

# 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 set in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a Soprano line and a Piano accompaniment. The piano part includes dynamic markings such as *p con pedale*, *mp*, *mf*, and *f*, along with performance instructions like *dim.* and *mf*. 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."

Soprano: 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.

Piano: *p con pedale*, *mp*, *mf*, *f*, *dim.*

**B**22 ♩ = 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*

**C**34 ♩ = 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. *strong...* *allargando*

Pno *dim. mf*

**E** **II. The Charge**

64 ♩ = 96 (use medium pitched wood block)

W. Bl.

Cym.

Pno *mp* *dim.*

Org./Br. **E** (Select brass-like registrations) ♩ = 96 *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*  
♩ = 98 più mosso

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. beck - on - ing  
good

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

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

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

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

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

Cym.

S.

A.   
With free-dom to  
dis - a - gree,

T.   
free - dom to

B.   
dis - a - gree,

Org./Br.

*cresc. mf* *mp* *mf* *mf* *mp*

99

W. Bl.

Cym.

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

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

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

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

Org./Br.

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

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

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

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

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*

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

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

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

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

Pno *p* *dim.*

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



**K**

199

$\text{♩} = 80$

*somewhat agitato*  
*mp*

How

S. *mp* How

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 (Soprano, Alto, Tenor) and bass clef (Bass). The piano accompaniment is in G minor (one flat) and 4/4 time. The piano part consists of chords and arpeggiated figures. The organ/brass part provides harmonic support with block chords. Percussion includes a wood block (W. Bl.) and cymbals (Cym.). The cymbals play a rhythmic pattern starting in the fourth measure, marked *mp*. The vocal parts and piano accompaniment both feature a *cresc.* (crescendo) marking in the final measure of the system.

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*

(Ped.)

3

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.

A.

T.

B.

Pno

**M** A tempo

Org./Br.

230

Cym. [Cymbal notation]

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

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

T. *mf* ri-

B. [Bass line]

Pno *mf* [Piano accompaniment with triplets]

Org./Br. *mp* [Organ/Bassoon accompaniment with l.f. and r.h. markings]

Cym.

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

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

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

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

Pno *f*

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.

S.

ten - der and dur - a - ble love? May the

A.

ten - der love? May the

T.

ten - der love for the dear im - me - di - ate May the

B.

ten - der love? May the

Pno

**O** ♩ = 98  
più mosso

Org./  
Br.

W. Bl.

Cym.

S. *no breath cresc.*  
source of this love some - day, some - *p*

A. *cresc.*  
source of this love some - day, some - *p*

T. *cresc.*  
source of this love some - day, some - *p*

B. *cresc.*  
source of this love some - day, some - *p*

Pno.

Org./Br. *mp*

The musical score is for a SATB choir and includes parts for Woodwind (W. Bl.), Cymbal (Cym.), Piano (Pno.), and Organ/Brass (Org./Br.). The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The lyrics are: "source of this love some - day, some -". The Soprano part has a dynamic marking of *p* and the instruction "no breath cresc.". The Alto, Tenor, and Bass parts all have a dynamic marking of *cresc.* and a final dynamic marking of *p*. The Piano part has a dynamic marking of *p*. The Organ/Brass part has a dynamic marking of *mp*.

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")

268

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

A. world. *p* We give thanks

T. world. *p* We give thanks

B. world. *p* We give thanks

Pno *mp*

Org./Br. *pp* meno mosso ♩ = 80



273

S. *Tutti mf* this feist-y love

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

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

B. *mp* in this time, *mf* this feist-y love

Pno

Org./Br. *p* *mp*

(Do not use pedal.)

S. char - ging up and down, this well - spring, this well - spring of  
 A. char - ging up and down, this well - spring, well - spring of  
 T. the sin - ews and the blood - this well - spring, well - spring of  
 B. the sin - ews and the blood - this well - spring, well - spring of

Org./Br.



W. Bl. rit. ♩ = 98

S. true life, life and soul.  
 A. life, life, life and soul.  
 T. life, life and soul.  
 B. life, life and soul.

Pno

Org./Br.



W. Bl. rit.  $\text{♩} = 98$  allargando *ff*

Cym. *ff*

S.

A.

T.

B.

Pno A tempo  $\text{♩} = 98$  *deliberate* allargando

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