



*Carus*  
**Chormusik**  
*Mixed choir / Chœur mixte*

John Høybye

This Human Life!

Solo S, Coro (SSAATTBB)

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John Høybyes *This Human Life!* für Solostimme und gemischten Chor handelt von Gedanken über Leben und Tod, Sorgen und Spekulationen, wie sie uns alle beschäftigen. Beschrieben in ernsten, humorvollen, grotesken und vielversprechenden Worten von R. H. Stoddard, William Blake, Edward Broadbridge und Woody Allen. Die Musik ist „klassisch“ und doch zeitgemäß – und wie immer bei Høybye – gefärbt von einem Hauch Jazz.

Kompositionsauftrag des Schwäbischen Kunstsommers 2017  
Tanja Wawra gewidmet

John Høybyes *This Human Life!* for solo voice and mixed choir deals with thoughts about life and death, worries and speculations that occupy our minds. Described in serious, humorous, grotesque and promising words by R. H. Stoddard, William Blake, Edward Broadbridge and Woody Allen.

The music is “classical” yet contemporary – and as always with Høybye – coloured by a touch of jazz.

Commissioned by Schwäbischer Kunstsommer 2017  
Dedicated to Tanja Wawra

# 1. The Flight of the Arrow

Musik: John Høybye (\*1939)  
Text: Richard Henry Stoddard (1825–1903)

Rhythmically free – Rubato (♩ = 56–60)

Soprano I  
Soprano II  
Alto I  
Alto II  
Tenore I  
Tenore II  
Basso I  
Basso II



The life of man, *p*  
The life of man, *p*  
The life, the life, *p*  
The life, the *p*  
The life of man, the lif *p*  
of man, the life of man, *p*  
The life of man, the lif *p*  
Life, the life, the life, *p*  
life, the

6 Soprano solo *mp*  
*mf*



The life of man is an ar-row's fl'  
the life of man *mf*  
The  
The  
The  
N  
N  
N  
N  
N  
life N

life of man is an ar-row's flight, out of dark - ness in - to the light, and

*p* dm dm dm dm dm dm out of dark - ness in - to the light,

*p* Ah Ah Ah Ah Ah Ah

*p* dm dm dm dm dm dm dm dm dm dm dm dm

*p* dm dm dm dm dm dm dm dm dm dm dm

*p* dm dm dm dm dm dm dm dm dm dm dm

*p* dm dm dm dm dm dm dm dm dm dm dm

*p* dm dm dm dm dm dm dm dm dm dm dm

*p* dm dm dm dm dm dm dm dm dm dm dm

out of light in - to dark - ness a - sure, per - haps to pain. Ah

Oh Oh to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

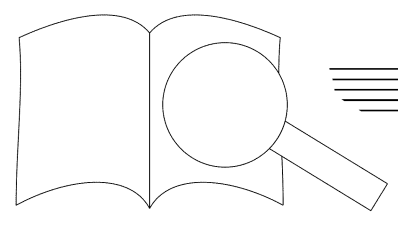
Oh per - haps to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

PROBENPARTIEMUR

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Musical score for measures 18-21. The score includes vocal lines with lyrics and piano accompaniment with chord markings.

Lyrics: Ah Ah Ah Ah Ah

Chord markings: dm

Dynamic markings: *p*

Performance instruction: *mf legato cantabile*

Lyrics: The life

Performance instruction: *mf legat*

Lyrics: Ah

Lyrics: Ah

Lyrics: Ah

Lyrics: lit man is an

Lyrics: life of man is an

Musical score for measures 22-25. The score includes vocal lines with lyrics and piano accompaniment with chord markings.

Chord markings: dm

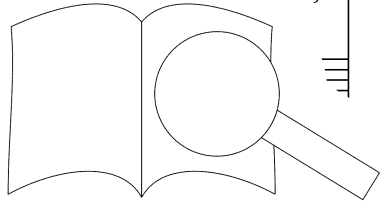
Lyrics: ar- row's flight, out of dark - ness in - to the light, and out of light in - to

Lyrics: out of dark - ness in - to the light,

Lyrics: flight, out of dark - ness in - to the light,

Lyrics: ar- row's flight, out of dark - ness in - to the light, and out of light in - to

Dynamic markings: *f*



dark - ness a - gain, per - haps to plea - sure, *sub. p* per - haps to pain. N

dark - ness a - gain, per - haps to plea - sure, *sub. p* per - haps to pain.

dark - ness, per - haps to plea - sure, *sub. p* per - haps to

dark - ness, per - haps to plea - sure, *sub. p* per in. N

*mf* There must be some - thing a - bove, *pp* Mm

*mf* There must be some - thing a - bove

*mf* There must be some - th

*mf* There must l *pp* Mm

*mf* some-thing a - bove\_ or be - low, \_

*mf* some-thing a - bove\_

*mf* some-thing a - bove\_

*mf* some-thing a - bove\_

some-thing a - bove\_ or be - low, \_



some-where un - seen a might-y bow, Oh

some-where un - seen a might-y bow, Oh Oh

some-where un - seen a might-y bow, Oh Oh

some-where un - seen a might-y bow, Oh Oh

Mm Oh Oh

Mm Oh

Mm Oh

Mm Oh

Mm Oh

ere un - seen a

some-where un - seen a

dm dm

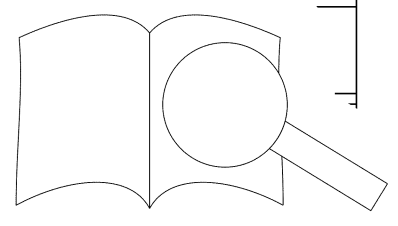
dm dm

dm dm

dm dm

dm dm

Oh dm



might - y bow, a - bove \_\_\_\_\_ or be - low, \_\_\_\_\_ a sleep - less

might - y bow, a - bove \_\_\_\_\_ or be - low, \_\_\_\_\_ a sleep - less

dm dm\_ dm dm\_ dm dm\_ dm dm\_

dm dm dm dm dm dm dm dm

dm dm\_ dm dm\_ dm dm\_

dm dm dm dm

dm dm\_ dm dm\_ dm dm\_

dm dm dm

dm dm\_ dm dm\_ dm dm\_

dm dm dm

eye that sees the \_\_\_\_\_ and fly, \_\_\_\_\_ a sleep - less

eye that sees \_\_\_\_\_ fly and fly, \_\_\_\_\_ a sleep - less

dm *tr.* dm\_ fly and fly, \_\_\_\_\_ a sleep - less

dm dm fly and fly, \_\_\_\_\_ a sleep - less

dm dm\_ fly and fly, \_\_\_\_\_ a sleep - less

dm dm fly and \_\_\_\_\_ less

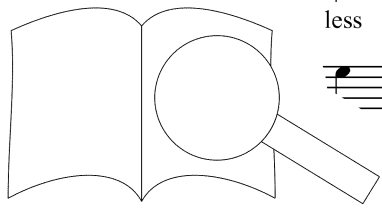
dm\_ dm dm\_

dm dm

dm dm\_ dm dm\_

dm dm

a sleep - less



PROBENPARTI FÜR

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Soprano solo

*mf*

Ah

eye that sees the ar - rows fly and fly, one who knows why we live and die..

eye that sees the ar-rows fly, ar-rows fly, and one who knows why we live and die..

eye, ar-rows fly, ar-rows fly, Oh

eye, ar-rows fly, ar-rows fly, Oh

eye, ar-rows fly, ar-rows fly, Oh

eye, ar-rows fly, ar-rows fly, Oh

eye, ar-rows fly, ar-rows fly, Oh

eye, ar-rows fly, ar-rows fly,

*p*

Ah

Ooh

*pl*

life of man is an ar-row's flight, out of dark-ness in-  
*dolce cantabile*

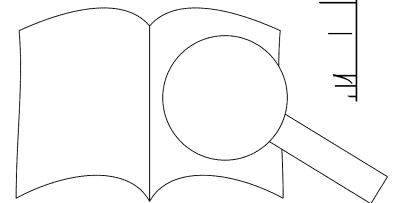
The life of man is an ar-row's flight, out of dark-ness in-

Mm

Mm

Mm

Mm



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and out of light in - to dark - ness a - gain, per - haps to plea - sure, per - *sub. p*  
 and out of light in - to dark - ness a - gain, per - haps to plea - sure, per - *sub. p*  
 to the light, and out of light in - to dark - ness a - gain, per - haps to plea - sure, per - *sub. p*  
 to the light, and out of light in - to dark - ness a - gain, per - haps to plea - sure, per - *sub. p*  
 out of light dark - ness a - gain, per - haps to  
 out of light dark - ness a - gain, pe  
 out of light dark - r  
 out of light dark  
 sure, per - *sub. p*  
 o plea - sure, per -

Soprano solo

haps to pain. Ah *mp*  
 haps to pain. Ah *mp*  
 haps to pain. *r*  
 haps tr  
 haps to pain. Ah *mp*  
 haps to pain. Ah *mp*  
 haps to pain. Ah *mp*  
 haps to pain. Ah

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## 2. What's best for you

Musik: John Høybye (\*1939)  
Text: Edward Broadbridge (\*1944)

**Agitato** ♩ = 144

*Solo (a little step forward)*

Soprano I, II  
What's best for you

Alto I, II  
*Solo (a little step forward)*  
for you

Tenore I, II  
*Solo (a little step forward)*  
for you

Basso I, II  
*Solo (a little step forward)*  
may i

5

for

for me

for me

me

Tutti *p*

Basso II: What's

9 Tenore I *p* Tutti What's

Tenore II *p* Tutti extremely rhythmical\* What's best for you may just not be, what's

B. *p* Tutti extremely rhythmical\* What's best for you may just not be, what's best

ely r. *ely r.* you may just not be, what's best for you may just not be, what's best

\* When I wrote this piece, I had in my mind Stravinsky's words about rhythm in music: "It must run like a sewing machine." (J.H.)

12 extremely rhythmical\*

best for you may just not be what's al - so best for me. Ba da da BA da da BA da Ba da da BA da da BA da

best for you may just not be what's al - so best for me. Ba da da BA da da BA da Ba da da BA da da BA da

best for you may just not be what's al - so best for me. Ba da da BA da da BA da Ba da da B^ \ da

best for you may just not be what's al - so best for me. Ba da da BA da da BA da

16

*mf* Tutti  
What's best for

*mf* Tutti  
What's best for

*mf* Tutti  
What's best for Ba

*pp*  
ba ba ba

*pp*  
Ba da da BA da da BA da ba ba ba

*pp*  
Ba da da BA da da BA da

Ba da da BA da da BA da



Ba da da Ba da da

Ba da da Ba da da

Ba da da Ba

da da

ba ba ba ba ba

ba ba ba ba

ba ba ba Ba da da BA da da P ba da

BA da da BA da ba Ba ba ba ba ba da

Ba da da

Ba

da da da

Ba da da Ba da da

ba ba

ba ba ba

ba ba ba

ba ba ba BA da da BA da da BA da

ba ba ba BA da da BA da da Ba

Ba da da

Ba da da

Ba da da

Ba da da

Ba da da BA da da BA da

Ba da da BA da da BA da un ga ga

Ba da da BA da da BA da un ga ga tji un ga tji

BA da da BA da da BA da un ga ga tji un ga tji ga

*p*

*p*

*p*

*p*

*p*

*p*

*p*

33 Soprano I, II

dN du dN du dN du dN du dN du dN du dN du dN

Alto I, II

un ga ga

tji un ga tji ga un

sa un ga ga tji un ga tji ga un

'n ga un ga tji ga un ga ga tji un ga tji ga un

un ga ga tji un ga tji ga un ga ga tji un ga tji ga un

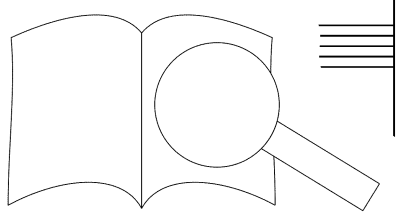
*f*

*f*

*f*

*f*

*f*



37

S du du du dN du dN du du dN du dN du dN du dN

A *p* du du dN du dN du dN du dN du dN du dN du dN du

T *mf* What's best for you may, *f* may not be what's

B *mf* What's best for you may, *f* may r 's

41

S du dN du dN du . du dN

A du du dN du dN du dN du dN du du

T al - so best for me: com - pa - ny

B al - so best for me: we keep good com - pa - ny

45

S du dN du dN d' du du

A du du dN du dN du dN du dN du dN du dN du dN du

T we will find what's best for 'we'.

B sure-ly we will find what's best for 'we'.



*pp*

du dN du dN du dN du dN du dN du dN du dN du dN di di di di di di di di doo doo doo doo doo doo doo doo

*pp*

di di di di di di di di doo doo doo doo doo doo doo doo

*mf*

un ga ga tji un ga tji ga un ga tji ga un

*mf*

un ga ga tji un ga tji ga un ga tji ga un

*p* *f*

Ba dn da da Ba dn da da Ba dn da da da What's best for v so best for me, what's

*p* *f*

Ba dn da da Ba dn da da Ba dn da da da Wt + te ce what's al - so best for me, what's

*p*

S I What's best for you may just not be me. BA da da Ba da da BA da BA da da Ba da da BA da

*p*

S II What's best for a - so best for me. BA da da Ba da da BA da BA da da Ba da da BA da

*p*

A I W' be what's al - so best for me. BA da da Ba da da BA da BA da da Ba da da BA da

*f*

A II .may just not be what's al - so best for me. BA da da Ba da da BA da BA da da Ba da da BA da

*f*

b. you may just not be what's al - so best for me. What's

*f*

t best for you may just not be what's al - so best for me.



61 *sub. p*

BA da da Ba da da BA da BA da da Ba da da BA da BA da da Ba da da BA da

BA da da Ba da da BA da BA da da Ba da da BA da BA da da Ba da da BA da

BA da da Ba da da BA da BA da da Ba da da BA da BA da da Ba da da BA da

BA da da Ba da da BA da BA da da Ba da da BA da BA da da Ba da da

best for you may just not be what's al - so best for me: but if we keep

best for you may just not be what's al - so best for me: but j' m we'll

64

BA da da Ba da da BA da BA da da da da It be - came HE

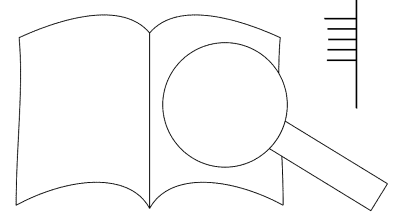
BA da da Ba da da P' da da It be - came HE

BA da da Ba da da BA da da

na BA da da Ba da da BA da da

nat' 'we' Ba da da Ba da da B.

nat' 'we' Ba da da Ba da da B.



when the u - ni - verse sang, God at the core of the big - gest

un ga ga tji un ga tji ga un un ga ga tji un ga tji ga un

un un ga ga tji un ga tji ga un un ga ga

S I bang.

S II bang.

A I bang. da da da da da da da da

A II bang. da da da da da da da da

T I un of the big - gest bang.

T II od at the core of the big - gest bang.

. tji ga God at the core of the big - gest bang.

B II God at the core of the big - gest bang.



Soprano I, II

*mf*

*f*

da da da da da We pro-cre-ate

Alto I, II

*mp*

*mf*

*f*

da da da da da da da da da da da da da da and an - i - mate,

ba da da ba da da

*mf*

*p*

da da ba dN da da ba dN da da da dN da da da ba dN da da da dN da

ba da da

*mf*

*p*

da da ba dN da da ba dN da da ba dN da da da da da

then cel - e-brate and ter-mi - nate.

then cel - e-brate and ter-

and an - i - mate,

ba da da

ba da da

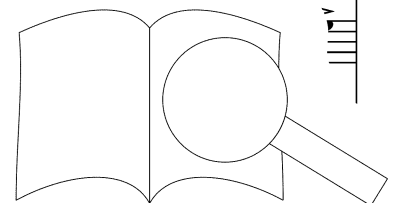
da da da dN da

da da ba dN da da ba dN da da da dN da

ba da da

da da ba dN da da ba dN da da da ba dN da

da da ba dN da da ba da da da da da da



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S I then cel-e-brate and ter-mi-nate. What's best for you may just not be what's al-so best for

S II then cel-e-brate and ter-mi-nate. What's best for you may just not be what's al-so best for

A I then cel-e-brate and ter-mi-nate. What's best for you may just not be what's al-so best for

A II then cel-e-brate and ter-mi-nate. What's best for you may just not be what's al-so best for

T I ba da da ooh

T II da da ba dN da da ba dN da da da dN da ooh

B I ba da da ooh

B II da da ba dN da da ba dN da da ba dN da ooh

*rit.*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

me: AH

me: AH

me: AH

me: AH

me: AH

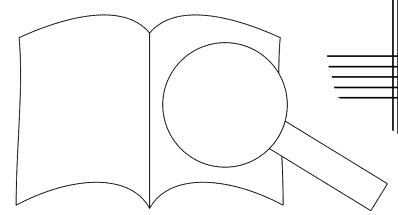
me: AH

good com-pa-ny we'll find

we keep good com-pa-ny we'll find what's best for

but if we keep good com-pa-ny we'll find what's best for

but if we keep good com-pa-ny we'll find what's best for



# 3. Know your mind

Musik: John Høybye (\*1939)  
 Text: Edward Broadbridge (\*1944)  
 und William Blake (1757–1827)

♩ = 126  
 Swing ♩ = ♩<sup>3</sup>

Soprano I, II  
 Know your mind be - fore you speak, - and - know your-self, so

Alto I, II  
 Know your mind be - fore you speak, - and - know your-self, so

Tenore I, II  
 Know your mind be - fore you speak, - and - know your-self, so

Basso I, II  
 Walking bass ad lib. 3  
 dm dm dm du gi da dm du dn da da - dm dm

4 Soprano solo *freely, scat-song ad lib.*  
 ba du dn dap dap dap dap ba - r dn

said the Greek. - dap da du - i -

said the Greek. - dap da du dap

said the Greek. - dap dap

du dn da da da dn. dm dm dm dm dm

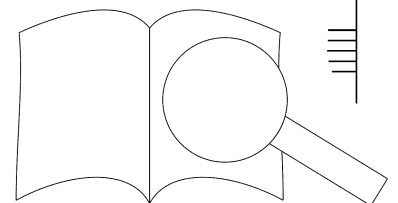
7  
 dap dap dap ba du dn du dn da dai - di dn di de li

da dap dap Love the wise - phi -

dap dap Love the

du - i - dap dap Love

du dn da dm dm da da da da dm a. au da



da dn du dai\_      dap dap    dap    dap    dap di dai\_

los - o - phy, and\_ prac-tise true\_ phi - lan-thro-py,    prac-tise true phi - lan-thro-py.\_

los - o - phy, and\_ prac-tise true\_ phi - lan-thro-py,    prac-tise true phi - lan-thro-py.\_

los - o - phy, and\_ prac-tise true\_ phi - lan-thro-py,    prac-tise true phi - lan-thro-py.\_

dm du dn da da\_    dm dm    dm phi - lan-thro-py,    prac-tise true r

If on-ly we could pur-chase peace, \_      ooh \_\_\_\_\_      if on-ly it would

dum    dum    dum    dum ooh\_      dum    would

dum    dum    dum      d mine it,      dum    would

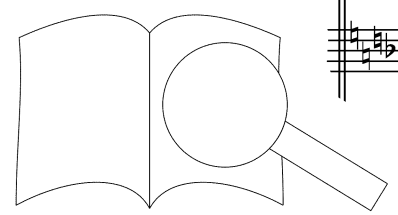
dum    dum    dur      on-ly we could mine it,      dum    dum

grow      no no no no no no no no    no, we have to sign it.

BUT no no no no no no no no    no, we have to sign it.

trees, BUT no no no no no no no no

dum    dum BUT no no no no no no no no    no, we have to sign it.



Know your mind be - fore you speak, and know your-self, so said the Greek. da da da da *mf*

Know your mind be - fore you speak, and know your-self, so said the Greek. da da da da *mf*

Know your mind be - fore you speak, and know your-self, so said the Greek. da da da da *mf*  
as before

dum dum dum du gi da dm du dn da da dm dm dm dm du dn da da da da *mf*

dap dap dai Ev'-ry night and ev'-ry morn. mi. morn.

dap dap dai Ev'-ry night and ev' - ry are born.

dap dap dai Ev'-ry night .ne to mis - e - ry are born.

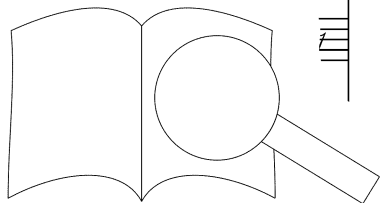
dap dap dai Ev'-ry .morn some to mis - e - ry are born.

*p* dap dap *mf* dap dap dap dap sweet de-light, la la la la la

*p* — — — — — *mf* dap dap dap dap sweet de-light, la la la la la

E' and ev' - ry night some are born to sweet de-light.

Ev'-ry morn and ev' - ry night some are born to sweet de-light, bang ang g



42

la la la la la la la la wa some are born to end-less,

la la la la la la la la wa some are born to end-less,

wa dap da da wa some are born to end-less,

wa dap da da wa some are born to er

47

Soprano I  
born to end-less night, la la la la la la la la born

Soprano II  
born to end-less night, la la la la la la la la .ght.

end - less night, la la la la la la la la less night.

end - less night.

end - less night.

la la la

53

*mf*

*mf*

*mf*

or hate-ful strife? Wel-come to this hu-man life

Lov-ing care or hate-ful strife? Wel-come to this hu-man life!



S I Lov - ing care or hate - ful

S II Lov - ing care or hate - ful

A I Lov - ing care or hate - ful

A II Lov - ing care or hate - ful

T I *mf* *p*

T II *mf* *p*

B I *mf* *p*

B II *mf* *p*

strife? Wel - life!

strife? hu - man life!

strife? to this hu - man life!

strife? - come to this hu - man life!

Wel - come is man life!

- man life!

o this hu - man life!

Wel - come to this hu - man life!

♩ = 126  
Swing

69

S Know your mind be - fore you speak, and know your - self, so

A Know your mind be - fore you speak, and know your - self, so

T Know your mind be - fore you speak, and know your - self, so

B dm dm dm du gi da dm du dn da da dm dm dr

72 Soprano solo *freely, scat-song ad lib.*

ba du dn dap dap dap dap ba dn

said the Greek, dap da du - i

said the Greek, dap da

said the Greek, dap dap

du dn da da da dm dm dm dm dm

75

dap dap ba du dn du dn da dai di dn di de li

dap dap Love the wise phi -

du dn da dm dm da da da da dm

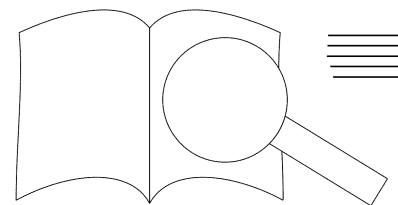
dap da du - i Love

dap dap Love

dap da du - i Love

dap dap Love

dm dm da da da da dm



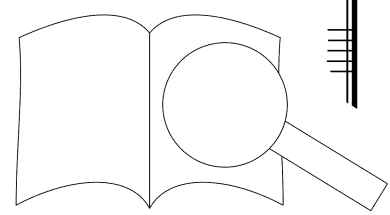
da dn du dai — dap dap dap dap dap di dai —  
 los - o - phy, — and — prac - tise true — phi - lan - thro - py. —  
 los - o - phy, — and — prac - tise true — phi - lan - thro - py. —  
 los - o - phy, — and — prac - tise true — phi - lan - thro - py. —  
 dm du dn da da — dm dm dm dm du dn

81 *Half time and fingersnaps 2 & 4*

Know your mind be - fore you speak, — and — so  
 Know your mind be - fore you speak, — our - self, so  
 Know your mind be - fore know your - self, so  
 dm dm dm du gi dr da — dm dm dm dm

84

said the .p dap dap dap dap dap du dai wa —  
 dn dap dap dap dap dap dap dap du dai  
 .k. ba du dn dap dap dap dap dap dap du dai  
 du dn da da ba du dn dap dap dap dap dap dap du dai



# 4. Eternity

John Høybye (\*1939)  
 Melodie (Ubi caritas): gregorianisch  
 Text: St. Gallen, 8. Jh. (Ubi caritas), Liturgie (Agnus Dei)  
 sowie Zitate von Woody Allen (\*1935)

Rhythmically free

*p dolce cantabile*

Soprano I  
E - ter-ni ...

*p dolce cantabile*

Soprano II  
E - ter-ni - ty

*p dolce cantabile*

Alto I  
-ter - ni ... -ter - ni ...

*p dolce cantabile*

Alto II  
-ter - ni - ty -ter

*p dolce cantabile*

Tenore I  
E - ter- e - ter- e - ter-

*p dolce cantabile*

Tenore II  
E - ter- e - ter- e - ter-

*p*

Basso I  
Mm Mm m. mm

*p*

Basso II  
Mm Mm Mm

2 ♩ = ca. 88

*mf legato*

S solo  
*freely*  
E - ter - ni - ty must be bor - ing,

S  
mor, De-us i - bi est.

A  
ri - tas, De-us i - bi est.

*ale*

ca - ri - tas et a - mor, De-us i - bi est.

*legato cantabile*

T  
Ca - ri - tas, De-us i - bi est.



5 ♩ = ca. 88

*freely*

es - pe - cial - ly to - wards the end -

Con-gre-ga - vit\_ nos in u - num\_ Chri-sti a - mor.

in u - num Chri-sti a - mor.

Con-gre-ga - vit\_ nos in u - num\_ Chri-sti a - mor.

in u - num Chri-sti a - mor.

8 ♩ = ca. 88

*freely*

ing. E - ter -

Ex-sul-te - mus, et in i - pso\_ ju-cun-de - mur.

Ex - sul - te - mus, ju-cun-de - mur.

Ex-sul-te - mus, et in i - pso\_ ju-cun-d

Ex - sul - te - mus ju-cur

11 ♩ = ca. 88

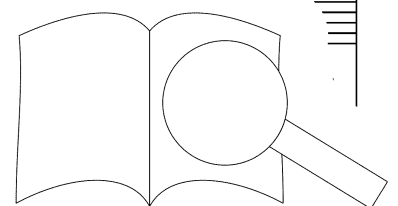
ing.

U - bi ... or, De - us i - bi est.

et a - mor, De - us i - bi est.

U - bi ca - ri - tas et a - mor, De - us i - bi est.

U - bi ca - ri - tas et a - mor, De - us i - bi est.



14

S I E - ter - ni - ty must be bor - ing, es - pe - cial - ly to - wards \_\_\_\_\_

S II E - ter - ni - ty must be bor - ing, es - pe - cial - ly to - wards the en ... \_\_\_\_\_

AI E - ter - ni - ty must be bor - ing, es - pe - cial - ly to - wards the \_\_\_\_\_

A II E - ter - ni - ty must be bor - ing, es - pe - cial - ly to - war \_\_\_\_\_ i -

T ter - ni - ty must be bor - ing, es - pe - cial - ly to - wards, \_\_\_\_\_

B ter - ni - ty must be bor - ing, es - pe - cial - ly to - wards the er \_\_\_\_\_

17 (♩ = ca. 88)

must be bor - ing, es -

must be bor - ing, es -

must be bor - ing, es -

must be bor - ing, es -

al - ly to - wards the end - ing. Ah \_\_\_\_\_

es - pe - cial - ly to - wards the end - ing. Ah \_\_\_\_\_



20 *rit.*

pe - cial - ly to - wards the end - - - - - ing.

pe - cial - ly to - wards the end - - - - - ing.

pe - cial - ly the end - - - - - ing.

pe - cial - ly the end - - - - - ing.

23

*Solo (a male voice), speaking loudly and solemnly:*  
It's not that I'm afraid to die – I just don't want to be there when it happens.

24 **Extremely rhythmical** ♩ = 88

***p* without voice**

d k d k d k d k d k d k d k d k d k d k

***p*** dak dak dak dak dak

dak dak dak dak

Sopranos: Use a tuning fork to get the pitch.

26

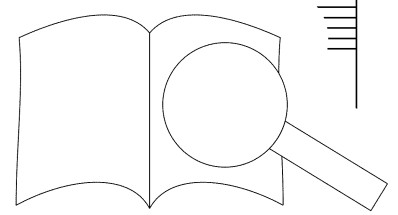
*Solo (a female vo.)*  
Life is divid-  
*sole.*

***p* (singing)**  
da da da dN da dN dap

d k d k d k d k d k d k d k d k d k d k d k d k

dak dak dak dak

dak dak dak d



di du dN dap dap dap      da da da dN da\_\_ dN dap      di du dN dap dap dap

dak      da da da dN da\_\_ dN dap      di du dN dap dap dap

*pp*      *ppp*  
 dak    dak dak      dak    dak dak      dak    dak dak

*pp*      *ppp*  
 dak    dak dak      dak    dak dak      dak    dak dak

da da da dN da\_\_ dN dap      di du dN dap dap\_      da dN da\_

da da da dN da\_\_ dN dap      di du dN d\_      da da da dN da\_

*mf*      *f*  
 da da da dN da\_\_ dN dap      di      da da da dN da\_

\_ dN dap      *p*      da da da dN da\_\_ dN dap

du dN dap dap\_ dap      *p*      da da da dN da\_\_ dN dap

di      di du dN dap dap\_ dap      *p*

da dN dap    di du dN dap dap\_ dap    di du dN dap



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S I  
di du dN dap dap\_ dap

S II  
di du dN dap dap\_ dap *f* da da da dN da\_\_ dN dap di du dN

di du dN dap dap\_ dap *f* da da da dN da\_\_ dN dap di du dN

di du dN dap dap\_ dap *f* da da da dN da\_\_ dN dap di du dN

di du dN dap dap\_ dap *f* da da da dN da\_\_ dN dap di du dN

di du dN dap dap\_ dap di du dN dap *f* da dN dap

*mf* Life's full of mis - - - - - one mess,

dap dap\_ dap *p* da da da dN da\_\_ dN dap ap dap\_ dap

dap dap\_ dap *p* da da da dN da\_\_ du dN dap dap\_ dap

dap dap\_ dap *p* da da da dN di du dN dap dap\_ dap

dap dap\_ dap di du dN dap da dN dap di du dN dap dap\_ dap

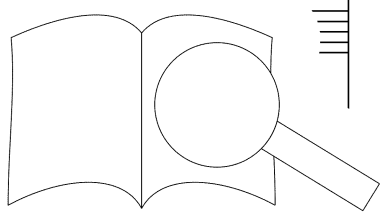
and suf-fer - ing, and\_ it's all, and\_ it's

dN dap di du dN dap dap\_ dap

dN da\_\_ dN dap di du dN dap dap\_ dap

da da da dN da\_\_ dN dap di du dN dap

di du dN dap da dN dap di du dN dap



all o-ver much too soon.

*pp* vocal percussion\*

da da da dN da\_ dN dap di du dN dap dap\_ dap da da da dN da

*pp* vocal percussion\*

da da da dN da\_ dN dap di du dN dap dap\_ dap da da da dN da

*pp* vocal percussion\*

da da da dN da\_ dN dap di du dN dap dap\_ dap da

*pp* vocal percussion\*

dap da dN dap di du dN dap dap\_ dap V dar

*Solo (a male voice) speaking loudly, simple-minded:*  
I recently turned sixty. Practically a third of my li<sup>f</sup>

ull of mis - - - -

— dN dap dap U-bi ca-ri - tas\_ et a -

— dN dε , dap dap\_ dap U-bi ca-ri - tas\_ et a -

di du dN dap dap\_ dap U -

da dN dap di du dN dap dap\_ dap di du dN dap

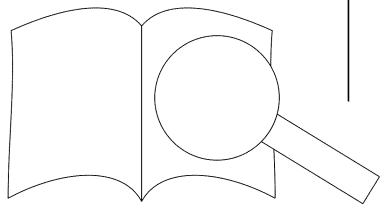


\* vocal percussion: distinct, rhythmic, overarticulated consonants and hardly any vowels

- er - y, lone - li - ness, and suf - fer - ing, and it's  
 - mor, De - us i - bi est. U - bi ca - ri - tas et a - - mor, De - us  
 - mor, De - us i - bi est. U - bi ca - ri - tas et a - - mor, De - us  
 - mor, De - us i - bi est. U - bi ca - ri - tas et a - - mor, De - us  
 - mor, De - us i - bi est. U - bi ca - ri - tas et a - -

all, and it's all o - ver much too soon. du  
*pp* vocal percussion\* da da da dN da dN di dap dap dap  
*pp* vocal percussion\* da da da dN di du dN dap dap dap  
*pp* vocal percuss. di du dN dap dap dap  
 i - bi est, u - bi ca - ri - tas. da dN dap di du dN dap dap dap

S I, II  
 di du dN dap dap\_ dap  
 dN dap di du dN dap dap\_ dap  
 da dN da dN dap di du dN dap  
 ing loudly and solemnly:  
 a liv\_ undred if you give up all the things that make you want to live to be a hum  
 du dN dap da dN dap di du dN c



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*p singing*

*f*

da da da dN da\_\_ dN dap di du dN dap dap\_ dap U-bi ca-ri - tas

da da da dN da\_\_ dN dap di du dN dap dap\_ dap U-bi ca-ri - tas

da da da dN da\_\_ dN dap di du dN dap dap\_ dap U-bi ca-ri - tas

dap da dN dap di du dN dap dap\_ dap di du dN dap

65

\_\_ et a - - mor, De - us i - bi\_\_ est. \_\_ bis\_\_

\_\_ et a - - mor, De - us i - bi\_\_ est. . na

\_\_ et a - - mor, De - us i - '  *Dolce cantabile* Do - na

*f* et a - mor, De - u. *p dolce cantabile* Do - na

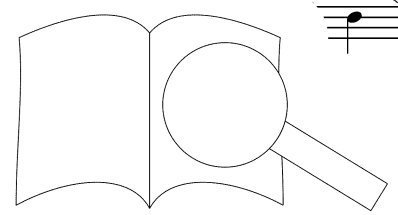
68

*pp* -bis\_\_ pa - cem, do - na, do-na no-bis pa -

do - na no-bis\_\_ pa - cem, do - na, do-na no-bis pa -

bis, do - na no-bis\_\_ pa - cem, do -

no - bis, do - na no-bis\_\_ pa - cem, do -



cem. A - gnus De-i, qui tol - lis pec-

cem. A - gnus De-i, qui tol - lis pec-

cem. A - gnus De-i, qui tol - lis

bis pa - - - cem. A - gnus De-i, qui tol -

ca - ta mun-di: mi-se - re - - re, mi-se-re-re, mi

ca - ta mun-di: mi-se - re - - re, -re-re no - bis,

mi-se-re-re, mi- - bis, -

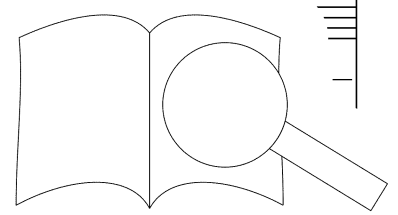
-re-re, mi-se-re-re no - bis,

bis. *p* - cem. *pp* Ah ah ah ah

*p* na no - bis pa - cem. *mf* The life of man is an ar-row's flight,

-re-re. *p* Do - na no - bis pa - cem. Mm

mi se - re - re. *p* Do - na no - bis pa - cem. Mm



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S I *mp*  
 ah ah ah and out of light in - to dark - ness a - gain, per -

S II  
 ah ah ah and out of light in - to dark - ness a - gain, per -

out of dark - ness in - to the light, and out of light in - to dark - ness a - gain, per -

out of light, dark - ness a - gain, per -

out of light, -

S solo  
 - men. -

S I  
 haps to plea - sure, per-haps to pain. A - - - - - men.

S II  
 haps to plea - sure, per-haps to pain. - - - - - men.

A I  
 haps to plea - sure, per-haps to pain. - - - - - men.

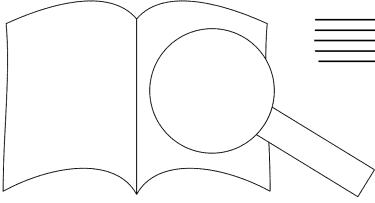
A II  
 haps to plea - sure, per-haps to pain. - - - - - men.

T I  
 pain. A - - - - - men.

T II  
 e, per-haps to pain. A - - - - - men.

B II  
 o plea - sure, per-haps to pain. A - - - - - men.

haps to plea - sure, per-haps to pain. A - - - - - men.



# Text

## 1. The Flight of the Arrow

The life of man is an arrow's flight,  
out of darkness into light,  
and out of light into darkness again;  
perhaps to pleasure, perhaps to pain!

There must be something, above, or below;  
somewhere unseen a mighty bow,  
a hand that tires not, a sleepless eye  
that sees the arrows fly, and fly;  
one who knows why we live – and die.

Richard Henry Stoddard (1825–1903)

## 2. What's best for you

What's best for you may just not be  
what's also best for me:  
but if we keep good company  
we'll find what's best for 'we'.

It became He when the Universe sang –  
God at the core of the Biggest Bang.

We procreate and animate,  
then celebrate and terminate.

Edward Broadbridge (\*1944)  
© Carus-Verlag, Stuttgart

## 3. Know your mind

Know your mind before you speak,  
and *know yourself*, so said the Greek.  
Love the wise philosophy,  
and practise true philanthropy.

If only we could purchase peace  
if only we could mine it,  
if only it would grow on trees  
but no, we have to sign it.

Loving care or harsh  
Welcome to this

Broadbridge (\*1944)  
Carus-Verlag, Stuttgart

Even  
some  
some are  
every night  
sweet delight,  
to endless night.

William Blake (1757–1827)

## 4. Eternity

Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus, et in ipso jucundemur.

*(Where there are charity and love, there is God.  
The love of Christ has brought us together.  
Let us rejoice and be joyful in Him.)*

St. Gallen, 8. Jh.

Eternity must be boring – especially towards +'

It's not that I'm afraid to die – I just d'  
there when it happens.

Life is divided into the horrible

Life is full of misery, lone!  
and it's all over much +

I recently turned  
y life is over.

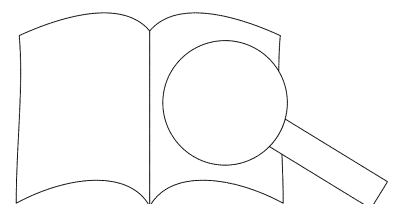
You can liv  
that mal'  
up all the things  
hundred.

Woody Allen (\*1935)  
© beim Autor

is peccata mundi:

ui tollis peccata mundi:  
pacem.

Liturgie



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– Vier geistliche Gesänge (G) / SSAATTBB  
Buren: Gloria (L) / SATB ◉  
– Herr, strafe mich nicht (G) / SSATB  
Busto: Ave maris stella (L) / SATB  
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Hansson: Lighten mine eyes / SSAATTBB  
– Salve Regina / SSAATTBB  
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– Singet dem Herrn ein neues Lied (G) / SSAATTBB  
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– Tenebrae factae sunt / SSATBB  
– Ubi caritas / SATB  
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– Ave Maria (L) / SAATTBB ◉  
– Cantate Domino (L) / SAATBB ◉ TTTBBB ◉  
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– O salutaris hostia (L) / SAATTBB ◉  
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– Es sollen wohl / SATB ◉  
– Missa brevis / SSAATTBB ◉  
– Psalm 86 / SSAATTBB ◉ (G/E) / SSAATTBB  
Schande: Ave Maria / SATB ◉  
– Kiris / SATB ◉  
– ... / SATB ◉  
– ... / SATB ◉  
– ... / SATB ◉  
– ... / SATB ◉  
– ... / SATB ◉  
– ... / SATB ◉  
– ... / SATB ◉

◉ = available on Carus CD

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