Green. Green

Org. **D** Moderato ♩ = 106

70

S. of the tan - gled for - est. Green of the tan - gled for -

A.1 Green of the tan - gled for - est. Green of the tan - gled for -

A.2 of the tan - gled for - est. Green of the tan - gled for -

T. *mf* Tan - gled for - est. Green of the tan - gled for -

B.1 tan - gled for - est. Green tan - gled for -

B.2 tan - gled for - est. Green tan - gled for -

Org.

76

S. *est. Green of the tan - gled for - - est. Green*

A.1 *est. Green of the tan - gled for - - est. Green*

A.2 *est. Green of the tan - gled for - - est. Green*

T. *est. Tan - gled for - - est.*

B.1 *est. Green tan - gled for - - est.*

B.2 *est. Green tan - gled for - - est. Green*

Org.

82

S. *of the tan - gled for - - est. *mf* White.*

A.1 *of the tan - gled for - - est. *mf* White.*

A.2 *of the tan - gled for - - est. *mf* Green.*

T. *Green of the tan - gled for - - est.*

B.1 *Green of the tan - gled for - - est. *mf* White.*

B.2 *tan - gled for - - est.*

Org.

90 **E** (♩ constant) **Largo** ♩ = 53

S. White snow. White

A.1 White snow.

A.2 White, white snow.

T. White snow.

B.1 White snow.

B.2 White snow.

Org. *sempre f*

Ped. White snow.

96

S. snow. White

A.1 White snow. White

A.2 White of the snow, of the

T. White snow. White of the snow.

B.1 White snow. White snow. White

B.2 White snow. White snow. White

Org.

Ped.

102 *f* Grave ♩ = 48

S. of the snow.

A.1 of the snow.

A.2 snow.

T. White snow.

B.1 snow.

B.2 of the snow.

Org. *sempre f*

Ped.

106 **F**

S. Blue, and brown, and green, and white.

A.1 Blue, and brown, and green, and white. Con -

A.2 Blue, and brown, and green, and white.

T. Blue, and brown, and green, and white.

B.1 Blue, and brown, and green, and white. Con -

B.2 Blue, and brown, and green, and white.

Org. **F**

Ped.

109

S. Con - tin - ents split and re - u - nite. Life springs up from

A.1 tin - ents split and re - u - nite. Life springs up from

A.2 Con - tin - ents split and re - u - nite. Life springs up from

T. tin - ents split and re - u - nite. Life springs up from

B.1 tin - ents split and re - u - nite. Life springs up from

B.2 Con - tin - ents split and re - u - nite. Life springs up from

Org.

Ped.

112

S. wa - ter and light. Peo - ple sing to stars at night: *subito mp*

A.1 wa - ter and light. Peo - ple sing to stars at night: *mp*

A.2 wa - ter and light. Peo - ple sing to stars at night: *mp*

T. wa - ter and light. Peo - ple sing to stars at night: *mp*

B.1 wa - ter and light. Peo - ple sing to stars at night: *mp*

B.2 wa - ter and light. Sing to stars at night: *mp*

Org. *subito mp*

Ped.

115 **G** **accel.** (to 60)

S. Life is short. Life is short. Life is short.

A.1 Life is short. Life is short. Life is short.

A.2 Life is short. Life is short. Life is short.

Ped. **G** **accel.** *mf*

119 **H** Moving ♩ = 60

S. Life is short; the art is

A.1 Life is short; the art is long. Art is

A.2 Life is short; the art is

T. Life is short; the art is long. Eth - ics, law, and

B.1 Life is short; art is long. Eth - ics, law, and

B.2 Life is short; the art is long. Eth - ics,

Ped. **H** Moving ♩ = 60

124

S. long. Art is long. Art is long.

A.1 long. Art is long. Art and

A.2 long. Art is long. Art is long.

T. 8 re - li - gion; eth - ics, law, and re - li - gion; Math and phys - ics

B.1 re - li - gion; eth - ics, law, and re - li - gion; Math and phys - ics

B.2 law, and re - li - gion; Math and

Ped.



128

S. Art and phys - ics

A.1 phys - ics grow - ing strong;

A.2 Art and phys - ics

T. 8 grow - ing, grow - ing strong;

B.1 grow - ing, grow - ing strong; Then

B.2 phys - ics grow - ing strong; Then

Ped.

131

S. *subito mf*
 grow - ing strong; Art and mu - sic raise, raise a

A.1 *subito mf*
 Art and mu - sic raise a

A.2 *subito mf*
 grow - ing strong; Art and mu - sic raise, raise a

T. *subito mf*
 Art and mu - sic raise a

B.1 *subito mf*
 art and mu - sic raise a

B.2 *subito mf*
 art and mu - sic raise a

Ped.

I **Faster** ♩ = 72

134

S. *mf* *mp*
 song. We must re - call.

A.1 *mf* *mp*
 song. Life is short; the art is

A.2 *mf* *mp*
 song. We must re - call.

T. *mf* *mp*
 song. Life is short; the art is

B.1 *mf* *mp*
 song. We must re - call.

B.2 *mf* *mp*
 song. Life is short; the art is

Org. *mf* **I** **Faster** ♩ = 72

Ped.

140

S. In all our pride, we must re - call: Earth is *mf*

A.1 long. Oo. Oo. Oo. Oo. *mp*

A.2 In all our pride, We must re - call. Earth is *mf*

T. long. Oo. Oo. Oo. Oo. *mp*

B.1 In all our pride, we must re - call: Earth is *mf*

B.2 long. Oo. Oo. Oo. Oo. *mp*

Org.

Ped.

146

S. home and life to all. If we burn, and *mf*

A.1 Oo. If we burn, and burn, and

A.2 home and life to all. If we burn,

T. Oo. Oo. If we burn, and burn,

B.1 home and life to all. If we burn, and

B.2 Oo. Oo. Oo. If we burn, and burn, and

Org.

Ped.

151

S. tear and gall, Then our arts and our cit-ies both shall fall. *f* *mp* *accel.*

A.1 tear and gall, Then our arts and our cit-ies both shall fall. *f* *mp*

A.2 tear and gall, Then our arts and our cit-ies both shall fall. *f* *mp*

T. tear and gall, Then our arts and our cit-ies both shall fall. *f* *mp*

B.1 tear and gall, Then our arts and our cit-ies both shall fall. *f* *mp*

B.2 tear and gall, Then our arts and our cit-ies both shall fall. *f* *mp*

Org. *accel.*

Ped.

157 - - - - - **J** Andante ♩ = 86 *mp*

S. So if you love

A.1 *mp* If you love

A.2 *mp* So if you love

T. *mp* If you love

B.1 *mp* So, if you love

B.2 *mp* So, if you love

Org. **J** Andante ♩ = 86 *sempre mf*

Ped.

165

S. this fra - gile sphere, Put all your hope in - to one

A.1 this sphere, Put all your hope in - to one

A.2 this fra - gile sphere, Put all your hope in - to one

T. Earth, Put your hope in - to one

B.1 this fra - gile sphere, Earth for on - ly one

B.2 this fra - gile sphere, Put all your hope in - to one

Org.

Ped.

accel.

(to 106)

173

S. *p* child; Her son might live *mp* be-side the wild, With room for

A.1 *p* child; Her son might live *mp* be-side the wild, With room for

A.2 *p* child; Her son might live *mp* be-side the wild, With room for

T. *p* child; Her son might live *mp* be-side the wild, With room for

B.1 *p* child; Her son might live *mp* be-side the wild, With room for

B.2 *p* child; Her son might live *mp* be-side the wild, With room for

Org. *mp* *mp*

Ped. *mp*

182 *mf* *Moderato* ♩ = 106 *mp*

S. *mf* for - rest, wolf, and deer. There are deer in the tan-gled for - - *mp*

A.1 *mf* for - est, wolf, and deer. Deer in the tan-gled for - - *mp*

A.2 *mf* - est, wolf, and deer. There are deer in the tan-gled for - - *mp*

T. *mf* for - est, wolf, and deer. Tan-gled for - - *mp*

B.1 *mf* for - est, wolf, and deer. There are deer in the tan-gled for - - *mp*

B.2 *mf* for - est, wolf, and deer. There are deer in the for - - *mp*

Org. *Moderato* ♩ = 106

Ped.

189

S. est; There are wolves in the tan - gled for - - est; And frogs in the

A.1 est; Wolves in the tan - gled for - - est; Frogs in the

A.2 est; Wolves in the tan - gled for - - est; And frogs in the

T. - rest; Wolves in the tan - gled for - - est;

B.1 est; Wolves in the for - - est; And frogs

B.2 est; Wolves in the for - - est; And frogs

Org.

195

S. tan - gled for - - est; And owls in the tan - gled for - -

A.1 tan - gled for - - est; And owls in the tan - gled for - -

A.2 tan - gled for - - est; And owls in the tan - gled for - -

T. Tan - gled for - - est; Owls in the tan - gled for - -

B.1 in the for - - est; Owls in the for - -

B.2 in the for - - est; Owls in the for - -

Org.

201 **K** Allegro moderato ♩ = 120

S. est. Dun ia, Dun - i -

A.1 est. Dun - ia.

A.2 est. Dun - ia, Dun - i -

T. est. Dun - ia, Dun -

B.1 est. Dun - ia.

B.2 est. Dun - ia, Dun -

Org. **K** Allegro moderato ♩ = 120

Ped.

204

S. *mf* a, Dun - i - a.

A.1 *mf* Dun - i - a. Dun - i - a.

A.2 *mf* a. Dun - i - a.

T. *mf* a. Dun - i - a. Dun - i - a.

B.1 *mf* Dun - i - a. Dun - i - a.

B.2 *mf* ia. Dun - i - a. Dun - i - a.

Org.

Ped.

207

S. *f* a. Dun - ia, Dun - i -

A.1 *f* i - a, Dun - i - a.

A.2 *f* a. Dun - ia.

T. *f* ia, Dun ia, Dun ia.

B.1 *f* ia, Dun - ia.

B.2 *f* ia, Dun - ia, Dun - ia.

Org.

Ped.

210 **L** (still ♩ = 120)

S. a. Dha - ra. Dha - ra. Dah - ra. Dha - ra.

A.1 Dha - ra. Dha - ra. Dah - ra. Dha - ra.

A.2 Dha - ra. Dha - ra, Dha - ra. Dha - ra. Dha - ra.

T. Dha - ra. Dha - ra. Dha - ra. Dha - ra.

B.1 Dha - ra. Dha - ra, Dha - ra. Dha - ra.

B.2 Dha - ra. Dha - ra. Dha - ra. Dha - ra.

Org. **L** (still ♩ = 120)

Ped. Dha - ra. Dha - ra. Dha - ra. Dha - ra.

212

S. - ra, Dha - ra, Dha - ra. Dha - ra. Dha - ra.

A.1 Dha - ra, Dha - ra. Dha - ra, Dha - ra.

A.2 ra. Dha - ra, Dha - ra. Dha - ra. Dha - ra.

T. Dha - ra. Dha - ra. Dha - ra. Dha - ra.

B.1 Dha - ra. Dha - ra. Dha ra. Dha - ra. Dha - ra. Dha ra.

B.2 Dha ra. Dha ra. Dha ra. Dha ra. Dha ra. Dha ra.

Org.

Ped.

214 **M** (still ♩ = 120)
mp.

S. Ga - e - a, Ga - e - a. Ga - e - a,

A.1 *mp.* Ga - e - a, Ga - e - a. Ga - e - a,

A.2 *mp.* Ga - e - a. Ga - e - a. Ga - e -

T. *mp.* Ga - e - a. Ga - e - a. Ga - e -

B.1 *mp.* Ga - e - a. Ga - e - a. Ga - e -

B.2 *mp.* Ga - e - a. Ga - e - a. Ga - e -

Org. **M** (still ♩ = 120) *mp.*

Ped.

217

S. *mf* Ga - e - a. Ga - e - a.

A.1 *mf* Ga - e - a. Ga - e - a. Ga - e - a.

A.2 *mf* a. Ga - e - a. Ga - e - a.

T. *mf* a. Ga - e - a.

B.1 *mf* a. Ga - e - a. Ga - e - a. Ga - e -

B.2 *mf* Ga - e - a. Ga - e - a. Ga - e - a.

Org.

Ped.

220

S. Ga - e - a, Ga - e - a.

A.1 Ga - e - a, Ga - e - a.

A.2 Ga - e - a, Ga - e - a.

T. Ga - e - a, Ga - e - a.

B.1 a. Ga - e - a.

B.2 Ga - e - a, Ga - e - a.

Org. [use Swell=>

Ped. [end Pedal]

222 **N** Adagio ♩ = 60 *f* rit. *ff* *f*

S. Ter - ra, Ter - ra. Ter - ra. Ter -

A.1 Ter - ra. Ter - ra. Ter - ra,

A.2 Ter - ra, Ter - ra. Ter - ra.

T. Ter - ra, Ter - ra. Ter - ra. Ter - ra.

B.1 Ter - ra. Ter - ra.

B.2 Ter - ra, Ter - ra, Ter - ra, Ter - ra. Ter -

Org. *mf* *f* rit.

227 **Largo** $\text{♩} = 45$

S. - a, Ter - ra, Ter - ra. Ter - ra: Earth.

A.1 Ter - ra. Ter - ra, Ter - ra: Earth.

A.2 ra. Ter - ra: Our Earth.

T. Ter - ra. Ter - ra: Our Earth.

B.1 Ter - ra. Ter - ra: Our Earth.

B.2 ra. Ter - ra: Our Earth.

Org. **Largo** $\text{♩} = 45$

An anthem of Earth

Blue, and brown, and green, and white:
Dunia, Dhara, Gaea, Terra, Earth.

Blue of the ocean.

Brown of the desert, and brown of the prairie.

Green of the tangled forest.

White of the snow.

Blue, and brown, and green, and white.
Continents split and reunite.
Life springs up from water and light.
People sing to stars at night:

Life is short; the art is long.
Ethics, law, and religion;
Math and physics growing strong;
Art and music raise a song.

In all our pride, we must recall:
Earth is home and life to all.
If we burn, and tear, and gall
Arts and cities both shall fall.

So if you love this fragile sphere,
Put all your hope into one child;
Her son might live beside the wild,
With room for forest, wolf, and deer.

There are deer in the tangled forest;
There are wolves in the tangled forest;
And frogs in the tangled forest;
And owls in the tangled forest.

Dunia, Dhara, Gaea, Terra: our Earth.

Organ
Pedals

Dedicated to Jared Diamond
An anthem of Earth

PETER BIRD

Adagio ♩ = 64

Musical notation for measures 1-5. The score is in 3/2 time with a key signature of one flat (B-flat). The tempo is Adagio with a quarter note equal to 64 beats. The music is marked *f* (forte). The right hand features a melodic line with a fermata over the final note of the first phrase. The left hand provides a harmonic accompaniment with a fermata over the final note of the first phrase. A separate bass line is shown below, marked *mf* (mezzo-forte), consisting of a simple harmonic accompaniment.

Musical notation for measures 6-9. The right hand begins with a triplet of eighth notes in measure 6, followed by a series of eighth notes. The music is marked *mp* (mezzo-piano). The left hand continues with a simple harmonic accompaniment. A separate bass line is shown below, consisting of a simple harmonic accompaniment.

Musical notation for measures 10-13. The right hand continues with a series of eighth notes, some grouped in triplets. The left hand continues with a simple harmonic accompaniment. A separate bass line is shown below, consisting of a simple harmonic accompaniment.

Musical notation for measures 14-17. The right hand features a melodic line with a fermata over the final note of the first phrase. The music is marked with a boxed letter **A**. The left hand continues with a simple harmonic accompaniment. A separate bass line is shown below, consisting of a simple harmonic accompaniment.

18

7

7

mp

mp

5/4

5/4

28 **Moderato** ♩ = 110

5/4

5/4

5/4

5/4

32 **B**

5/4

5/4

5/4

5/4

36

5/4

5/4

5/4

5/4

40

rit.

5/4

5/4

5/4

5/4

43 **Andante** ♩ = 80

Musical notation for measures 43-46. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measures 43-46 feature a slow, sustained texture. The right hand plays a series of chords and dyads, while the left hand provides a harmonic accompaniment with chords and dyads. A fermata is placed over the final measure of this system.

47 **C**

Musical notation for measures 47-50. Measure 47 begins with a 'C' in a box, indicating a C-clef (soprano clef) for the right hand. The right hand plays a melodic line with a long slur. The left hand plays a rhythmic accompaniment of eighth notes. A change to a treble clef occurs at the end of measure 49.

51

Musical notation for measures 51-53. The right hand plays a melodic line with a slur. The left hand continues with a rhythmic accompaniment of eighth notes.

54

Musical notation for measures 54-56. The right hand has a melodic line. The left hand has a rhythmic accompaniment. The final measure of this system contains a triplet of eighth notes in both hands, indicated by a '3' above and below the notes.

60 **D** Moderato ♩ = 106

f

66

72

78

84

91

E Largo ♩ = 53

Musical score for measures 91-95. The score is in 2/2 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Largo with a metronome marking of ♩ = 53. The first system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a bass line with a *sempre f* dynamic marking. The separate bass staff contains a pedal line with long notes and rests.

96

Musical score for measures 96-100. The score continues in the same 2/2 time and key signature. The first system consists of two staves: a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a bass line with long notes and rests.

102

12/8

105 **Grave** ♩ = 48

F

sempre f

12/8

108

12/8

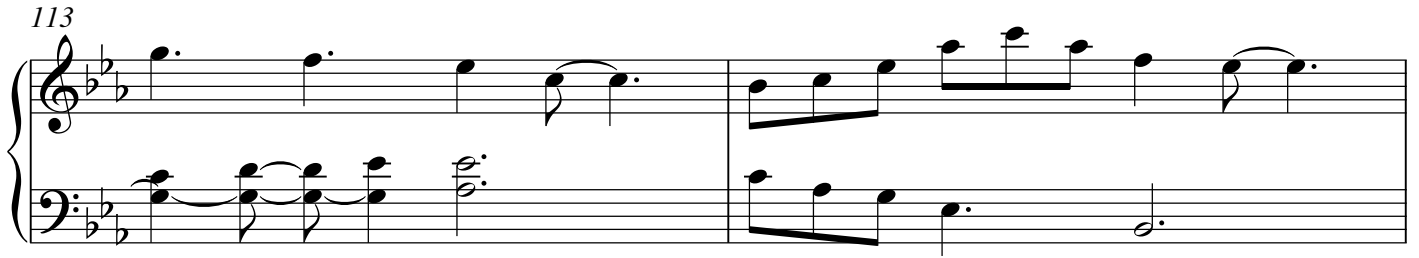
111

mp

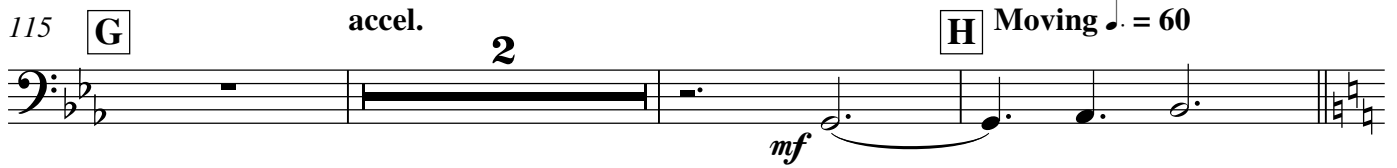
subito mp

12/8

113



115 **G** accel. **2** **H** Moving ♩ = 60 *mf*



120



127



132 **I** Faster ♩ = 72 *mf*



135



140

Musical score for measures 140-145. The system consists of three staves: Treble, Grand, and Bass. Measure 140 starts with a whole rest in the Treble staff. The Grand staff contains a melodic line with eighth notes and a bass line with quarter notes. The piece concludes with a fermata over a whole note in the Treble staff.

146

Musical score for measures 146-150. The system consists of three staves: Treble, Grand, and Bass. Measures 146-148 feature a melodic line in the Treble staff and a bass line with quarter notes. Measure 149 has a flat key signature change. Measure 150 ends with a fermata over a whole note in the Treble staff.

151

Musical score for measures 151-154. The system consists of three staves: Treble, Grand, and Bass. Measures 151-153 feature a melodic line in the Treble staff and a bass line with quarter notes. Measure 154 ends with a fermata over a whole note in the Treble staff.

155

accel.

Musical score for measures 155-158. The system consists of three staves: Treble, Grand, and Bass. Measure 155 starts with a whole rest in the Treble staff. The Grand staff contains a melodic line with eighth notes and a bass line with quarter notes. The piece concludes with a fermata over a whole note in the Treble staff. The time signature is 3/4.

159 **J** Andante ♩ = 86

Musical score for measures 159-165. The piece is in 3/4 time, marked Andante with a tempo of 86 beats per minute. The dynamic is *sempre mf*. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff for pedals. The music features flowing sixteenth-note passages in the right hand and sustained chords in the left hand and pedals.

166

Musical score for measures 166-172. The music continues with similar textures, featuring sixteenth-note runs in the right hand and sustained chords in the left hand and pedals. The piece concludes with a double bar line and repeat signs.

173

accel.

Musical score for measures 173-178. The tempo is marked *accel.* (accelerando). The music features more active sixteenth-note passages in the right hand and sustained chords in the left hand and pedals. The piece concludes with a double bar line and repeat signs.

179

(to 106)

Musical score for measures 179-185. The music features sixteenth-note passages in the right hand and sustained chords in the left hand and pedals. The piece concludes with a double bar line and repeat signs. The time signature changes to 4/4 at the end of the section.

185 Moderato ♩ = 106

Musical score for measures 185-190. The piece is in B-flat major (two flats) and starts in 4/4 time. At measure 186, the time signature changes to 3/4. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff for pedals. The melody in the right hand begins at measure 185 with a half note G4, followed by a quarter rest. In measure 186, it starts with a quarter note G4, then a quarter note A4, and continues with eighth notes. The left hand provides harmonic support with chords and moving lines. The pedal part is mostly rests, with a single half note G2 at the beginning.

Musical score for measures 191-195. The melody in the right hand continues with eighth-note patterns. The left hand features chords and moving lines. The pedal part continues with rests and occasional notes.

Musical score for measures 196-200. The melody in the right hand continues with eighth-note patterns. The left hand features chords and moving lines. The pedal part continues with rests and occasional notes. At the end of measure 200, the time signature changes to 6/4.

201 **K** Allegro moderato ♩ = 120

Musical score for measures 201-203. The score is in 6/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato' with a quarter note equal to 120 beats per minute. The music is written for three staves: Treble Clef, Bass Clef, and Pedals. The Treble Clef part features a rhythmic pattern of eighth notes and quarter notes. The Bass Clef part has a similar rhythmic pattern. The Pedals part consists of whole notes.

204

Musical score for measures 204-206. The score is in 6/4 time with a key signature of two flats. The music is written for three staves: Treble Clef, Bass Clef, and Pedals. The Treble Clef part continues with the rhythmic pattern. The Bass Clef part has a similar rhythmic pattern. The Pedals part consists of whole notes.

207

Musical score for measures 207-209. The score is in 6/4 time with a key signature of two flats. The music is written for three staves: Treble Clef, Bass Clef, and Pedals. The Treble Clef part continues with the rhythmic pattern. The Bass Clef part has a similar rhythmic pattern. The Pedals part consists of whole notes. The system ends with a double bar line and the number 11/4.

12
210 **L** (still ♩ = 120) Organ, Pedals

Musical score for measures 210-211. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 120. The piece is for Organ and Pedals. Measure 210 features a treble staff with a half note G4, a quarter note F4, and a dotted half note E4. The bass staff has a quarter note G3, a quarter note F3, a quarter note E3, a quarter rest, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The pedal staff has a whole note chord of G2, B2, and D3. Measure 211 features a treble staff with a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a dotted half note A3, and a dotted half note G3. The bass staff has a quarter note G3, a quarter note F3, a quarter note E3, a quarter rest, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The pedal staff has a whole note chord of G2, B2, and D3.

211

Musical score for measure 211. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is for Organ and Pedals. Measure 211 features a treble staff with a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a dotted half note A3, and a dotted half note G3. The bass staff has a quarter note G3, a quarter note F3, a quarter note E3, a quarter rest, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The pedal staff has a whole note chord of G2, B2, and D3.

212

Musical score for measure 212. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is for Organ and Pedals. Measure 212 features a treble staff with a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a dotted half note A3, and a dotted half note G3. The bass staff has a quarter note G3, a quarter note F3, a quarter note E3, a quarter rest, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The pedal staff has a whole note chord of G2, B2, and D3.

213

Musical score for measure 213. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is for Organ and Pedals. Measure 213 features a treble staff with a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a dotted half note A3, and a dotted half note G3. The bass staff has a quarter note G3, a quarter note F3, a quarter note E3, a quarter rest, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The pedal staff has a whole note chord of G2, B2, and D3. The measure ends with a double bar line and a repeat sign.

214 **M** (still ♩ = 120) *mp*

217

220

222 **N** Adagio ♩ = 60 rit. *mf* *f*

227 Largo ♩ = 45 *mf* *mp*

230 *p*