

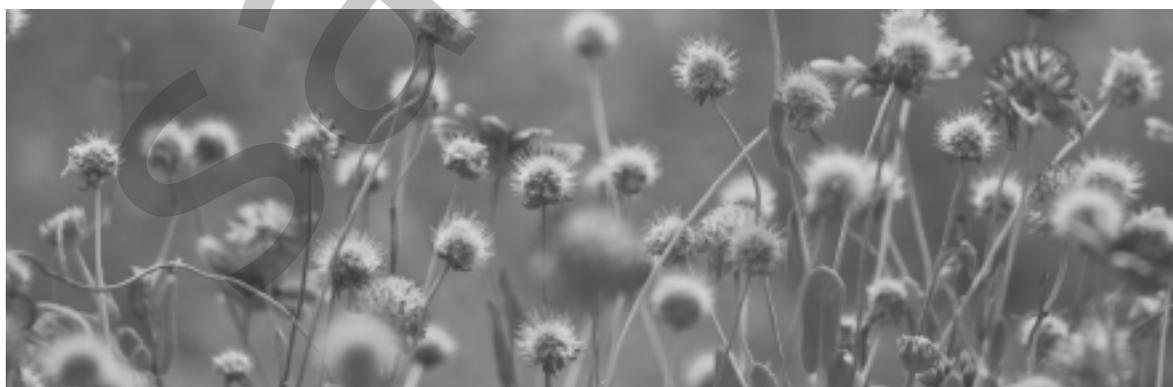
STACY GARROP

GOD'S WORLD

FROM *TERRA NOSTRA*



for S.A.T.B. Chorus and Piano



PRESSER



TERRA NOSTRA was commissioned by the San Francisco Choral Society and the Piedmont East Bay Children's Choir. These groups premiered the piece under the baton of Maestro Robert Geary in November 2015.

SYNOPSIS

TERRA NOSTRA focuses on the relationship between our planet and mankind, how this relationship has shifted over time, and how we can re-establish a harmonious balance. This concept is presented over the course of three parts.

PART I: CREATION OF THE WORLD explores various creation myths from different cultures, culminating in a joyous celebration of the beauty of our planet.

PART II: THE RISE OF HUMANITY examines the achievements of mankind, particularly since the dawn of our Industrial Age, and how these achievements have impacted the planet.

PART III: SEARCHING FOR BALANCE questions how we can create more awareness for our planet's plight, re-establish a deeper connection to it, and find a balance for living within our planet's resources.

Orchestral score and parts are available on rental from the publisher.

Chamber version (Timpani, 1 Percussion, Harp, Piano 4 Hands) score and parts are available on rental from the publisher.

Complete piano-vocal scores (411-41147) and parts for Children's Chorus (412-41093) are available for sale.

PROGRAM NOTES BY THE COMPOSER

TERRA NOSTRA focuses on the relationship between our planet and mankind, how this relationship has shifted over time, and how we can re-establish a harmonious balance. The oratorio is divided into three parts:

PART I: CREATION OF THE WORLD celebrates the birth and beauty of our planet. The oratorio begins with creation myths from India, North America, and Egypt that are integrated into the opening lines of Genesis from the Old Testament. The music surges forth from these creation stories into "God's World" by Edna St. Vincent Millay, which describes the world in exuberant and vivid detail. Percy Bysshe Shelley's "On thine own child" praises Mother Earth for her role bringing forth all life, while Walt Whitman sings a love song to the planet in "Smile O voluptuous cool-breathed earth!" Part I ends with "A Blade of Grass" in which Whitman muses how our planet has been spinning in the heavens for a very long time.

PART II: THE RISE OF HUMANITY examines the achievements of mankind, particularly since the dawn of the Industrial Age. Lord Alfred Tennyson's "Locksley Hall" sets an auspicious tone that mankind is on the verge of great discoveries. This is followed in short order by Charles Mackay's "Railways 1846," William Ernest Henley's "A Song of Speed," and John Gillespie Magee, Jr.'s "High Flight," each of which celebrates a new milestone in technological achievement. In "Binsey Poplars," Gerard Manley Hopkins takes note of the effect that these advances are having on the planet, with trees being brought down and landscapes forever changed. Percy Bysshe Shelley's "A Dirge" concludes Part II with a warning that the planet is beginning to sound a grave alarm.

PART III: SEARCHING FOR BALANCE questions how we can create more awareness for our planet's plight, re-establish a deeper connection to it, and find a balance for living within our planet's resources. Three texts continue the earth's plea that ended the previous section: Lord Byron's "Darkness" speaks of a natural disaster (a volcano) that has blotted out the sun from humanity and the panic that ensues; contemporary poet Esther Iverem's "Earth Screaming" gives voice to the modern issues of our changing climate; and William Wordsworth's "The World Is Too Much With Us" warns us that we are almost out of time to change our course. Contemporary/agrarian poet Wendell Berry's "The Want of Peace" speaks to us at the climax of the oratorio, reminding us that we can find harmony with the planet if we choose to live more simply, and to recall that we ourselves came from the earth. Two Walt Whitman texts ("A Child said, What is the grass?" and "There was a child went forth every day") echo Berry's thoughts, reminding us that we are of the earth, as is everything that we see on our planet. The oratorio concludes with a reprise of Whitman's "A Blade of Grass" from Part I, this time interspersed with an additional Whitman text that sublimely states, "I bequeath myself to the dirt to grow from the grass I love..."

My hope in writing this oratorio is to invite audience members to consider how we interact with our planet, and what we can each personally do to keep the planet going for future generations. We are the only stewards Earth has; what can we each do to leave her in better shape than we found her?

Duration: c. 3'45"

God's World

from *Terra Nostra*
 for S.A.T.B. Chorus and Piano

EDNA ST. VINCENT MILLAY

STACY GARROP

Bursting with energy (♩ = 132)

Piano

f
And. freely

ff
f

9

S. *f*
 O world, I can-not hold thee

A. *f*
 O world, I can-not hold thee

T. *f*
 O world, I can-not hold thee

B. *f*
 O world, I can-not hold thee

ff
f
fast rolls

14

S. *ff* close e - nough! *f* O world, I can-not

A. *ff* close e - nough! *f* O world, I can-not

T. *ff* close e - nough! *f* O world, I can-not

B. *ff* close e - nough! *f* O world, I can-not

19

S. *ff* hold thee close e - nough! — *f* Thy

A. *ff* hold thee close e - nough! — *f* Thy

T. *ff* hold thee close e - nough! —

B. *ff* hold thee close e - nough! —

S. winds, thy wide grey skies! Thy mists,

A. winds, thy wide grey skies! Thy mists,

T. *f* Thy winds, Thy skies!

B. *f* Thy winds, Thy skies!

mf sempre

S. — that roll and rise! Thy woods,

A. — that roll and rise! Thy woods,

T. and rise! Thy

B. and rise! Thy

32

S. *mf*
this au - tumn day, that ache and sag And

A. *mf*
this au - tumn day, that ache and sag And

T. *mf*
woods, this day, that ache and sag And

B. *mf*
woods, this day, that ache and sag And

mp

8ba1

36

S. *f* *ff* *f*
all but cry with col-our! with col-our! That gaunt

A. *f* *ff* *f*
all but cry with col-our! with col-our! That gaunt

T. *f* *ff* *f*
all but cry with col-our! with col-our! That gaunt

B. *f* *ff* *f*
all but cry with col-our! with col-our! That gaunt

f *ff* *f*

TERRA NOSTRA: AN ORATORIO

for 4 Vocal Soloists, Large SATB Chorus, Children's Choir, and Orchestra
(also available for Chamber Ensemble)

Commissioned by the San Francisco Choral Society and the Piedmont East Bay Children's Choir, TERRA NOSTRA is a 70-minute oratorio on the relationship between our planet and humankind, how this relationship has shifted over time, and how we can re-establish a harmonious balance. PART I: CREATION OF THE WORLD explores various creation myths from different cultures, culminating in a joyous celebration of the beauty of our planet. PART II: THE RISE OF HUMANITY examines human achievements, particularly since the dawn of our Industrial Age, and how these achievements have impacted the planet. PART III: SEARCHING FOR BALANCE questions how to create more awareness for our planet's plight, re-establish a deeper connection to it, and find a balance for living within our planet's resources. In addition to the complete oratorio, stand-alone movements for mixed chorus, and for solo voice with piano, are also available separately.

MORE MUSIC FOR VOICES

BY STACY GARROP

JÁRBA, MARE JARBA for Mixed Chorus, a cappella

Chanticleer commissioned and toured with this exuberant work in 2014, and later included it on their 40th anniversary retrospective "Then and There, Here and Now" CD. Garrop's remarkably textured and energetic setting of this Hungarian folk song is scored for 12-part chorus, a cappella. Originally composed for Chanticleer's unique blend, the work is equally performable in this publication for SSSAAATTTBBB a cappella voices. This sparkling arrangement has also spawned versions for Saxophone Octet, and for general SATB Chorus a cappella, with more on the way.

MY DEAREST RUTH for High Voice and Piano

Powerfully poignant and equally tender, MY DEAREST RUTH is Garrop's musical setting of the final love letter from Martin Ginsburg to his wife, Supreme Court Justice Ruth Bader Ginsburg, only days before Martin's passing. Commissioned by the family to celebrate Justice Ginsburg's 80th birthday, the work later became a highlight of the Cedille CD "Notorious RBG in Song." MY DEAREST RUTH is a touching 6½-minute song, touching in sound, deeply dramatic in meaning.

IN ELEANOR'S WORDS for Voice and Large Chamber Ensemble (or Piano)

DIRGE WITHOUT MUSIC for High Voice and Piano



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