

Ode to Galileo

Secular cantata

for Soprano, Mezzo-Soprano, Four Baritones
and SSATBB choir

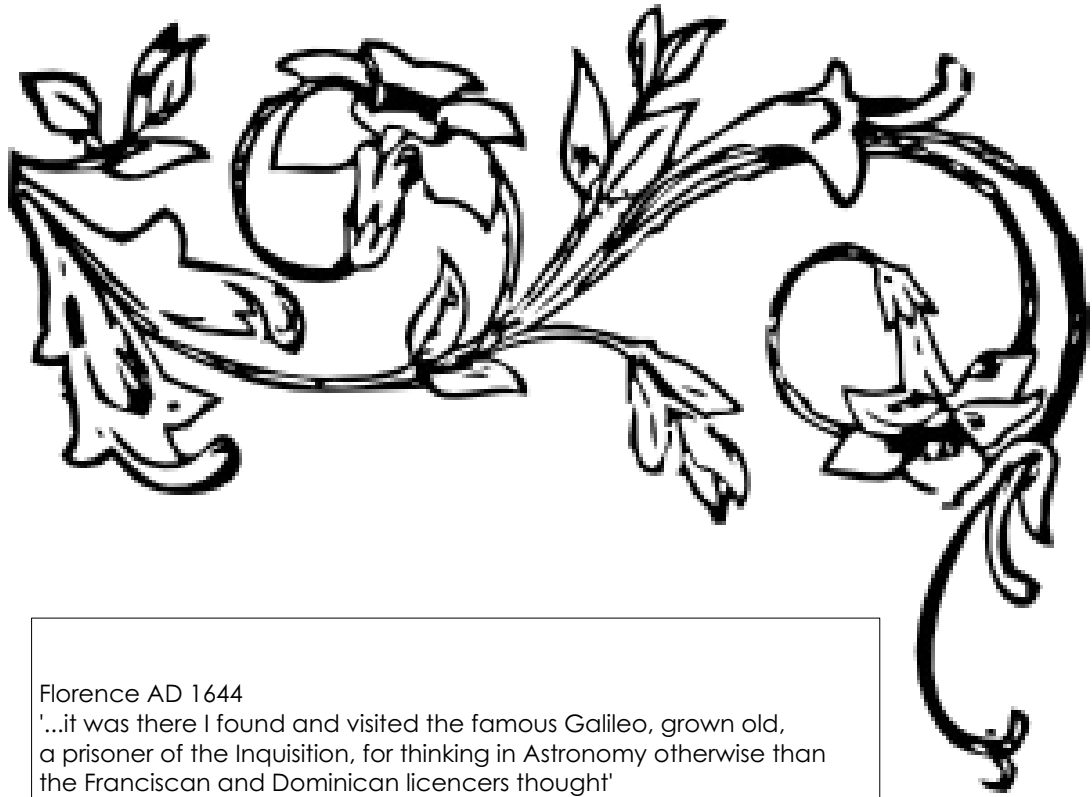
words and music by

Joe St. Johanser



Robosoft Music

VOCAL SCORE



Florence AD 1644

'...it was there I found and visited the famous Galileo, grown old,
a prisoner of the Inquisition, for thinking in Astronomy otherwise than
the Franciscan and Dominican licencers thought'

John Milton - Areopagitica.

Oratorio for 6 principals, SSATBB chorus and Piano

Rachel Timkins (The Public Professor) - Mezzo-Soprano

Galileo Galilei (Prince of Physics) - Baritone

S. Maria Celeste (Galileo's Daughter, A Poor Claire Nun) - Soprano

Friar Tommaso Caccini (Dominican Preacher) - Baritone

Most Illustrious Lord Cardinal Bellarmine - Baritone

Magnificent Carlo Sinceri (Inquisitor General) - Baritone

The Public Chorus (Tutored and Untutored) - SSATBB

Galileo's discoveries - the telescope and the moons of Jupiter -
his trial before the Inquisition - this new oratorio is a lyrical
exploration of scientific and religious certainties and
doubts in the face of the awesome
and wonderful mystery of Creation.

ODE TO GALILEO

PART 1

3

words and music by
Joe St.Johanser

If forces are small soloists should
sing with chorus - dropping out a page
or so before their entry in character.

Allegro ♩ = 120

S. MARIA CELESTE

RACHEL TIMKINS
THE PUBLIC PROFESSOR

GALILEO GALILEI

FR. T. CACCINI

LORD CARDINAL
BELLARMINE

THE MAGNIFICENT
C. SINCERI

SOPRANOS I

SOPRANOS II

ALTOS

TENORS

BASSES I

BASSES II

PIANO

RACH.T. 4 A *mf*

When at Ven - ice words _____ and mus - ic _____

RACH.T. 8 *p*

— were sweet - ly joined, in six-teen ten, And O - pe-ra's

RACH.T. 14 *f* *mp*

long song— was be - gun. To a Prince of Phy - sics the

RACH.T. 20 *f* *mp* 5

no - blest of men lo - gi-cally oc - curred a new thought re-

RACH.T.

garding the sun

S. I

giocoso mp words and mus - ic

S. II

giocoso mp words and mus - ic

A.

giocoso mp

T.

giocoso mp words and mus - ic

B. I

giocoso mp words and mus - ic

B. II

giocoso mp words and mus - ic

S. I *mf*
 — were sweet - ly joined, in six-teen ten, words and

S. II *mf*
 — were sweet - ly joined, in six-teen ten, words and

A. *mf*
 were sweet - ly joined, in six-teen ten, words__ and

T. *mf*
 — were sweet - ly joined, in six-teen ten, words__ and

B. I *mf*
 — were sweet - ly joined, in six-teen ten, words__ and

B. II *mf*
 — were sweet - ly joined, in six-teen ten, words__ and

The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a series of chords and melodic fragments, while the bass staff provides a harmonic foundation with a steady bass line and occasional melodic accents. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The dynamic marking *mf* (mezzo-forte) is indicated throughout the piece.

36

C *mp*

S. I
mus - ic were sweet - ly joined, in six - teen ten, And

S. II
mus - ic were sweet - ly joined, in six - teen ten, And

A.
mus - ic were sweet - ly joined, in six - teen ten,

T.
mus - ic were sweet - ly joined, in six - teen ten,

B. I
mus - ic were sweet - ly joined, in six - teen ten,

B. II
mus - ic were sweet - ly joined, in six - teen ten,

42

f

S. I
O - per - a's long song

S. II
O - per - a's long song long

A.
mp And O - pe - ra's long song

S. I *p* *mp* *f*
long song song was be-

S. II *mp* *f*
song long song was be-

A. *mp* *f*
long song long song long song was be-

T. *mp* *f*
long song

B. I *mp* *f*
long song

B. II *mp* *f*
long song

Moderato ♩ = 100

D

GAL. *mf*
The ex-is-tence of Ju - pi-ter of Ju - pi-ter (in

S. I
gun.

S. II
gun.

A.
gun.

Moderato ♩ = 100
f *p*

61 GAL. *mf* truth Phi-lo-soph-i-cally speak-ing) is the case; Up there in the dark night sky — A

67 GAL. small, bright, red point in the black-ness of space; (If you can be-lieve it) Up there what you see with your

72 GAL. *f* eye. Up there what you see with your eye. — **Più mosso** ♩ = 110 **E**

mf **Più mosso** ♩ = 110

78 T. *mf* Up there Up there in the dark night sky —

B. I *mf* Up there — Up there in the dark night sky — A

B. II *mf* Up there Up there in the dark night sky

S. I *mf*

S. II *mf* in the

A. *mf* A small, bright, red point in the black - ness of

T. small, bright, red point in the

B. I small, bright, red point in the black - ness of space; (If you can be - lieve it) Up

B. II in the dark night sky

S. I *f* black - ness of space Up there what you see with your

S. II *f* space what you see with your

A. *f* black - ness of space what you see with your

T. *f* (If you can be - lieve it) Up there what you see with your

B. I *f* there what you see with your eye. Up there in the dark night sky what you see with your

B. II *f* Up there in the dark night sky what you see with your

S. I
eye.

S. II
eye.

A.
eye.

T.
eye.

B. I
eye.

B. II
eye.

Allegro ♩ = 120

mp

8va

F

RACH.T.
96

mf

With a

RACH.T.
99

tel - e - scope he fash - ioned

8va

102 *p*

RACH.T. so le - gend tells from spec-ta-cle lens And a

107 *f* *mp*

RACH.T. sawn - off or - gan pipe, Ga - li - le - o ob -

113 *f* *mp* 5

RACH.T. - served the dance of four moons Round Ju - pi

117 *rit.* *f* Moderato ♩ = 100

RACH.T. - ter And thought dropped weigh-ty and ripe

rit. Moderato ♩ = 100

121 **G**

RACH.T.

GAL. *mp*

Now the Sun's fresh newplace one may onemay (in fact ex-pe-ri-ment re-

mp

126

GAL.

veals it), char-ac-ter-ise By the pla-nets that roll round it's girth From the

131

GAL.

sights in the skies I a sci-en-tist sur-mise Earth goes round the Sun And not the Sun round the

f

mf

136

GAL.

Earth And not the sun round the Earth

rit. **H** *Moderato* ♩ = 100

rit. *mp* *Moderato* ♩ = 100

B. I

mf Ga-li-le - o ob-served

mf

Ped. \wedge Ped. \wedge sim.

L'istesso tempo waltz ♩ = 100

S. I

mf Ga-li-le - o The dance of four moons; Round Ju - pi-

S. II

mf Ga-li-le - o The dance of four moons; Round Ju - pi-

A.

mf Ga-li-le - o The dance of four moons; Round Ju - pi-

T.

mf Ga-li-le - o The dance of four moons; Round Ju - pi-

B. I

The dance of four moons; Round Ju - pi-

B. II

mf Ga-li-le - o The dance of four moons; Round Ju - pi-

L'istesso tempo waltz ♩ = 100

Ped. \wedge Ped. \wedge \sharp Ped. \wedge

152

S. I

-ter From the sights in the skies From the sights in the

S. II

-ter From the sights in the skies From the sights in the

A.

-ter From the sights in the skies From the sights in the

T.

-ter From the sights in the skies From the sights in the

B. I

-ter From the sights in the skies From the sights in the

B. II

-ter From the sights in the skies From the sights in the

sim.

157

S. I
skies Earth goes round_ the Sun_ And not the *f*

S. II
skies Earth goes round_ the Sun_ And not the *f*

A.
skies Earth goes round_ the Sun_ And not the *f*

T.
skies Earth goes round_ the Sun_ And not the *f*

B. I
skies Earth goes round_ the Sun_ And not the *f*

B. II
skies Earth goes round_ the Sun_ And not the *f*

The musical score consists of six vocal staves and a piano accompaniment. The vocal parts are labeled S. I, S. II, A., T., B. I, and B. II. Each vocal part has a treble clef (except for B. I and B. II which have bass clefs). The piano part is at the bottom, with a grand staff (treble and bass clefs). The lyrics are: 'skies Earth goes round_ the Sun_ And not the'. The piano part has a dynamic marking of 'f' at the end of the phrase.

S. I

Sun And not the Sun a-round the earth

S. II

Sun And not the Sun a-round the earth

A.

Sun And not the Sun a-round the earth

T.

Sun And not the Sun a-round the earth

B. I

Sun And not the Sun a-round the earth

B. II

Sun And not the Sun a-round the earth

8^{va}

PART 2

Andante ♩ = 80

RACH.T.

Gal - li - le - o de-term-ined to pub - lish his news.

Andante ♩ = 80

8^{va} p pp

Piu mosso ♩ = 110

RACH.T.

He was on good terms with the new Pope He felt safe from the

Piu mosso ♩ = 110

185

S. MAR.

The hap - pi - ness I de - rived_

RACH.T.

from the In - qui - si - tion

Adagio ♩ = 70

194

S. MAR.

from your let - ters was in - ef - fa - ble... in ef - fa - ble... I send sev - eral little fish shaped pie - ces of_

201

S. MAR.

mar - zi - pan mar - zi - pan I think they will do you no harm_ I thank you

209

S. MAR.

for the me - lons I send_ you lov - ing greet - ings

Moderato ♩ = 90

218

RACH.T.

Moderato ♩ = 90 With ex - cite - ment Ga - li - le - o pub - lished 'The Star - ry

RACH.T.
225

Mes - sen - ger his_ book

p

L'istesso tempo ♩ = 90

GAL.
231

'Worlds_ a-round_ worlds are swing - ing

Ga-li-le-o

Ga - li - le - o

Ga - li - le - o

Ga - li - le - o

Ga-li-le-o

Ga-li-le-o

GAL.  are swing - ing

S. I  The In-qui-si-tion's spies Ga-li - le - o

S. II  The In-qui-si-tion's spies

A.  must look clos - ely at it



S. I  All Eu - rope wasing -

S. II  wasing -

A.  wasing -

T.  as all Eur - ope with the thought with the thought wasing -

B. I  as all Eur - ope with the thought with the thought wasing -

B. II  All Eu - rope All Eu - rope wasing -



244

S. I

 - ing - All Eur-ope with the thought was ring -

S. II

 - ing - All Eur-ope with the thought _____ was

A.

 - ing - All Eur-ope with the thought was ring -

T.

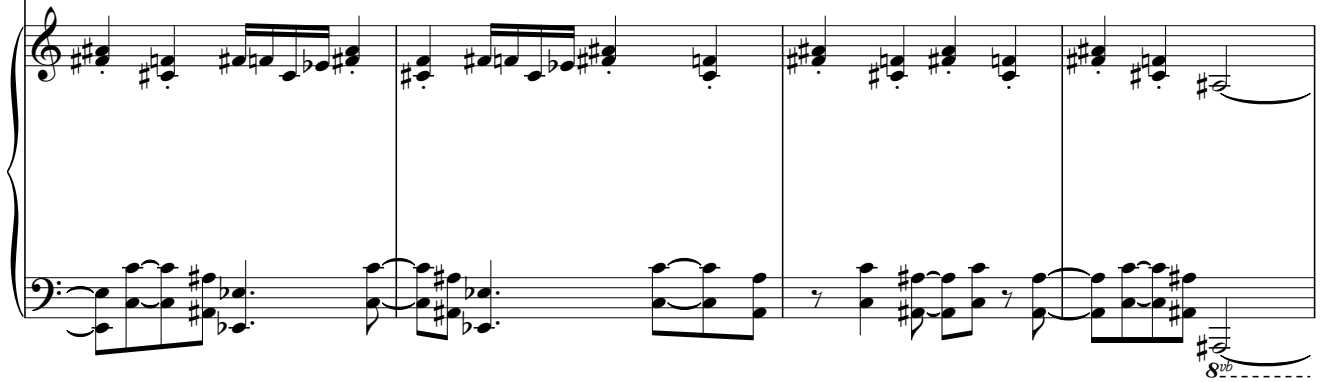
 - ing - All Eur-ope with the thought was ring -

B. I

 - ing - All Eur-ope with the thought _____ was

B. II

 - ing - All Eur-ope with the thought was ring -



Piano accompaniment consisting of two staves (treble and bass clef) with complex chordal and melodic patterns. The right hand features arpeggiated chords and moving lines, while the left hand provides harmonic support with chords and moving bass lines. The piece concludes with a final chord marked with an 8va (octave) sign.

248

GAL. 

But e-ver realy with a de-nun-ci-a-tion from the

S. I 

- ing

S. II 

ring - ing

A. 

- ing

T. 

- ing

B. I 


ring - ing

B. II 

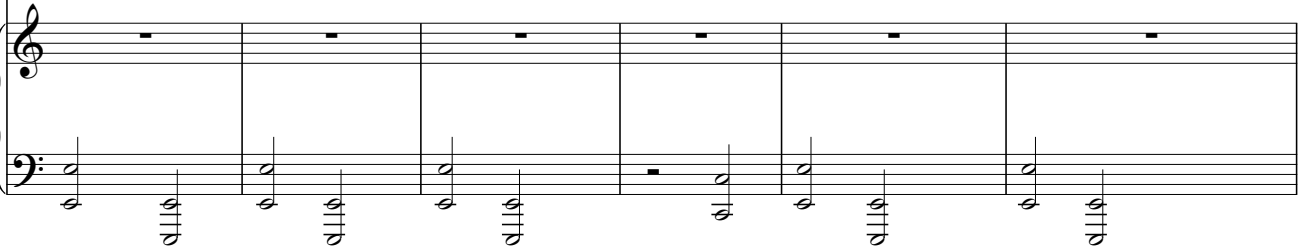
- ing



254

GAL. 

pul-pit were en - vi-ous ve - no-mous worms rea - dy to take ven-geance on their en-e



PART 3

Moderato ♩ = 100

L

260 GAL. *f*

mies

CACC. *mf*

Moderato ♩ = 100 Ga-li-le-o_____ speaks de-tes - ta-ble he-re -

mf *p*

Poco Andante ♩ = 90

267 CACC. *p*

-sy with his talk of the Sun and the Moon and his Math-e-ma-tics

Poco Andante ♩ = 90

pp

273 CACC. *p*

For Josh-ua_ spoke to the Lord and he said in_ the sight of Is_ ra-el

p *f*

Red. Red.

Moderato ♩ = 100

278 CACC. *f*

of Is - ra-el Sun stand still

Moderato ♩ = 100

pp

sim.

282

CACC.

at Gi - be-on and Moon in the val-ley of Ai - ja - lon

286

CACC.

and the Sun stood still and the Moon stopped

290

CACC.

Un - til the nat - ion took ven - geance on their e - ne - mies

295

M

L'Istesso Tempo ♩ = 100

BELL.

I or - der

301

BELL.

you Gal i-le-o you Gal i-le-o to ab-an - don the op-in - ion that the Earth

326

SINC. *re-ti-cal de-prav - i - ty in all of Chris-ten-dom* *where-as a book has ap*

Andante ♩ = 80

330

SINC. *peared here late ly* *where-as with the print-ing of this book the false o-pi-nion of the*

333

SINC. *Earth's mo-tion wabe-ing di-sem - i-na-ted* *where as we did not think you had said_ the*

338

SINC. *whole truth the whole truth* *we_ deemed it nec - ces - sa - ry*

accel. *we_ deemed it nec - ces - sa - ry*

p

Presto ♩ = 160

344 -

SINC. *to pro-ceed a - gainst_ you* *by rig-ou-rous_ ex - am - in-a -*

Presto ♩ = 160

Moderato ♩ = 100

350 rit. . . .

SINC. tion. by rig-ou- rous ex - am - in - a - tion.

rit. . . .

p

Moderato agitato ♩ = 100

358

GAL. Si - mi - lar he - re - sy

Moderato agitato ♩ = 100

N

363

GAL. slipped in - to Bru - no's brain not long be-fore

367

GAL. and made him shout out in rap - ture Shriek - ing

371

GAL. tongue pinned by i - ron claw_ by i - ron claw_

GAL.

blood-less-ly burned at the stake af-ter eight years of tor-ture

PART 4

Poco Allegro Alla Marcia ♩ = 110

A.

The stage was

388

S. I

S. II

A.

T.

B. I

B. II

thus set memes do bat-tle a fa-mous tri-al

thus set memes do bat-tle a fa-mous tri-al

thus set for memes do bat-tle a fa-mous tri-al

thus set memes do bat-tle a fa-mous tri-al

thus set memes do bat-tle a fa-mous tri-al

thus set memes do bat-tle a fa-mous tri-al

S. I *mp* au-tho-ri - ty ver-sus rea -son *mp* three hun-dred years in de-ni - al

S. II *mp* au-tho-ri - ty ver-sus rea -son *mp* three hun-dred years in de-ni - al

A. *mp* three hun-dred years in de-ni - al

T. *mp* three hun-dred years in de-ni - al

B. I *mp* three hun-dred years in de-ni - al

B. II *mp* three hun-dred years in de-ni - al

mp

398

mf

S. I un-til er -ror was ad-mit - ted and sci-ence no more was trea -son no more was

S. II un-til er -ror was ad-mit - ted and sci-ence no more was trea -son no more was

A. un-til er -ror was ad-mit - ted and sci-ence no more was trea -son

T. un-til er -ror was ad-mit - ted and sci-ence no more was trea -son

B. I un-til er -ror was ad-mit - ted and sci-ence no more was trea -son

B. II un-til er -ror was ad-mit - ted and sci-ence no more was trea -son

mf

403

S. I trea -son

S. II trea -son

B. I er -ror was ad -mit -ted

B. II er -ror was ad -mit -ted

Andante $\text{♩} = 70$

31

409

RACH.T. *mf*

P

Andante $\text{♩} = 70$ Great wrink-led rasp -ber-ry Stiff soft and

pp *mp*

417

RACH.T. hea - vy Two grey -pink preg-nant pounds of vein -streaked

mf *mp*

425

RACH.T. weight in-side Tar-dis like wild land_ scapes marching The worlds with - in form our

mf *mp*

432

RACH.T. men -tal es-tate our_ men -tal es-tate

S. I. *mp* Green_ hills

p LH *mf* RH *p* *mf*

mf

S. I
rol - ling and mea - dows rol - ling migh - ty

mf

S. II
Green hills rol - ling - mea - dows rol - ling migh - ty

mf

A.
Green hills rol - ling - mea - dows rol - ling

S. I
riv - ers flow - ing

S. II
riv - ers flow - ing

mf

A.
migh - ty_ riv - ers flow - ing flow - ing e - lec - tri - cally and neu - ron - al - ly

mf

T.
migh - ty_ riv - ers flow - ing flow - ing

mf

B. I
migh - ty_ riv - ers flow - ing flow - ing

mf

B. II
migh - ty_ riv - ers flow - ing flow - ing

RACH.T.

Be -

S. I

def - ined

sun-soaked bea-ches

de - cline

S. II

def - ined

sun-soaked bea-ches

de - cline

A.

def - ined

de - cline

T.

def - ined

capes_

de - cline

B. I

def - ined Pro - mon-to-ries

de - cline

B. II

def - ined

de - cline

RACH.T.

neath light-blue wa - ters vast andspark - ling vast andspark - ling

S. I

mf
Be - neath light - bluewa - ters vast and spark - ling

S. II

mf
Be - neath light - bluewa - ters vast and spark - ling

A.

mf
Be -

T.

mf
Be -

B. I

mf
Be -

B. II

mf
Be - neath light - bluewa - ters vast and spark - ling

472

RACH.T.

vast and spark - ling spark - ling

S. I

spark - ling spark - ling In full pe -

S. II

spark - ling spark - ling In

A.

neath light-blue wa - ters vast and spark - ling In

T.

neath light-blue wa - ters vast and spark - ling In

B. I

neath light-blue wa - ters vast and spark - ling In full pe -

B. II

vast and spark - ling In full pe -

f

RACH.T.

f

In full pe - la - gic

S. I

-la - gic splen - dour

S. II

full pe - la - gic splen - dour

A.

full pe - la - gic splen - dour

T.

full pe - la - gic splen - dour

B. I

-la - gic splen - dour

B. II

-la - gic splen - dour

RACH.T.

splen - dour The o - ceans_ of the mind_

S. I

The

S. II

The

A.

The

T.

The

B. I

The

B. II

The

493

S. I

o - ceans_ of the mind_

S. II

o - ceans_ of the mind_

A.

o - ceans_ of the mind_

T.

o - ceans_ of the mind_

B. I

o - ceans_ of the mind_

B. II

o - ceans_ of the mind_

8^{va}

PART 5

38

Adagio $\text{♩} = 50$

S. MAR. *mp* **Q** *mf*

For the past se-ve-ral days the wea - ther hav - ing

mp *mf* *p* *mp*

S. MAR. *mp* *mf* *p* *mp*

turned un-us-ual-ly cold for this time of year the plague has re-cov-ered its strength

S. MAR. *mp* *mf* *p* *mp*

since Lent the pi-geons have been brood- ing the first pair to hatch were de

S. MAR. *pp* *mf*

-voured one night by some a - ni - mal and the pi - geon who had been set - ting them was

S. MAR. *pp* *mf*

found draped o-ver a raf-ter half ea - ten half

531 *mp* 39

S. MAR. ea - ten and com-plete - ly e - vi -

mf *p*

537 *f* **Adagio** $\text{♩} = 30$ **R**

S. MAR. - cer-a - ted

CACC. *f*

BELL. *f*

SINC. *f*

We by the grace of God

We by the grace of God

We by the grace of God

Adagio $\text{♩} = 30$

f *mf* *f*

gliss. *gliss.*

544 **Andante** $\text{♩} = 60$ *accel.*

CACC. We by the grace of God We by the grace of God In - qui - si - tors

BELL. We by the grace of God We by the grace of God In - qui - si - tors

SINC. We by the grace of God We by the grace of God In - qui - si - tors

Andante $\text{♩} = 60$ *accel.*

mf *f*

gliss.

550

CACC.  Gen - e - ral a - gainst he - re - ti - cal de - prav - i - ty in all of Christ - en - dom Say, pro

BELL.  Gen - e - ral a - gainst he - re - ti - cal de - prav - i - ty in all of Christ - en - dom Say, pro

SINC.  Gen - e - ral a - gainst he - re - ti - cal de - prav - i - ty in all of Christ - en - dom Say, pro



557

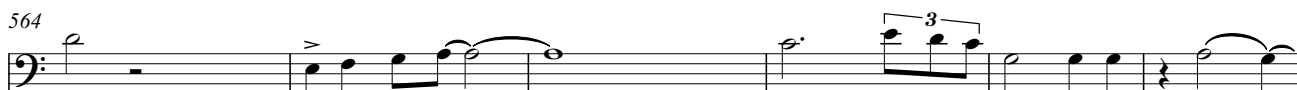
CACC.  nounce and de - clare that you Ga - li - le - o be - cause of the things con - fessed by you have ren - dered your

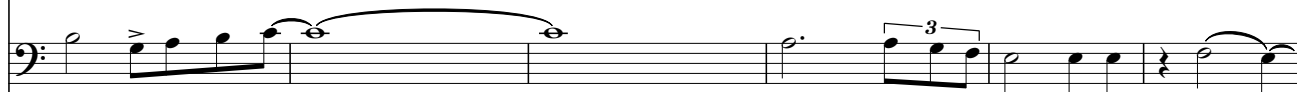
BELL.  nounce and de - clare that you Ga - li - le - o be - cause of the things con - fessed by you have ren - dered your


SINC.  nounce and de - clare that you Ga - li - le - o be - cause of the things con - fessed by you have ren - dered your

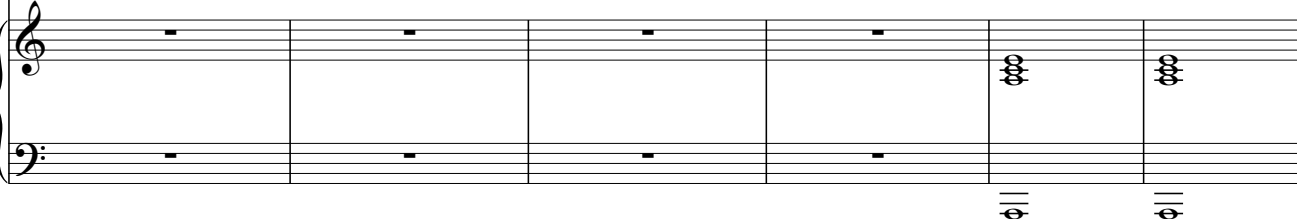


564

CACC.  -self ve - he - ment - ly_ sus - pec - ted of he - re - sy he -

BELL.  -self ve - he - ment - ly_ sus - pec - ted of he - re - sy he -

SINC.  -self ve - he - ment - ly_ sus - pec - ted of he - re - sy he -



CACC. - re - sy name - ly of hav - ing held and be - lieved a doc -

BELL. - re - sy held and be - lieved

SINC. - re - sy held and be - lieved

CACC. trine which is con - tra - ry to the Di - vine and Ho - ly Scrip - ture: that the Earth moves

BELL. that the Earth moves

SINC. that the Earth moves

CACC. by pub - lic e - dict

BELL. by pub - lic e - dict

SINC. we or - der that the book be pro - hi - bi - ted by pub - lic e - dict by pub - lic e - dict

586

CACC. we con-demn you to for-mal im-pri-son-ment in this Ho-ly

BELL. we con-demn you to for-mal im-pri-son-ment in this Ho-ly

SINC. we con-demn you to for-mal im-pri-son-ment in this Ho-ly

Red. *gliss.* *D* *gliss.* *gliss.*

Adagio ♩ = 60

593

CACC. Of-fice at our plea-sure S

BELL. Of-fice at our plea-sure

SINC. Of-fice at our plea-sure Adagio ♩ = 60

p *mp* *8vb*

Andante con moto ♩ = 100

599 accel.

S. I *mf* They had

S. II *mf* They had

A. *mf* They had

T. *f* They had

B. I *mf* They had

B. II *mf* They had

accel.

Andante con moto ♩ = 100

f *f*

603

RACH.T.

mf

They had him on his knees, an old man of se - ven-ty__

S. I

mf

him Him on his knees__

S. II

mf

him Him on his knees__

A.

mf

him Him on his knees__

T.

him on his knees__

B. I

mp

him on his knees__ They

B. II

mp

him on his knees__ They

mp

him on his knees__

RACH.T.

S. I *mf*
 They had him on his knees, An old man of se - ven-ty

S. II *mf*
 They had him on his knees, An old man of se - ven-ty

A. *mf* *mf*
 They had him on his knees, An old man of se - ven-ty They

T. *mp* *mp*
 An old man of se - ven-ty They had him on his knees An

B. I *p*
 had him on his knees, An old man of se - ven-ty

B. II *p*
 had him on his knees An old man of se - ven-ty

Piano accompaniment: The piano part consists of a right-hand melody with chords and a left-hand accompaniment of eighth and sixteenth notes.

RACH.T.

Guar -

S. I

On his knees

S. II

An old man of se - ven-ty On his knees

A.

had him on his knees An old man of se - ven-ty On his knees

T.

old man old man old man On his knees

B. I

Old man on his knees

B. II

Old man on his knees

RACH.T.

dians! Guar - dians Guar - dians Guar - dians!

S. I

mf
Guar - dians! Guar - dians! Guar - dians! Guar -

S. II

mf
Guar - dians! Guar - dians! Guar - dians! Guar -

A.

mf
Guar - dians! Guar - dians! Guar - dians!

T.

—

B. I

—

B. II

—

RACH.T.

f *mf*
 of our group mind our mind Big broth - ers Think - ing for

S. I *f* *p*
 - dians! of our group mind our group mind Big bro - thers think - ing for us.

S. II *f*
 - dians! of our group mind our group mind

A. *f* *p*
 Guar - di - ans of our group mind our group mind Big broth - ers think - ing for us.

T. *f*
 Of our group mind our group mind

B. I *f*
 Of our group mind our group mind

B. II *f* *p*
 Of our group mind our group mind Big broth - ers think - ing for us

RACH.T.

us. *f* Think - ing. think - ing think - ing *p* Cir-cum-spectser -vile su per-sti tion *mp*

S. I

Think - ing. *f* think - ing *p*

S. II

Think - ing. *f* think - ing think - ing *p*

A.

Think - ing. *f* think - ing *p*

T.

Think - ing think - ing think - ing *f* *p*

B. I

Think - ing think - ing *f* *p*

B. II

Think - ing think - ing *f* *p*

RACH.T.

Ce-re -bral su-per-string sym-me - try Grand u -ni-ver-sal The - o - ry Or Or

U

663 *f* **Lento** ♩ = 40

RACH.T. *f* gut thought... You choose

S. I *f* You choose You choose

S. II *f* You choose You choose

A. *f* You choose You choose

T. *f* You choose You choose

B. I *f* You choose You choose

B. II *f* You choose You choose

Lento ♩ = 40 **Allegro** ♩ = 80

f *mf*

671

mf

S. I

Musical staff for Soprano I (S. I) in treble clef, starting with a whole rest followed by a melodic line of eighth notes.

A meme knows no rea - son, no rhyme and no sense, in pur - suit of new land it will

mf

S. II

Musical staff for Soprano II (S. II) in treble clef, starting with a whole rest followed by a melodic line of eighth notes.

A meme knows no rea - son, no rhyme and no sense, in pur - suit of new land it will

mf

A.

Musical staff for Alto (A.) in treble clef, starting with a whole rest followed by a melodic line of eighth notes.

A meme knows no rea - son, no rhyme and no sense, in pur - suit of new land it will

mf

T.

Musical staff for Tenor (T.) in treble clef with an 8va marking, starting with a whole rest followed by a melodic line of eighth notes.

A meme knows no rea - son, no rhyme and no sense, in pur - suit of new land it will

mf

B. I

Musical staff for Bass I (B. I) in bass clef, starting with a whole rest followed by a melodic line of eighth notes.

A meme knows no rea - son, no rhyme and no sense, in pur - suit of new land it will

mf

B. II

Musical staff for Bass II (B. II) in bass clef, starting with a whole rest followed by a melodic line of eighth notes.

A meme knows no rea - son, no rhyme and no sense, in pur - suit of new land it will

Piano accompaniment consisting of a treble clef staff with a melodic line of eighth notes and a bass clef staff with a chordal accompaniment.

S. I
jump ev-ery fence slap don't say ain't

S. II
jump ev-ery fence slap don't say ain't

A.
jump ev-ery fence slap don't say ain't

T.
jump ev-ery fence slap don't say ain't rap rap,

B. I
jump ev-ery fence slap don't say ain't rap rap,

B. II
jump ev-ery fence slap don't say ain't rap rap,

S. I
and se-ven times se-ven clap clap clap

S. II
and se-ven times se-ven clap clap clap

A.
and se-ven times se-ven clap clap clap

T.
ru - lers and knuck - les clap clap clap, well done dear girl you have

B. I
ru - lers and knuck - les clap clap clap, well done dear girl you have

B. II
ru - lers and knuck - les clap clap clap well done dear girl you have

S. I now you may e-du cate do un-to oth-ers in -stil and pon-ti-fi -cate in -stil and

S. II now you may e-du cate do un-to oth-ers in -stil and pon-ti-fi -cate in -stil and

A. now you may e-du cate do un-to oth-ers in -stil and pon-ti-fi -cate in -stil and

T. got your cer-ti-fi cate in -stil and

B. I got your cer-ti-fi cate in -stil and

B. II got your cer-ti-fi cate in -stil and

689

Andante $\text{♩} = 60$ *f*

V

GAL.

I Ga-li-le-o

S. I

pon-ti-fi-cate

S. II

pon-ti-fi-cate

A.

pon-ti-fi-cate

T.

pon-ti-fi-cate

B. I

pon-ti-fi-cate

B. II

pon-ti-fi-cate

Andante $\text{♩} = 60$

f *mf*

695

GAL.

se-ven-ty years of age kneel-ing be-fore you Most E-mi-

701

GAL.

nent and Most Re-ver-end Car-din-als In-qui-si-tors Ge-neral a-gainst he-re-ti-cal de

GAL.

pra-vi-ty swear swear swear that I have al - ways be - lieved I be

GAL.

lieve now and with God's help I will be - lieve in the fu - ture all all all

GAL.

all that the Church prea - ches and tea - ches

Andante ♩ = 80

S. MAR.

no rit. G.P. Word

W

Andante ♩ = 80

S. MAR.

of your tor - ment reached me Sire so in - tense - ly did it pierce my soul with

S. MAR.

p *mf*

pain to hear the judge-ment my dea-rest Lord Fa - ther now is the time

S. MAR.

poco accel. **Più mosso** ♩ = 110

to a-vail your self of that pru - dence which the Lord God has gran ted you bear-ing these blows with that

poco accel. **Più mosso** ♩ = 110

S. MAR.

strength of spi - rit which your re - li - gion your pro - fes - sion and your age re - quire you must not make too

S. MAR.

sliss **Andante con moto** ♩ = 100

much of these storms of these storms of these storms

X **Andante con moto** ♩ = 100

mf

783

S. MAR.

Flat earth?__ You choose.

RACH.T.

Flat earth?__ Free_ will_____ You choose

GAL.

Flat earth?__ Free will?__ You choose. Who knows the laws

CACC.

Flat earth?__ You choose.

BELL.

Flat earth?__ You choose.

SINC.

Flat earth?__ You choose.

RACH.T.

f
 who knows the mind of God?

GAL.

of God?

S. I

p
 You choose _____

S. II

p
 You _____ choose _____

A.

p
 You _____ choose _____

T.

p
 You _____ choose.

B. I

ff
 who knows the mind of God?

S. MAR. *f* Ep-pur si mu-o - ve-re. You choose. Who *mf*

RACH.T. *f* Ep-pur si mu-o - ve-re. Ep-pu si mu-o - ve-re.

GAL. *ff* Ep-pur si mu-o - ve-re. *f* You choose. *mf* Who knows the

CACC. *f* Ep-pur si mu-o - ve-re. Ep-pur si mu-o - ve-re.

BELL. *f* Ep-pur si mu-o - ve-re. You choose. *mf* Who knows the

SINC. *f* Ep-pur si mu-o - ve-re. You choose. *mf* Who knows the

S. I. *f* You choose. You choose. *mf* Who

S. II. *f* You choose. Ep-pur si mu-o - ve-re.

A. *f* You choose. Ep-pur si mu-o - ve-re.

T. *f* You choose. Ep-pur si mu-o - ve-re.

B. I. *f* You choose. You choose. *mf* Who knows the

B. II. *f* You choose. You choose. *mf* Who knows the

S. MAR. knows the mind of God? Ep - pur si mu - o - ve - re. Who knows the mind of

RACH.T. *mf* Who knows the mind of God? Ep - pur si mu - o - ve - re. Who knows the

GAL. mind of God? Ep - pur si mu - o - ve - re Who knows the mind of God? Ep

CACC. *mf* Who knows the mind of God? Ep - pur si mu - o - ve - re. Who

BELL. mind of God? Ep - pur si mu - o - ve - re Who knows the mind of God? Ep

SINC. mind of God? Ep - pur si mu - o - ve - re. Who knows the mind of God? Ep

S. I knows the mind of God? Ep - pur si mu - o - ve - re. Who knows the mind of

S. II *mf* Who knows the mind of God? Ep - pur si mu - o - ve - re. Who knows the

A. Who knows the mind of God? Ep - pur si mu - o - ve - re.

T. *mf* Who knows the mind of God? Ep - pur si mu - o - ve - re. Who

B. I mind of God? Ep - pur si mu - o - ve - re Who knows the mind of God? Ep

B. II mind of God? Ep - pur si mu - o - ve - re. Who knows the mind of God? Ep

S. MAR. God? Ep - pur si mu - o - ve - re

RACH.T. mind of God? Ep - pur si mu - o - ve - re

GAL. -pur si mu - o - ve - re.

CACC. knows the mind of God? Ep - pur si mu - o - ve - re.

BELL. -pur si mu - o - ve - re.

SINC. -pur si mu - o - ve - re.

S. I God? Ep - pur si mu - o - ve - re

S. II mind of God? Ep - pur si mu - o - ve - re

A. Who knows the mind of God who knows? who knows?

T. knows the mind of God? Ep - pur si mu - o - ve - re.

B. I -pur si mu - o - ve - re.

B. II -pur si mu - o - ve - re.

ff
S. MAR. The mind of God

ff
RACH.T. The mind of God

ff
GAL. The mind of God

ff
CACC. The mind of

ff
BELL. The mind of God

ff
SINC. The mind of God

ff
S. I The mind of God

ff
S. II The mind of God

ff
A. who knows? The mind of God

ff
T. The mind of

ff
B. I The mind of God

ff
B. II The mind of God

ff