



# Earth Echoes

The opening ceremony of the 7th International Conference  
on UNESCO Global Geoparks

Hugh Nankivell and the GeoComposers  
– September 2016

# The Rock Connects Us

Earth Echoes was performed in front of 700 international delegates, a global audience via the live streaming and 500 members of the community from the English Riviera UNESCO Global Geopark; on 27th September 2016 – the performance marked the opening of the 7<sup>th</sup> International Conference on UNESCO Global Geoparks.

Geology brought together a diverse group of people and organisations to enable the creation and performance of Earth Echoes. Professional musicians and arts organisations, a local authority, a team of professional artists across a range of disciplines, a group of young composers, the English Riviera UNESCO Global Geopark and, most significantly, a large cross generational group of people, 8 to 80 years old from the local community.

## The Rock Connects us.....

Like geology, in many ways for the participants and performers, the creative process, the process over time of making Earth Echoes, is as important, if not more important, than the thing that has been made, this performance that we offer. Within that journey, people have changed. Confidence has grown, layer by layer over time. Friendships were made, minds broadened, new knowledge gained. Human beings who once were strangers across the generations talked, played and shared together. Lives have been changed, for some in the tiniest way, for some in enormous as yet unfathomable ways. These things are significant.

## And now, the Rock Connects us again.....

We offer you this unique collection of Earth Echoes materials in a spirit of sharing and with the certain knowledge that at this time in the world there is more that connects us together than the numerous things which too easily seem to separate us. We hope you enjoy our offer. Only time will tell.

## The Rock Connects us....

We hope our collection of materials inspire you in your own journeys of discovery.

You will find the rest of the materials including:

- Our Earth Echoes Learning Pack
- A short documentary film revealing the process in /behind Earth Echoes
- An Evaluation of Earth Echoes
- The Score of Earth Echoes
- The Script of Earth Echoes

[Here >](#)

Do let us know how you use the materials

The Rock Connects us.....

The GeoCollective

# 1) Trap Door Time

Earth Echoes - 1st Movement THE HUMAN CONDITION

Hugh Nankivell  
and the Geo-Opera Team

**Flute**  
Tempo: ♩ = 72  
Dynamics: *mf dolce*, *mp*, *p*

**Soprano Saxophone**

**Bassoon**

**Trumpet in Bb**  
Dynamics: *mf dolce*  
Mute: straight mute

**Trombone**

**Triangle**  
Dynamics: *p*

**Glockenspiel**  
Dynamics: *mf*, *mp*, *p*

**Harp**  
Dynamics: *mp*

**Violin I**  
Tempo: ♩ = 72  
Dynamics: *p*  
Pizzicato: pizz

**Violin II**  
Dynamics: *p*  
Pizzicato: pizz

**Viola**  
Dynamics: *p*  
Pizzicato: pizz

**Violoncello**

**Double Bass**

10

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf dolce*

*mp*

*p*

*pp*

*pizz*

Detailed description: This page of a musical score covers measures 10 through 14. The score is for a full orchestra and includes parts for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Triangle (Tri.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in a key with two flats and a 7/4 time signature. Measure 10 is marked with a dynamic of *mf dolce*. Measures 11 and 12 feature a dynamic of *mp*. Measures 13 and 14 are marked with a dynamic of *p*. The Soprano Saxophone part has a *pp* marking in measures 11 and 12. The Viola part has a *pizz* marking in measure 13. The score includes various musical notations such as rests, notes, beams, and slurs, along with dynamic markings and articulation symbols.

17 **A**

Fl. *mf* *mf* *mf* *mf* *f*

Sop. Sax.

Bsn. *mp* *mf*

Tpt.

Tbn. *mp*

Tri. *mf*

Glock.

Hp.

Vln. I *arco* *mp* *f*

Vln. II *arco* *mp* *f*

Vla. *arco* *mp* *f*

Vc. *arco* *mp* *f*

Db. *mp* *f*

Detailed description: This page of a musical score covers measures 17 through 21. It features a variety of instruments including woodwinds, brass, percussion, and strings. The Flute part (Fl.) has a melodic line with dynamics ranging from mezzo-forte (mf) to forte (f). The Bassoon (Bsn.) and Triangle (Tri.) provide harmonic support. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked 'arco' and play a similar melodic line. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide a steady harmonic accompaniment. The music is in a 7/4 time signature with a key signature of three flats. A section marker 'A' is placed above measure 17.

This musical score is for the piece "GEOLOGISTS - What happens to you when you...". It is a 4/4 piece in a key with two flats (B-flat major or D-flat minor). The score is divided into two systems, each containing staves for various instruments. The first system includes Flute (Fl.), Soprano Saxophone (Sop. Sax.), Bassoon (Bsn.), Trombone (Tbn.), Triangle (Tri.), Glockenspiel (Glock.), and Harp (Hp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 22. The Flute part features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The Saxophone and Bassoon parts provide harmonic support with sustained notes and slurs. The Trombone and Triangle parts play sustained notes, with the Triangle marked piano (*p*). The Glockenspiel part has a rhythmic pattern marked mezzo-forte (*mf*). The Harp part is mostly silent, with a melodic line in the right hand starting at measure 24, marked mezzo-forte (*mf*) and then dimming (*dim*).

The second system, starting at measure 24, is marked with a section symbol **B**. The Violin I and II parts play sustained notes, marked mezzo-piano (*mp*). The Viola and Violoncello parts play sustained notes, marked mezzo-piano (*mp*). The Double Bass part plays a rhythmic pattern, marked *pizz* (pizzicato) and mezzo-piano (*mp*).

27 rit. . . . .

Fl. *p*

Sop. Sax. *p* *pp*

Bsn. *p* *pp*

Tpt. *p* *pp* open

Tbn. *pp*

Tri. *pp*

Glock. *pp*

Hp. *pp*

Vln. I *p* *pp* rit.

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

# 2 - Going Down

Earth Echoes - 1st Movement - The Human Condition

Hugh Nankivell  
and the Geo-Opera Team

$\text{♩} = 52$

The score is for a 4/4 piece in a key with four flats (B-flat major or D-flat minor). It features the following parts:

- Flute:** Rests throughout.
- Soprano Saxophone:** Rests throughout.
- Bassoon:** *mf* playing a rhythmic pattern of eighth notes with triplet accents.
- Trumpet in Bb:** Rests throughout.
- Trombone:** *mf* playing a rhythmic pattern of eighth notes with triplet accents.
- Snare Drum:** Rests throughout.
- Bass Drum:** Rests throughout.
- Gong:** *ppp* playing a single note at the start of the piece.
- Harp:** *p* playing a rhythmic pattern of eighth notes with triplet accents starting in the fourth measure.
- Soprano, Alto, Tenor, Bass:** Rests throughout.
- Piano:** *mf* playing a rhythmic pattern of eighth notes with triplet accents.

$\text{♩} = 52$

**Violin I:** *pizz* *p* playing a rhythmic pattern of eighth notes with triplet accents starting in the fourth measure.

**Violin II:** *pizz* *p* playing a rhythmic pattern of eighth notes with triplet accents starting in the fourth measure.

**Viola:** *pizz* *p* playing a rhythmic pattern of eighth notes with triplet accents starting in the fourth measure.

**Violoncello:** Rests throughout.

**Contrabass:** Rests throughout.

A

7

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

B. D.

Gong

Hp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

where the worms all pla - y

where the worms all pla - y

Down in the so - il

Down in the so - il

A

**B**

*ff*

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

B. D.

Gong

Hp.

S.

A.

T.

B.

Pno.

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

17 C

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

B. D.

Gong

Hp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

un-der theroots of tre-es

un-der theroots of tre-es

Down in the pit-ch

Down in the pit-ch

I'm go-ing down\_\_\_

I'm go-ing down\_\_\_

I'm go-ing down\_\_\_

I'm go-ing down\_\_\_

*f*

*mf*

*f*

*mf*

*f*

*mf*

D

23

Fl. Sop. Sax. Bsn. Tpt. Tbn. S. D. B. D. Gong

Hp.

S. A. T. B.

I'm go-ing down\_\_\_\_\_ where the day can't hi-de locked

I'm go-ing down\_\_\_\_\_ where the day can't hi-de locked

I'm go-ing down\_\_\_\_\_ Down in the ni-ght Down in the cel-lar

I'm go-ing down\_\_\_\_\_ Down in the ni-ght Down in the cel-lar

Pno.

D

Vln. I Vln. II Vla. Vc. Cb.

**E**

28

Fl. *f* *mf*

Sop. Sax.

Bsn. *f* *mf*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

S. D. *tr* *sub p*

B. D. *mp*

Gong

Hp. *f*

S. deep in - si - de I'm go - ing down I'm go - ing down

A. deep in - si - de I'm go - ing down I'm go - ing down

T. I'm go - ing down I'm go - ing down

B. I'm go - ing down I'm go - ing down

Pno. *f*

**E**

Vln. I *arco* *mf* *arco*

Vln. II *mf* *arco*

Vla. *mf*

Vc. *f* *mf* *pizz*

Cb. *mf*

34 **F**

Fl. *f*

Sop. Sax.

Bsn. *mf*

Tpt. *f*

Tbn. *mf*

S. D.

B. D. *p*

Gong

Hp. *p*

S. *3* in a blind blind ho - le with the

A. *3* in a blind blind ho - le with the

T. *3* Down in the di - rt *3* Down in the cru - st

B. *3* Down in the di - rt *3* Down in the cru - st

Pno.

Vln. I *f* **F** pizz *p* pizz

Vln. II *f* *p* pizz

Vla. *f* *p* pizz

Vc. *f* *p*

Cb. *f* arco





**H**

**I**

slowly descend from this note to your lowest note possible - following the conductor

*p*  
slowly descend from this note to your lowest note possible - following the conductor

*p*  
slowly descend from this note to your lowest note possible - following the conductor

*p*  
slowly descend from this note to your lowest note possible - following the conductor

*p*  
slowly descend from this note to your lowest note possible - following the conductor

*p*

start rumbling - follow the conductor

start rumbling - follow the conductor

slowly descend from this note to your lowest note possible - following the conductor

*p*

where the worms all pla-y

where the worms all pla-y

Down in the so-il

Down in the so-il

slowly descend from this note to your lowest note possible - following the conductor

**I**  
*p*  
slowly descend from this note to your lowest note possible - following the conductor

*p*  
slowly descend from this note to your lowest note possible - following the conductor

*p*  
slowly descend from this note to your lowest note possible - following the conductor

*p*  
arco  
slowly descend from this note to your lowest note possible - following the conductor

*p*

**H**

**I**

The musical score is arranged in a standard orchestral layout. It includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Snare Drum (S. D.), Bass Drum (B. D.), Gong, Harp (Hp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two sections, H and I, marked with large letters. Performance instructions are provided in text boxes for many instruments, including dynamic markings like *mf* and *p*, and specific directions such as "slowly descend from this note to your lowest note possible - following the conductor" and "start rumbling - follow the conductor". The vocal parts (S., A., T., B.) include lyrics: "where the worms all pla-y" and "Down in the so-il". The score features various musical notations such as triplets, slurs, and rests.

# 3 - An Education In Time

Earth Echoes - 3rd Movement - An Education In Time

Hugh Nankivell  
and the Geo-Opera Team

Improvised percussion -  
played by 'rocks'  
conducting in tempo from A

**A**

MAGNETIC FIELD

$\text{♩} = 56$

**B**

WATER

The musical score is arranged in systems. The first system includes Flute, Soprano Saxophone, Bassoon, Trumpet in B♭, 2nd Cornet in B♭, 3rd Cornet in B♭, Flugelhorn, 1st Tenor Horn, 2nd Tenor Horn, 1st Baritone, 2nd Baritone, Trombone, 2nd Trombone, Euphonium, and Bass in E♭. The second system includes Bass Drum, Cymbals, Snare Drum, Triangle, Gong, and Tam-tam. The third system includes Glockenspiel, Xylophone, and Harp. The fourth system includes Electric Guitar, Children's Choir, Voices 1, and Voices 2. The fifth system includes Violin (two staves), Viola, Violoncello, and Contrabass. The score features two main sections, A and B, separated by a double bar line. Section A is marked 'MAGNETIC FIELD' and Section B is marked 'WATER'. The tempo is indicated as  $\text{♩} = 56$ . The key signature has one sharp (F#) and the time signature is 4/4. The Harp part in section B is marked 'like rain' and includes dynamics *mp*, *mf*, and *mf*. The Contrabass part in section B includes dynamics *mf* and *mf*, and is marked 'pizz'.

14

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

Tri.

Gong

T.-t.

Glock.

Xyl.

Hp.

E. Gtr.

Voice

Voice

Voice

Vln.

Vln.

Vla.

Vc.

Cb.

mf

f

f

f

pizz

mf

mf

mf

mf

mf

mf

**C**  $\text{♩} = 62$   
 piu mosso  
 STROMATOLITES

21

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

Tri.

Gong

T.-t.

Glock. *quirkily*  
*mp* *mf*

Xyl. *quirkily*  
*mf* *mf* *mf*

Hp. *f*

E. Gtr.

Voice

Voice

Voice

**C**  $\text{♩} = 62$   
 piu mosso

Vln.

Vln.

Vla. *mp*

Vc. *mp*

Cb.

26

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

Tri.

Gong

T.-t.

Glock.

Xyl.

Hp.

E. Gtr.

Voice

Voice

Voice

Vln.

Vln.

Vla.

Vc.

Cb.

*p*

*mf*

*p*

*pizz*

*p*



**E** ♩=66  
PHOTOSYNTHESIS

41

Fl. *f*

Sop. Sax.

Bsn. *mf*

Tpt.

Tbn.

S. D.

Tri.

Gong

T.-t.

Glock. *mf*

Xyl.

Hp. *mf* let it ring 2. 3.

E. Gtr.

Voice

Voice

Voice

Vln. **E** ♩=66 *piu mosso*

Vln.

Vla.

Vc.

Cb. *mf*

48

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

Tri.

Gong

T.-t.

Glock.

Xyl.

Hp.

E. Gtr.

Voice

Voice

Voice

Vln.

Vln.

Vla.

Vc.

Cb.

*mp*

*f*

*mf*

*p*

*mf*

*p*

*p*

*p*

4.

5.

6.

7.

*p*

*p*

$\text{♩} = 52$   
**F** ATMOSPHERIC ENVELOPE

52

Fl. *mp*

Sop. Sax. *mf*

Bsn.

Tpt.

Tbn.

S. D.

Tri. *p*

Gong

T.-t.

Glock.

Xyl.

Hp. 8. 2. 3. 4. 5.

E. Gtr.

Voice

Voice

Voice

$\text{♩} = 52$   
**F** arco

Vln. *mp dolce* *mf*

Vln. *mp dolce* *mf*

Vla. *p dolce* *mf*

Vc. *p dolce* *mf*

Cb.

58

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

Tri.

Gong

T.-t.

Glock.

Xyl.

Hp.

E. Gtr.

Voice

Voice

Voice

Vln.

Vln.

Vla.

Vc.

Cb.

*mp*

*mf*

*p*

*mf*

*mp*

*mf*

*p*

*mf*

*arco*

*p*

*mf*

6. 7. 8. 9. 10. 11. 12.

65

Fl. *mf* *f* **G** =132

Sop. Sax.

Bsn. *mf* *f*

Tpt. *f* quasi-military

Cor.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn. *f* quasi military

Tbn.

Euph.

Bass

B. D.

Cym.

S. D.

Tri. *f*

Gong

T.-t.

Glock.

Xyl.

Hp. 13. 14. 15. 16.

E. Gtr.

Voice

Voice

Voice

Vln. *f* **G** =132

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*





the explosion... in evolution... a greater rate of mutation... we are all the results of little mistakes repeat after me... WE ARE ALL THE RESULTS OF LITTLE MISTAKES

91

Fl. *ff* and here .... sexual reproduction

Sop. Sax. *ff*

Bsn. *ff*

Tpt. *ff* thus... the electric guitar

Cor. *ff*

Cor. *ff*

Flug. *ff*

T. Hn. *ff*

T. Hn. *ff*

Bar. *ff*

Bar. *ff*

Tbn. *ff*

Tbn. *ff*

Euph. *ff*

Bass *ff*

B. D. *ff*

Cym. *ff*

S. D. *ff*

Tri. *ff*

Gong

T.-t.

Glock.

Xyl. *p* *f*

Hp. *p* *f*

E. Gtr. *ff*

Voice

Voice

Voice

Vln. *ff* *pizz* *mf* *f*

Vln. *ff* *pizz* *mf* *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*

**H**



104 *tr* *tr* **J** *mf* marcato

Sop. Sax. *mf* marcato

Bsn. *mf* marcato

Tpt. *mf* marcato

Cor. *mf* marcato

Flug. *mf* marcato

T. Hn. *mf* marcato

T. Hn. *mf* marcato

Bar. *f* *mp* *f* *mf* marcato

Bar. *f* *mp* *f* *mf* marcato

Tbn. *f* *mp* *f* *mf* marcato

Tbn. *mf* marcato

Euph. *f* *mp* *f* *mf* marcato

Bass *f* *mp* *f* *mf* marcato

B. D. *mf*

Cym. *f*

S. D. *f*

Tri. *f*

Gong

T.-t.

Glock.

Xyl. *mf* marcato

Hp. *mf*

E. Gtr.

Voice

Voice

Voice

all the re-sults of lit-tle mis-takes we are all the re-sults of sex-u-al re - - - - - pro - - - - -

all the re-sults of lit-tle mis-takes we are all the re-sults of sex-u-al re - - - - - pro - - - - -

**J** *mf* marcato

Vln. *mf* marcato

Vln. *mf* marcato

Vla. *mf* marcato

Vc. *mf* marcato

Cb. *mf* marcato



120  $\text{♩} = 66$  *accel.*

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Tbn.

Euph.

Bass

B. D.

Cym.

S. D.

Tri.

Gong

T.-t.

Glock.

Xyl.

Hp.

E. Gtr.

Voice

Voice

Voice

Vln.

Vln.

Vla.

Vc.

Cb.

tion. sex-u - al

Here are fish Here are plants Here amph-ib-i-ans

Here are fish Here are plants Here amph-ib-i-ans

Here are fish Here are plants Here amph-ib-i-ans

$\text{♩} = 66$  *accel.*

*mp*

*mp*

♩=86

L

Fl. *accel.* 112

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

Tri.

Gong

T.-t.

Glock.

Xyl.

Hp.

E. Gtr.

Voice

Here are crabs In-sects, sharks, plants, rep-tiles. Beet-les, di-no-saurs, fo-rests, mam-mals. Birds, croc-o-diles, bees, snakes. Ants, whales, bats, cats. Deer, gir-raffes, hy-e-nas, bears.

Voice

Here are crabs In-sects, sharks, plants, rep-tiles. Beet-les, di-no-saurs, fo-rests, mam-mals. Birds, croc-o-diles, bees, snakes. Ants, whales, bats, cats. Deer, gir-raffes, hy-e-nas, bears.

Voice

Here are crabs In-sects, sharks, plants, rep-tiles. Beet-les, di-no-saurs, fo-rests, mam-mals. Birds, croc-o-diles, bees, snakes. Ants, whales, bats, cats. Deer, gir-raffes, hy-e-nas, bears.

♩=86

L

Vln. *accel.* 112

Vln. *mf*

Vla. *mp* *mf*

Vc. *mf*

Cb. *mf*

**M** tutti - 2 bars of loud breathing in rhythm

134

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

S. D.

Tri.

Gong

T.-t.

Glock.

Xyl.

Hp.

E. Gtr.

Voice

Voice

Voice

Vln.

Vln.

Vla.

Vc.

Cb.

Here the first great ape ap-pears. Kan-ga-roos and sloths and frogs. El-e-phant, Rhi-no-cer-os. Hom-i-nids speech tools fire, Here first hu-mans ap -

*p* *mp*

*p* *mp*

*mf*

*mf*

*mf*

*mf*



# 4 - Eternity

Earth Echoes - 2nd Movement - An Education In Time

Hugh Nankivell  
and the Geo-Opera Team

**A**

Glockenspiel

Harp

Treble Solo

Alto

see a world in a grain of sand And a heav-en in a wild flower

**A**

Violin I

Violin II

Viola

Violoncello

Contrabass

*mf - dolce*

*p*

**B**

Glock.

Hp.

Tr. Solo

A.

Hold in - fi - n - ty in the palm of your hand And e - ter-ni-ty in an hour E - ter-ni-ty in an hour

E - ter-ni-ty-in an hour E-

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

16 **C** **D**

Glock. *p*

Hp. *mf* *p*

Tr. Solo see a world in a grain of sand And a

A. ter-ni-ty-in an hour

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp pizz*

Vc. *mf* *p*

Cb. *mf* *pizz* *mf* *p*

24 **E** **E**

Glock. *p*

Hp. *p*

Tr. Solo heav-en in a wild flower Hold in - fi - n - ty in the palm of your hand And e - ter-ni-ty in an hour E -

A. E - ter-ni-ty-in an hour

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf arco*

Cb. *mf*

31

Glock.

Hp.

Tr. Solo  
ter-ni-ty in an hour e - ter-ni-ty in an hour E - ter-ni-ty in an hour

A.  
E - ter-ni-ty-in an hour E - ter-ni-ty-in an hour E - ter-ni-ty-in an hour

Vln. I

Vln. II

Vla.

Vc.

Cb.

37 **F**

Glock.

Hp.

Tr. Solo

A.

**F**

Vln. I

Vln. II

Vla.

Vc.

Cb.

# 5 - Tango Miner

Earth Echoes - 3rd Movement - The Rock Connects Us

♩ = 104

Hugh Nankivell  
and the Geo-Opera Team

♩ = 60

G.P. **A** Rhythm track begins | Come here...

Flute

Soprano Saxophone

Bassoon

Trumpet in B♭

Cornet in B♭ 2

Cornet in B♭ 3

Flugelhorn

Tenor Horn 1

Tenor Horn 2

Baritone 1

Baritone 2

Trombone 2

Trombone 1

Euphonium

Bass in E♭

Bass Drum

Cymbals

Triangle

Xylophone

Harp

Voice

Alto

Tenor

♩ = 60

*rubato*

*in tempo*

*f*

**A** ♩ = 104

Violin I

Violin II

Viola

Violoncello

Contrabass

The image shows a page of a musical score for '5 - Tango Miner'. It features a large ensemble of instruments including woodwinds, brass, percussion, harp, and strings. The score is divided into two main sections. The first section starts with a tempo of 60 and a key signature of one sharp (F#). The second section starts with a tempo of 104 and a key signature of two flats (Bb). The harp part in the second section includes dynamic markings like 'rubato', 'in tempo', and 'f'. There are also performance instructions like 'Rhythm track begins' and 'Come here...' in a box. The score is written for a full orchestra and a vocal ensemble.

14 **B** 'Geo-Mon (Wales) and... 'Now separated... **C**

Fl.

Sop. Sax.

Bsn. *f* *ff* *f*

Tpt. *p* *mute*

Tbn. *p* *mute*

Tri.

Xyl. *p*

Hp. *ff*

Voice *f* Fault-lines of di-vi - sion, this

A. *f* Fault-lines of di-vi - sion, this

T. *f* Fault-lines of di-vi - sion, this

**B** pizz **C**

Vln. I *mf* pizz

Vln. II *mf* pizz

Vla. *mf* pizz

Vc. *ff*

Cb. *ff* *pizz* *mf*

**D** 'Come here...'

23

Fl. *mf*

Sop. Sax. *p*

Bsn.

Tpt.

Tbn.

Tbn.

Tri.

Xyl.

Hp.

Voice  
 rock we\_ li-ve on, too ma-ny minds in sep-a-ra - tion, this is a glo - bal tan-go time time for re-con - nec-tion

A.  
 rock we\_ li-ve on, too ma-ny minds in sep-a-ra - tion, this is a glo - bal tan-go Let's go time time for re-con - nec-tion

T.  
 rock we\_ li-ve on, too ma-ny minds in sep-a-ra - tion, this is a glo - bal tan-go Let's go time time for re-con - nec-tion

**D**

Vln. I

Vln. II

Vla.

Vc. *leggiero*  
*mf*

Cb.

M'goun (Morocco)...

E

31

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dolce*

*p*

*f*

*arco*

*f*

E

E

The musical score is written for a large ensemble. The top section includes Flute (Fl.), Soprano Saxophone (Sop. Sax.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Triangle (Tri.), and Xylophone (Xyl.). The middle section includes Harp (Hp.), Voice, Alto Saxophone (A.), and Tenor Saxophone (T.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with two flats and a 4/4 time signature. The first system (measures 31-37) features a melody in the Soprano Saxophone starting with a *dolce* marking and a *p* dynamic. The Bassoon plays a rhythmic pattern of eighth notes. The Harp provides accompaniment with a *f* dynamic. The second system (measures 38-44) features a melody in the Violin I and II parts, with the Viola playing a *f* *arco* accompaniment. The Tenor Saxophone and Contrabass also have parts in this system.

39 **F**

Fl. *f* *mp*

Sop. Sax.

Bsn. *mp*

Tpt. *p*

Tbn. *p*

Tri.

Xyl. *mf* *p*

Hp.

Voice  
 Con-tin-ents and lan-gua-ges this rock we\_ li-ve on, too ma-ny ide-as in sep-a-ra-tion this is a glo-bal

A. oo oo

T. oo oo

**F**

Vln. I

Vln. II

Vla. *p*

Vc.

Cb. *p* *f*

G

'Come here...

Odsherred (Denmark)...

47

Fl. *mf*

Sop. Sax. *p*

Bsn. *mf*

Tpt.

Tbn.

Tri.

Xyl.

Hp.

Voice  
tan-go time time for re-con - nec-tion

A.  
Let's go time time for re-con - nec-tion

T.  
Let's go time time for re-con - nec-tion

Vln. I *mf*

Vln. II *mf*

Vla. *mf*  
leggiero  
arco

Vc. *mf*  
pizz

Cb.

arco  
leggiero  
*mf*

pizz  
*mf*

H

55

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Xyl.

Hp.

Voice

A.

T.

The rock connects us and we move the

the rock connects us and we move the

the rock connects us and we move the

*mf*

*dolce*

*pp*

*p*

*f*

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

I Lanzarote (Spain)...

63

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

world \_\_\_\_\_ to - ge - ther

world \_\_\_\_\_ to - ge - ther

world \_\_\_\_\_ to - ge - ther

arco  
leggiero

*mf*

pizz  
*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

71 **J**

Fl. *f* *p*

Sop. Sax.

Bsn. *p*

Tpt. *mute* *p*

Tbn. *mute* *p*

Tri.

Xyl. *p*

Hp.

Voice  
Where we live and where we die this rock - we... li - ve on, too ma - ny ide - as in sep - a - ra - tion

A.  
Rocks con - nect rocks con - nect the rocks con - nect rocks con - nect the

T.  
Rocks con - nect rocks con - nect the rocks con - nect rocks con - nect the

**J**

Vln. I

Vln. II

Vla.

Vc.

Cb. *f*

**K** Louisiana Clapping Dance

78

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tbn.

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*arco detache*

*mf*

cajun style

this is a glo - bal tan-go time time for re-con - nec-tion

rocks con-nect Let's go time time for re-con - nec-tion

rocks con-nect Let's go time time for re-con - nec-tion

*f*

*mf*

85

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 12, measures 91-95, is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Soprano Saxophone, Bassoon, Trumpet, Trombone) and percussion (Triangle, Xylophone). The middle section includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass) and a Harp. The bottom section includes a Voice part and two additional saxophone parts (Alto and Tenor). Measures 91-95 show various instrumental entries and dynamics like *mf*.

L Naturejo (Portugal)...

96

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*pizz*

*leggiero*

*arco*

*mf*

*pizz*

**M** Line Dance

103

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Tbn.

Euph.

Bass

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

open

f

open

f

**M**



118

**N**

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Tbn.

Euph.

Bass

B. D.

Cym.

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dolce*

*mf*

*p*

*p*

*p*

*f*

The rock connects us

the rock con

the rock con

*arco*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*



133 **O** 'Psiloritis (Greece) and ... **P**

Fl. *mf*

Sop. Sax.

Bsn. *mf*

Tpt. *p*

Tbn.

Tbn. *p*

Tri. *p*

Xyl.

Hp.

Voice  
world \_\_\_\_\_ to - ge - ther

A.  
world \_\_\_\_\_ to - ge - ther

T.  
world \_\_\_\_\_ to - ge - ther

Vln. I **O** **P** *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco - solo *mf - dolce*

Cb. *ff*

144

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tbn.

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.



167

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Bass

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*pp*

179

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Bass

Tri.

Xyl.

Hp.

Voice

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*ppppp*

# 6 - What Do We Want To Leave Behind

Earth Echoes - 4th Movement - What Do We Want To Leave Behind

Hugh Nankivell  
and Geo-Park Team

3 bars of crotchets on video soundtrack

**A**

$\text{♩} = 88$

steadily like a clock - unrelenting

This musical score is for the 4th movement of 'Earth Echoes', titled '6 - What Do We Want To Leave Behind'. It is composed by Hugh Nankivell and the Geo-Park Team. The score is in 4/4 time with a tempo of 88 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes the Flute, Soprano Saxophone, Bassoon, Trumpet in Bb, 2nd Cornet in Bb, 3rd Cornet in Bb, Flugelhorn, 1st Tenor Horn, 2nd Tenor Horn, 1st Baritone, 2nd Baritone, 2nd Trombone, 1st Trombone, Euphonium, Bass in Eb, Bass Drum, Cymbals, Triangle, Glockenspiel, and Xylophone. The second system includes the Harp, Treble Solo, Geologists, Voice 1, Voice 2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute, Bassoon, and Harp parts feature a steady, unrelenting eighth-note pattern starting in the fourth bar of the first system. The string quartet (Violin I, Violin II, Viola, Violoncello) also plays a steady eighth-note pattern in the second system. The score includes dynamic markings such as *p* (piano) and performance instructions like 'steadily like a clock - unrelenting'. A rehearsal mark 'A' is placed at the beginning of the eighth-note passages. The score is for a large ensemble, including woodwinds, brass, percussion, strings, and voices.

10 **B**

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor. *mp*

Cor. *mp*

Flug. *mp*

T. Hn. *mp*

T. Hn. *mp*

Bar. *mp*

Bar. *mp*

Tbn. *mp*

Euph. *mp*

Bass *mp*

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

**B**

Vln. I (1.) (2.) (3.) (4.)

Vln. II (1.) (2.) (3.) (4.)

Vla.

Vc.

Cb.

18

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Euph.

Bass

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1.) (2.) (3.)

(1.) (2.) (3.)

Detailed description: This page of a musical score covers measures 18 through 24. The score is for a large ensemble, including woodwinds (Flute, Soprano Saxophone, Bassoon, Trumpet, Cor Anglais, Flute/Globo, Tenor Horn, Baritone, Trombone, Euphonium, Bass), brass (Tuba), percussion (Triangle, Glockenspiel, Xylophone, Harp, Snare Drum), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and voices (Voice 1, Voice 2). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 2/4. Measures 18-21 show a steady accompaniment in the strings and woodwinds. Measures 22-24 feature a more active woodwind and string section, with first, second, and third endings indicated above the Violin I and II staves. The score concludes with a double bar line and repeat signs.

27 **C**

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo 

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Change and de - cay in all a - round I see, All those old lime-stone bones a - bide with me

Change and de - cay in all a - round I see, All those old lime-stone bones a - bide with me

Change and de - cay in all a - round I see, All those old lime-stone bones a - bide with me

The musical score is for page 35 of a piece. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Soprano Saxophone (Sop. Sax.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), and Triangle (Tri.). The percussion section includes Glockenspiel (Glock.), Xylophone (Xyl.), and Harp (Hp.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). There are also three vocal parts: Tr. Solo, Geologists, and two voices (Voice 1 and Voice 2). The lyrics for the vocal parts are: "Change and de - cay in all a - round I see, All those old lime-stone bones a - bide with me". The score is written in a key signature of one flat (Bb) and a common time signature (C). The flute part has a melodic line with some grace notes and slurs. The bassoon part has a rhythmic pattern in the final measure. The violin I and II parts are mostly rests. The viola part has a rhythmic pattern. The cello and contrabass parts have a rhythmic pattern in the final measure. The vocal parts have a simple melody with lyrics.

**D**

43

Fl.

Sop. Sax.

Bsn. (1.) (2.) (3.) (4.) *mf*

Tpt.

Tbn.

Tri. *p*

Glock. *p*

Xyl.

Hp.

Tr. Solo  
Swift to its close ebbs out life's lit - tle day Earth's joys grow dim, its glo - ries pass a - way,

Geologists

Voice 1  
Swift to its close ebbs out life's lit - tle day Earth's joys grow dim, its glo - ries pass a - way,

Voice 2  
Swift to its close ebbs out life's lit - tle day Earth's joys grow dim, its glo - ries pass a - way,

**D**

Vln. I *p*

Vln. II *p*

Vla.

Vc. (1.) (2.) (3.) (4.) *mf*

Cb.

51

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Change and de - cay in all a - round I see, All those old lime-stone bones a - bide with me

Change and de - cay in all a - round I see, All those old lime-stone bones a - bide with me

Change and de - cay in all a - round I see, All those old lime-stone bones a - bide with me

59 **E**

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Glock.

Xyl.

Hp. *mp*

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

**F**

67

SINGING - any octave

Fl. *When I hear the rain up on my roof When I see the sun rise When I take a beach-walk with my mum When I see the sun set*

Sop. Sax. *When I hear the rain up on my roof When I see the sun rise When I take a beach-walk with my mum When I see the sun set*

Bsn. *When I can-not trust you like I could When I have no hope When I get bumped in-to in the street When I'm just a num - ber*

Tpt. *When I can-not trust you like I could When I have no hope When I get bumped in-to in the street When I'm just a num - ber*

Tbn. *When I can-not trust you like I could When I have no hope When I get bumped in-to in the street When I'm just a num - ber*

Tbn. *When I can-not trust you like I could When I have no hope When I get bumped in-to in the street When I'm just a num - ber*

Tri. *When I can-not trust you like I could When I have no hope When I get bumped in-to in the street When I'm just a num - ber*

Glock. *When I hear the rain up on my roof When I see the sun rise When I take a beach-walk with my mum When I see the sun set*

Xyl. *When I hear the rain up on my roof When I see the sun rise When I take a beach-walk with my mum When I see the sun set*

Hp. (6.) (7.) (8.) (9.)

Tr. Solo

Geologists

Voice 1 *When I hear the rain up on my roof When I see the sun rise When I take a beach-walk with my mum When I see the sun set*

Voice 2 *When I can-not trust you like I could When I have no hope When I get bumped in-to in the street When I'm just a num - ber*

**F**

SINGING - any octave

Vln. I *When I hear the rain up on my roof When I see the sun rise When I take a beach-walk with my mum When I see the sun set*

Vln. II *When I hear the rain up on my roof When I see the sun rise When I take a beach-walk with my mum When I see the sun set*

Vla. *When I hear the rain up on my roof When I see the sun rise When I take a beach-walk with my mum When I see the sun set*

Vc. *When I can-not trust you like I could When I have no hope When I get bumped in-to in the street When I'm just a num - ber*

Cb. *When I can-not trust you like I could When I have no hope When I get bumped in-to in the street When I'm just a num - ber*

73

Fl. When I hear a mes-sage from my dad When I see a friend smile When some-one shares some-thing good with me When I hear you laugh - ing

Sop. Sax. When I hear a mes-sage from my dad When I see a friend smile When some-one shares some-thing good with me When I hear you laugh - ing

Bsn. When I'm cry - ing and no-one takes no - tice When I am ig-nored When I watch the news and it's all war When I am be-trayed

Tpt. When I'm cry - ing and no-one takes no - tice When I am ig-nored When I watch the news and it's all war When I am be-trayed

Tbn. When I'm cry - ing and no-one takes no - tice When I am ig-nored When I watch the news and it's all war When I am be-trayed

Tri.

Glock.

Xyl.

Hp. (10.) (11.) (12.) (13.)

Tr. Solo

Geologists

Voice 1 When I hear a mes-sage from my dad When I see a friend smile When some-one shares some-thing good with me When I hear you laugh - ing

Voice 2 When I'm cry - ing and no-one takes no - tice When I am ig-nored When I watch the news and it's all war When I am be-trayed

Vln. I When I hear a mes-sage from my dad When I see a friend smile When some-one shares some-thing good with me When I hear you laugh - ing

Vln. II When I hear a mes-sage from my dad When I see a friend smile When some-one shares some-thing good with me When I hear you laugh - ing

Vla. When I hear a mes-sage from my dad When I see a friend smile When some-one shares some-thing good with me When I hear you laugh - ing

Vc. When I'm cry - ing and no-one takes no - tice When I am ig-nored When I watch the news and it's all war When I am be-trayed

Cb. When I'm cry - ing and no-one takes no - tice When I am ig-nored When I watch the news and it's all war When I am be-trayed

79 **G** **H**

Fl. *mf* *mp*

Sop. Sax.

Bsn. *mf*

Tpt.

Tbn.

Tri.

Glock.

Xyl.

Hp. (14.) (15.) (16.) (17.) (18.) (19.)

Tr. Solo

Geologists

Voice 1 We want to leave be-hind a world where peo-ple

Voice 2 We want to leave be-hind a world where peo-ple

Vln. I *mp* **G** **H**

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

87

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tbn.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

(20.) (21.) (22.) (23.)

Our voi-ces in the heart of the rock

Our voi-ces in the heart of the rock

love more than they hate and a world where we still eat and sleep we want to

love more than they hate and a world where we still eat and sleep we want to

*mp*

*mp*

*mp*

*mp*

*mp*

93

Fl. *mp*

Sop. Sax. *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Tri.

Glock.

Xyl.

Hp. (24.) (25.) (26.) (27.)

Tr. Solo

Geologists Our voi-ces in the heart of the rock Our voi-ces in the

Voice 1 leave be-hind a world that's not so dif-ferent and strange and a world where we un-der-stand our mis - takes

Voice 2 leave be-hind a world that's not so dif-ferent and strange and a world where we un-der-stand our mis - takes

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

99 **I**

Fl. *p*

Sop. Sax.

Bsn. *p*

Tpt. *p*

Tbn.

Tbn. *p*

Tri.

Glock.

Xyl.

Hp. (28.) (29.) (30.) (31.)

Tr. Solo

Geologists  
heart of the rock

Voice 1  
We may be tall-er\_ and ol- der. and wi - ser A ri-sing-, an el-bow-, a knee and a foot, Stor-ies in bo dies a fos-sil\_ re-cord - ing, We're just a-

Voice 2  
We may be tall-er\_ and ol- der. and wi - ser A ri-sing-, an el-bow-, a knee and a foot, Stor-ies in bo dies a fos-sil\_ re-cord - ing, We're just a-

**I**

Vln. I *p*

Vln. II *pizz* *p*

Vla. *f*

Vc.

Cb. *p*

106 **J**

Fl. *mp*

Sop. Sax. *p*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

Tri.

Glock.

Xyl.

Hp. (32.) (33.) (34.) (35.) (36.)

Tr. Solo

Geologists

Voice 1  
sleep we're rest ing. and dream - ing we may be tall-er\_ and ol- der\_ and wi - ser A ri-sing-, an el-bow-, a knee and\_ a foot, Stor-ies in bo dies\_ a fos-sil\_ re

Voice 2  
sleep we're rest ing. and dream - ing we may be tall-er\_ and ol- der\_ and wi - ser A ri-sing-, an el-bow-, a knee and\_ a foot, Stor-ies in bo dies\_ a fos-sil\_ re

**J**

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *pizz*

Vc. *f*

Cb.

**K**

113

Fl.

Sop. Sax.

Bsn.

Tpt.

Flug.

T. Hn.

Bar.

Tbn.

Tbn.

Bass

B. D.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*p*

*f*

(37.) (38.) (39.) (40.) (41.)

cord - ing, We're just a - sleep we're rest ing\_andream - ing

cord - ing, We're just a - sleep we're rest ing\_andream - ing

119

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Euph.

Bass

B. D.

Cym.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*ppp*

*arco*

*p*

(42.) (43.) (44.) (45.) (46.)

A re - mem-brance earth's ec - ho\_ a song of stones A re - mem-brance earth's ec - ho\_ a

A re - mem brance earth's ec - ho\_ a song of stones A re mem brance earth's ec - ho\_ a

**L**

123

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Tbn.

Euph.

Bass

B. D.

Cym.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*open*

*mp*

(47.) (48.) (49.) (50.)

res pon-si-bi-li-ty for what we've done and

song of stones A re - mem-brance earth's ec - ho - a song of stones A re - mem-brance earth's ec - ho - a

song of stones A re mem-brance earth's ec - ho - a song of stones A re mem-brance earth's ec - ho - a

**L**

127

Fl. Sop. Sax. Bsn. Tpt. Cor. Cor. Flug. T. Hn. T. Hn. Bar. Bar. Tbn. Tbn. Euph. Bass B. D. Cym. Tri. Glock. Xyl. Hp. Tr. Solo Geologists Voice 1 Voice 2 Vln. I Vln. II Vla. Vc. Cb.

what will come res-pon-si-bi-li-ty for what we've done and what will come res pon-si-bi-li-ty for what we've done and  
 song of stones A re - mem-brance earth's ec - ho\_ a song of stones A re - mem-brance earth's ec - ho\_ a  
 song of stones A re mem brance earth's ec - ho\_ a song of stones A re mem-brance earth's ec - ho\_ a

131

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Tbn.

Euph.

Bass

B. D.

Cym.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *mp* *mf* *mp*

*p* *p* *p* *p*

*mp* *mp* *mp* *mp*

*p* *p* *p* *p*

(55.) (56.) (57.) (58.) (59.)

what will come res pon-si-bi-li-ty for what we've done and what will come res pon-si-bi-li-ty for what we've done and

what will come res pon-si-bi-li-ty for what we've done and what will come res pon-si-bi-li-ty for what we've done and

song of stones A re - mem-brance earth's ec - ho\_ a song of stones A re - mem-brance earth's ec - ho\_ a

song of stones A re mem-brance earth's ec - ho\_ a song of stones A re mem-brance earth's ec - ho\_ a

M

135

Fl.

Sop. Sax.

Bsn.

Tpt.

Cor.

Cor.

Flug.

T. Hn.

T. Hn.

Bar.

Bar.

Tbn.

Tbn.

Euph.

Bass

B. D.

Cym.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

what will come res pon-si-bi-li-ty for what we've done and what will come res pon-si-bi-li-ty for what we've done and

song of stones A re - mem-brance earth's ec - ho\_ a song of stones A re - mem-brance earth's ec - ho\_ a

song of stones A re mem-brance earth's ec - ho\_ a song of stones A re mem-brance earth's ec - ho\_ a

(60.) (61.) (62.) (63.)

M

139

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

(64.)

what will come res pon-si - bi - li - ty for what we've done and what will come res pon-si - bi - li - ty for what we've done and

song of stones A re - mem - brance earth's ec - ho\_\_ a song of stones A re - mem - brance earth's ec - ho\_\_ a

song of stones A re mem - brance earth's ec - ho\_\_ a song of stones A re mem - brance earth's ec - ho\_\_ a

143

Fl.

Sop. Sax.

Bsn.

Tpt.

Tbn.

Tri.

Glock.

Xyl.

Hp.

Tr. Solo

Geologists

Voice 1

Voice 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

what will come res pon-si-bi-li-ty for what we've done and what will come res-pon-si-bi-li-ty for what we've done and what will come res-pon-si-bi-li-ty

what will come res pon-si-bi-li-ty for what we've done and what will come res-pon-si-bi-li-ty for what we've done and what will come

song of stones

song of stones