

RESPONSE

SONG CYCLE FOR SOPRANO SOLO, SATB CHOIR, PIANO,
ORGAN/DIGITAL PIANO OR BRASS, WOOD BLOCKS, AND CYMBAL

BCK

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A

$\text{♩} = 80$

I. The Lost Child

The musical score is written for Soprano and Piano. It begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked as quarter note = 80. The score is divided into three systems, each starting with a double bar line and a measure number (6, 12, and 17). The Soprano part is written in a soprano clef, and the Piano part is written in a grand staff (treble and bass clefs). Dynamics include *mp* (mezzo-piano), *p con pedale* (piano with pedal), *mf* (mezzo-forte), and *f* (forte). The lyrics are: "I chose a wrong - ful pur - pose a - long a wrong - ful path to harm, to hate, to kill with bru - tal, craf - ted wrath. Un - til I am dead, I act on my be - lief: I am com - mand - ed to gouge the world with grief." The score ends with a *dim.* (diminuendo) marking.

Soprano

Piano

S.

Pno

S.

Pno

S.

Pno

B22 ♩ = 96 *Playfully*

S. *mf* I know you seek un - do - ing of wrongs I up - hold.

Pno *mf*

S. In so do - ing you may be ta - king the shape of my own

Pno

S. mold. For

Pno *f* *molto rit. dim. mp*

C34 ♩ = 56 *Wistfully*

S. we were formed to - geth - er on this cost - ly sphere to walk the my - riad ways of life and

Pno *seamless*

37

S. *f* mark our be - ing here.

Pno *f*

40

S. *p* I chose a wrong - ful

Pno *mp* *mf* *f* *p* allargando

D ♩ = 80

44

S. *mp* pur - pose you work to un - ful - fill. Is your good - ness bright and vi - tal through your

Pno *mp*

49

S. pas - sion and your will? My good - ness lies in dark - ness and

Pno

54

S. *mf* *mp* *f*

I am lost in wrong, a child_ a- mong_ God's child - ren grown ter - ri - ble and all

Pno *mf* *mp* *f*

59

S. *allargando*

strong_

Pno *dim. mf*

E **II. The Charge**

64 ♩ = 96 (use medium pitched wood block)

W. Bl.

Cym.

Pno *mp* *dim.*

E (Select brass-like registrations) ♩ = 96

Org./ Br. *mp* *cresc.* *mf* *dim.*

70

♩ = 98 più mosso

W. Bl. 

Cym. 

S. *mp* *Crisply*
As we re - spond to what has been done and what may

A. *mp*
As we re - spond to what has been done and what may

T. *mp*
As we re - spond to what has been done and what may

B. *mp*
As we re - spond to what has been done and what may

Org./Br. *mp*


76

W. Bl. 

Cym. *cresc.* *mp*


S. *cresc.* *mf*
yet oc - cur, We take reck - on - ings.

A. *cresc.* *mf*
yet oc - cur, reck - on - ings.

T. *cresc.* *mf*
yet oc - cur, reck - on - ings.

B. *cresc.* *mf*
yet oc - cur, reck - on ings.

Org./Br. *mp* *mp*


W. Bl. $\text{H } \frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cym. $\text{H } \frac{2}{4}$ $\frac{4}{4}$ *mp* $\frac{2}{4}$

S. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
of our a - lign - ment with God. while beck - on - ing
good

A. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
of our a - lign - ment with God. good beck - on - ing

T. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
of our a - lign - ment with God. good beck - on - ing

B. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
of our a - lign - ment with God. good beck - on - ing

Org./Br. *mp* $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

W. Bl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cym. $\text{H } \frac{2}{4}$ *mf* $\frac{4}{4}$ *mp* $\frac{3}{4}$

S. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
one an - oth - er to ac - tion.____

A. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
one an - oth - er to ac - tion.____

T. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
one an - oth - er to ac - tion.____

B. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
one an - oth - er to ac - tion.____

Org./Br. *mp* $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

92

W. Bl. $\frac{4}{4}$

Cym. $\frac{4}{4}$

S. $\frac{4}{4}$

A. $\frac{4}{4}$

T. $\frac{4}{4}$

B. $\frac{4}{4}$

Org./Br. $\frac{4}{4}$

cresc. mf

mp

mf

With free-dom to

dis - a - gree,

free - dom to

dis - a - gree,

cresc. mf

mp

99

W. Bl. $\frac{2}{4}$

Cym. $\frac{2}{4}$

S. $\frac{2}{4}$

A. $\frac{2}{4}$

T. $\frac{2}{4}$

B. $\frac{2}{4}$

Org./Br. $\frac{2}{4}$

mf

we de - ter - mine our com - pass of du - ty and sum - mon one an - oth - er

we de - ter - mine our com - pass of du - ty. sum - mon one an -

we de - ter - mine our com - pass of du - ty. sum -

we de - ter - mine our com - pass of du - ty.

mp

W. Bl.

Cym.

S.

A.

T.

B.

Org./ Br.



Cym.

S.

A.

T.

B.

Org./ Br.

W. Bl. *mp* *cresc.* *mf*

S. *cresc.* *mf*
act to con - sole, to re - build, to pro - tect. We act for loved ones gone

A. *cresc.* *mf*
act to con - sole, to re - build, to pro - tect. We act for loved ones gone,

T. *cresc.* *mf*
act to con - sole, to re - build, to pro - tect. We act for loved ones gone,

B. *cresc.* *mf*
act to con - sole, to re - build, to pro - tect. We act for loved ones gone,

Org./Br. *mp*

W. Bl. *mp*

Cym. *mp*

S. *cresc.*
— and for the ways of our life, — for the ways of our

A. *mf* *cresc.*
— the ways of our life, — for the ways of our

T. *mf* *cresc.*
— the ways of our life, — for the ways of our

B. *mf* *cresc.*
— the ways of our life, — for the ways of our

Org./Br. *mp*

W. Bl. *mf* *mp* *cresc.* *mf* *f* rit.

Cym. *mf* *cresc.*

S. *mf* *cresc.* *f* *dim.* *mp*
 life, the life we cher - ish.

A. *mf* *cresc.* *f* *dim.* *mp*
 life, the life we cher - ish.

T. *mf* *cresc.* *f* *dim.* *mp*
 life, the life we cher - ish.

B. *mf* *cresc.* *f* *dim.* *mp*
 life, the life we cher - ish.

Org./Br. *mp* *cresc.* *mf* rit.



G III. The Meadow
 ♩ = 56

W. Bl.

Cym. *mp*

Pno *mf* seamless

Org./Br. *dim.* *mp* **G** ♩ = 56 *mf* (Tpt.)

137

legato mp

S. *mp* One mad, mad_

A. *mp* One mad

T. *mp* One mad

B. *mp* One mad, mad_

Pno *dim.* *mp*

Org./ Br.



140

S. morn - ing a mea - dow_ is culled,

A. morn - ing a mea - dow is culled,

T. morn - ing a mea - dow is culled,

B. morn - ing a mea - dow, a mea - dow culled,

Pno *3*

143

S. *cresc.* *mf*
 stripped of God's gift, stripped of God's gift to sea - son, with
 the the

A. *cresc.* *mf*
 stripped of God's gift, stripped of God's gift to sea - son sea - son with
 the the

T. *cresc.* *mf*
 stripped of God's gift, stripped of God's gift to sea - son, to sea - son with
 the the

B. *cresc.* *mf*
 stripped of God's gift, God's gift to sea - son, to sea - son with
 of the the

Pno *mp*

146

S. *dim.*
 wis - dom.

A. *dim.*
 wis - dom.

T. *dim.*
 wis - dom.

B. *dim.*
 wis - dom.

Pno *cresc.* *f* *mp* *dim.*

149

H

marcato
f

S. We de - fy the de - stroy - er's prize: _

A. *f marcato*
We de - cry the de - stroy - er's prize: _

T. *f marcato*
We de - fy the de - stroy - er's prize: _

B. *f marcato*
We de - cry the de - stroy - er's prize: _

Pno *f marcato*

152

$\text{♩} = 112$ (double time)

S. mea - dow ren - dered a wast - ed ru - in. _

A. mea - dow ren - dered a wast - ed ru - in. _

T. mea - dow ren - dered a wast - ed ru - in. _

B. mea - dow ren - dered a wast - ed ru - in. _

Pno

157

S. *rit.*

A. *mf*

Pno *rit. dim. mp sostenuto*

No,

162

S. *mf*

A. *mf*

Pno

No, no, the mea - dow

no, the mea - dow yields a bount - y of

168

S. *cresc.*

A. *cresc. f*

T. *mf cresc.*

B. *mf cresc.*

Pno *mf*

ev - er bear - ing fruit.

ev - er, ev - er - bear - ing fruit. Ah,

e - ver - bear - ing fruit.

ev - er - bear - ing fruit.

173 *f*

S. Ah, the meadow displays an eternal bou -

A. the meadow displays an e - ter -

Pno

179 *cresc.* *allargando* *dim.*

S. quet, e - ter - nal bou - quet.

A. *cresc.* *dim.*
nal bou - quet, e - ter - nal bou - quet.

T. *f* *cresc.* *dim.*
e - ter - nal, e - ter - nal bou - quet.

B. *f* *dim.* *mf*
e - ter - nal bou - quet. Yes,

Pno *allarg.*

185 **J** $\text{♩} = 56$ *mf*

S. Yes, yes, the meadow of our e - phem - er - al be -

A. *mf* Yes, yes, the meadow, the meadow, our e - phem - er - al be -

T. *mf* Yes, yes, the meadow e - phem - er - al be -

B. Yes. yes, the meadow, the meadow

Pno

188

S. *cresc.* lov - ed flour- ish-es for-ev - er, flour- ish-es for-e - ver in the

A. *cresc.* lov - ed flour- ish-es for-ev - er, flour - ish - es in the

T. *cresc.* lov - ed flour- ish-es for-ev - er, flour- ish-es for-ev - er

B. *cresc.* be - lov - ed, flour - ish - es, flour - ish - es in the

Pno *cresc.* *mf*

191

S. *dim.* land - scape of our hearts. *dim.* in the land - scape of our

A. land - scape of our hearts, our hearts. *dim.* land - scape

T. *dim.* in the land - scape of our hearts. *dim.*

B. land - scape of hearts, our hearts.

Pno *dim.*

Org./ Br. *p*

194

S. hearts, land - scape of our hearts, our hearts. *mp* *dim.*

A. in the land - scape of our hearts, our hearts. *mp* *dim.*

T. land - scape of our hearts, our hearts. *mp* *dim.*

B. land - scape of our hearts. *mp* *dim.*

Pno *p* *dim.*

Org./Br. *p* *dim.*



K

199

$\text{♩} = 80$

somewhat agitato
mp

How

S. *mp* *legato*

A.

T.

B.

Pno *mp* *legato*

W. Bl. *mp*

S.
could it be _____ that sour-ed by an-ger, how could it be _____ that

A. *mp*
How could it be _____ that sour-ed by an-ger, how could it be _____ that

T. *mp*
How could it be _____ that sour-ed by an-ger, how could it be _____ that

B. *mp*
How could it be _____ that sour-ed by an-ger, how could it be _____ that

Pno

Org./Br. *p*

W. Bl.

Cym.

S.
stung by fear, how could it be that doused in sad-ness and grap-pling for a *cresc.*

A.
stung by fear, how could it be that doused in sad-ness and grap-pling for a *cresc.*

T.
stung by fear, how could it be that doused in sad-ness and grap-pling for a *cresc.*

B.
stung by fear, how could it be that doused in sad-ness and grap-pling for a *cresc.*

Pno

Org./
Br. *cresc.*

Detailed description of the musical score: The score is for page 209 of a musical work. It features a vocal quartet (Soprano, Alto, Tenor, Bass) with lyrics: "stung by fear, how could it be that doused in sad-ness and grap-pling for a". The vocal parts are written in treble clef with a key signature of two flats. The Soprano and Alto parts include a *cresc.* marking. The Bass part includes a *cresc.* marking. The Piano part is in grand staff (treble and bass clefs) and includes a *cresc.* marking. The Organ/Brass part is in grand staff and includes a *cresc.* marking. The Percussion part includes a *mp* marking. The score is divided into measures by vertical bar lines.

W. Bl.

Cym.

S.

A.

T.

B.

Pno

Org./
Br.

sense of for - give - ness,

sense of for - give - ness,

sense of for - give - ness,

sense of for - give - ness,

with lighthearted exuberance

I can, I

I can, I

I can, I

I can, I

mf

L

mp

mp

mp

3

(Ped.)

S. *cresc.*
can, I can, I can, I can feel a-rise in me,

A. *cresc.*
can, I can, I can, I can feel a -

T. *cresc.*
can, I can, I can, I can feel a -

B. *cresc.*
can, I can, I can, I can feel a-rise in me,

Pno

Org./Br. *mp*

S. *cresc.* poco rit.
feel a-rise in me a vis-cer-al, fath-om-less love?

A. *cresc.*
rise a fath-om-less love?

T. *cresc.*
rise a vis-cer-al, fath-om-less, fath-om-less, vis-cer-al

B. *cresc.*
feel a-rise in me a fath-om-less, love?

Pno *cresc.* poco rit.

Org./Br. *cresc.* poco rit.

226 **M** A tempo

W. Bl.

Cym.

S.

Could it be? Love ap - pears?

A.

Could it be? Love ap - pears?

T.

love? Could it be? Could it be love ap - pears?

B.

Could it be? Love ap - pears?

Pno

M A tempo

Org./Br.

(do not use pedal)

230

Cym.

S. *mf*
A vis-cer-al, fath-om-less.

A. *mf*
re-lent-less and pow-er-ful,

T. *mf*
ri-

B.

Pno

Org./Br. *mp* l.f. r.h.

Cym.

S. *f* mi - ra - cu - lous love! Love re -

A. *f* mi - ra - cu - lous love Love re -

T. *f* di - cu - lous, in - fi - nite, mi - ra - cu - lous love! Love re -

B. *mf* *f* stu - pen - dous, mi - ra - cu - lous love! Love re -

Pno *f* *mf*

Org./Br. *mf*

238

Cym.

Cymbal part with a double bar line and a half note rest.

S.

Soprano vocal line with a long note and *dim.* marking.

vealed!

A.

Alto vocal line with a long note and *dim.* marking.

vealed!

Love for

T.

Tenor vocal line with a long note and *dim.* marking.

vealed!

B.

Bass vocal line with a long note and *dim.* marking.

vealed!

Pno

Piano accompaniment with *dim.* and *mp* markings.

Org./
Br.

Organ/Bassoon part with *mp* and *legato* markings.

N ♩ = 56

242

A. *scrag - gly gras - ses stand - ing sas - sy by the road - side,*

T. *Love for an*

Pno *mp seamless*

Org./Br. *mp*



244

A. *for the*

T. *ill - be - haved old stray cra - ving my com - pa - ny,*

Pno *mp*

Org./Br.

246

S. *mf* *cresc.* *f*
for you in the night, es -

A.
goof - y, lan - ky youth all gang - ly in his grow - ing, -

Pno *cresc.*

Org./ Br.

249

S. *f* $\text{♩} = 96$
pec' - cial'ly when you yes, snore, I can feel a - rise in me, feel a - rise in me a

A. *f*
yes, snore, I can feel a - rise a

T. *f*
I can feel a - rise a

B. *f*
snore feel a - rise in me, feel a - rise in me a

Pno *mf*

Org./ Br. *mf* $\text{♩} = 96$
(Ped.)

O ♩ = 98
più mosso

W. Bl.

Musical staff for W. Bl. (Woodwind) showing rests for the first two measures and a melodic phrase starting in the third measure with a *mf* dynamic.

S.

Musical staff for Soprano (S.) with lyrics: "ten - der and dur - a - ble love? _____ May the". The melody is marked *mf*.

A.

Musical staff for Alto (A.) with lyrics: "ten - der love? _____ May the". The melody is marked *mf*.

T.

Musical staff for Tenor (T.) with lyrics: "ten - der love _____ for the dear im - me - di - ate May the". The melody is marked *mf*.

B.

Musical staff for Bass (B.) with lyrics: "ten - der love? _____ May the". The melody is marked *mf*.

Pno

Musical staff for Piano (Pno) showing accompaniment for the vocal parts, including arpeggiated chords and melodic lines.

O ♩ = 98
più mosso

Org./
Br.

Musical staff for Organ/Bassoon (Org./Br.) showing accompaniment with sustained chords and melodic fragments.

Cym. 

S. *cresc.* 
 day re - lease its store to all _____ the

A. *cresc.* 
 day re - lease its store to all _____ the

T. *cresc.* 
 day re - lease its store to all _____ the

B. *cresc.* 
 day re - lease its store to all _____ the

Pno 

Org./Br. *p* *cresc.* *cresc.* *mf* 

meno mosso ♩ = 80

Sop. solo (as in "The Lost Child")

31

268

S. world. I give thanks for this sud - den bles - sing,

A. world. We give thanks

T. world. We give thanks

B. world. We give thanks

Pno

Org./Br.

meno mosso ♩ = 80

pp

273

S. this feist-y love

A. in this time of trou - ble, come ap - pa - rent,

T. in this time of trou - ble, this feist-y love,

B. in this time, this feist-y love

Pno

Org./Br.

Tutti mf

mp

mp

mp

pp

mp

(Do not use pedal.)

S. char - ging up and down, this well - spring, this well - spring of
cresc.

A. char - ging up and down, this well - spring, well - spring of
cresc.

T. the sin - ews and the blood - this well - spring, well - spring of
cresc.

B. the sin - ews and the blood - this well - spring, well - spring of
cresc.

Org./Br.



W. Bl. *rit.* ♩ = 98

S. true life, life and soul.
cresc. *f* *ff*

A. life, life, life and soul.
cresc. *f* *ff*

T. life, life and soul.
cresc. *f* *ff*

B. life, life and soul.
cresc. *f* *ff*

Pno *f* *ff* *3* *3*

Org./Br. *mf rit.* ♩ = 98 *f*

W. Bl.

rit. $\text{♩} = 98$ allargando *ff*

Cym.

ff

S.

A.

T.

B.

A tempo

Pno

deliberate $\text{♩} = 98$ allargando

Org./ Br.

rit. $\text{♩} = 98$ allargando (Ped.)