

# VI. The Hour Has Come

Music: Srul Irving Glick  
Poetry: Carole Leckner

Andante espressivo con rubato (♩ = 44 ca.)

Piano

*mp* *mf* *mp*

*mf* *p* *cresc.* poco

*mp* *cresc.* *dim.* rit.

*mp* a tempo ritard. - - - -

We have numbered the bars starting at 41. This is to match the conductor's score and orchestral parts which will make it easier for all when being performed with orchestra. We have also numbered the pages to match score and parts.

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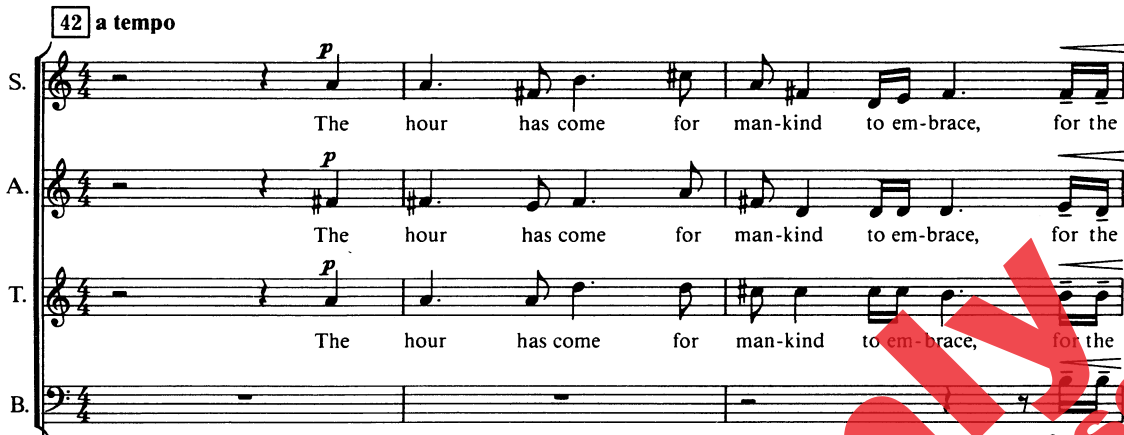
42 a tempo

S. *P* The hour has come for man-kind to em-brace, for the

A. *P* The hour has come for man-kind to em-brace, for the

T. *P* The hour has come for man-kind to em-brace, for the

B. *P* The hour has come for man-kind to em-brace, for the



42 a tempo

*P*



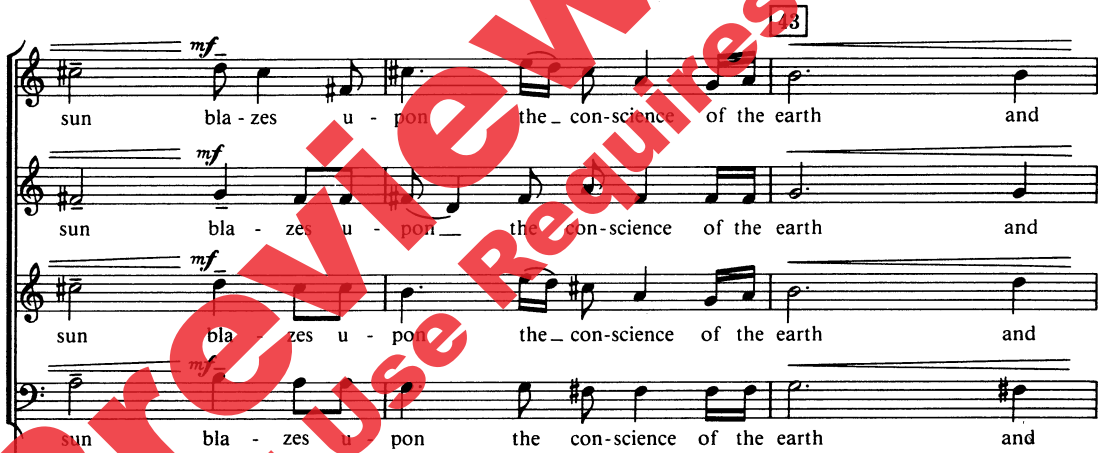
43

*mf* sun bla-zes u - pon the con-science of the earth and

*mf* sun bla - zes u - pon the con-science of the earth and

*mf* sun bla zes u - pon the con-science of the earth and

*mf* sun bla - zes u pon the con-science of the earth and



43



time is grow-ing short and what is vi - si - ble must be

time is grow-ing short and what is vi - si - ble must be

time is grow-ing short and what is vi - si - ble must be

time is grow-ing short and what is vi - si - ble must be

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "time is grow-ing short and what is vi - si - ble must be". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large red watermark is overlaid on the score.

seen, for the fire is in - tense in the

seen, for the fire is in - tense in the

seen, for the fire is in - tense in the

be seen, for the fire is in - tense in the

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "seen, for the fire is in - tense in the". The piano accompaniment includes dynamic markings such as *cresc.* and *ff*, and a triplet of eighth notes in the right hand. A large red watermark is overlaid on the score.

*poco ritard.*

con-scious-ness of the pla-net and hea-ling is the year-ning of her

con-scious-ness of the pla-net and hea-ling is the year-ning of her

con-scious-ness of the pla-net and hea-ling is the year-ning of her

con-scious-ness of the pla-net and hea-ling is the year-ning of her *poco ritard.*

44 *a tempo*

heart.

year-ning of her heart.

heart year-ning of her heart year

heart year-ning of her heart

*f* *mf* *mf dim.* *p*

44 *a tempo*

*dim.* *p*

- ning year - ning year - ning year - ning year -

year - ning year - ning year - ning year - ning

*cresc.*

45 Broadly, legato cantabile

- ning of her heart.

of her heart

45 Broadly, legato cantabile

*f*

*p*  
Our cells are life's tis - sue, our —  
*p*  
Ah —  
*p*  
Our cells are life's tis - sue, our —

*mp*  
our heart — pumps the  
bones and mar - row her ri - vers and nar - rows, our heart — pumps the  
Ah — nar - rows, our heart — pumps the  
bones and mar - row her ri - vers and nar - rows, our heart — pumps the

46

*mf* **sostenuto**  
*pp*

cry of her heart and our soul

cry of her heart and our soul

cry of her heart and our soul

cry of her heart and our soul

**sostenuto**  
*pp*

*cresc.* **a tempo**  
*mp* *mf*

breathes the spi - rit of her song.

breathes the spi - rit of her song.

breathes her song.

**a tempo**  
*cresc.* *mf*



47 poco movendo

mf p

This system contains measures 47 and 48. Measure 47 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 48 continues the accompaniment. Dynamics include *mf* and *p*.

*mp* *p* *cresc.*

This system contains measures 48 and 49. Measure 48 continues the accompaniment. Measure 49 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *mp*, *p*, and *cresc.*

48 ritard. - - - - - a tempo

*mf* *f dim.*

This system contains measures 48 and 49. Measure 48 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 49 continues the accompaniment. Dynamics include *mf* and *f dim.*

49 p

B. Where art thou, o

*dim.* *p*

This system contains measures 49 and 50. Measure 49 features a bass clef with a vocal line and a treble clef with a rhythmic accompaniment. Measure 50 continues the accompaniment. Dynamics include *p*, *dim.*, and *p*.

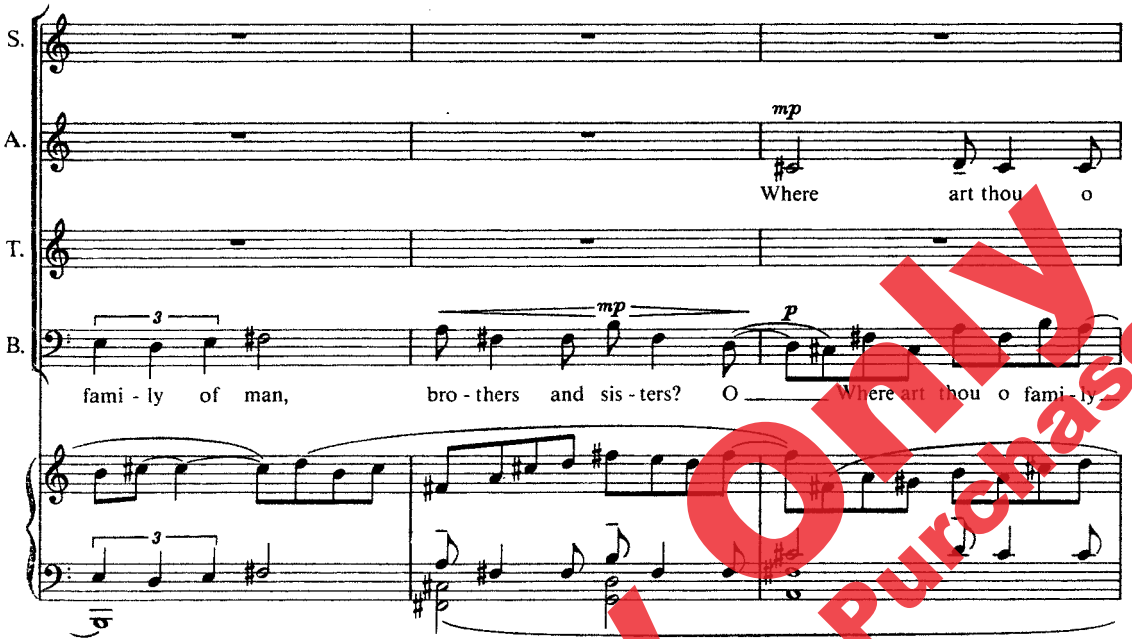


S. \_\_\_\_\_

A. \_\_\_\_\_ *mp* Where art thou o

T. \_\_\_\_\_

B. *mp* *p* fami - ly of man, bro - thers and sis - ters? O Where art thou o fami - ly



fami - ly of man *cresc.* sis - ters and bro - thers? *mf* O where o where art

o fami - ly of man o where o



50

thou \_ o fami - ly of man \_ \_ \_ \_ \_ o \_ where art \_ \_ \_ thou o \_  
 where art thou o fami - ly of man bro - thers and sis - ters? O \_  
 where \_ \_ \_ \_ \_ where \_ \_ \_ \_ \_ art thou \_ \_ \_

51

where art thou o fami - ly of man sis - ters and bro - thers and  
 \_ \_ \_ where art thou o fami - ly of man sis - ters and \_ bro - thers and \_  
 \_ \_ \_ where art thou o fami - ly of man sis - ters and \_ bro - thers and \_  
 where art thou o fami - ly of man sis - ters and bro - thers and

bro - thers and sis - ters? O fami - ly of man the  
— bro - thers and — sis - ters? O — fami - ly of — man the  
— bro - thers and — sis - ters? O fami - ly of man the  
sis - thers and bro - thers? O fami - ly of man the



*ff* time is grow - ing short — and what is  
*ff* time is grow - ing — is grow - ing short — and what — is  
*ff* time is grow - ing short — and what is  
*ff* time is grow - ing short — and what is vi - si -



52

vi - si - ble must be seen \_\_\_\_\_ for the hour has come the

vi - si - ble must be seen \_\_\_\_\_ for the hour has come the

vi si - ble must be seen \_\_\_\_\_ for the hour has come the

ble must be seen \_\_\_\_\_ for the hour has come the

52

hour has come to love.

hour has come to love.

hour has come to love. The hour, has come \_\_\_\_\_ the

hour has come to love. The hour, has come \_\_\_\_\_ the hour, has come \_\_\_\_\_

*mf*

*mp cresc.*

*mf*

53 *f*  
the hour has come —

*f*  
the hour has come —

*cresc.* *f*  
hour has come to love —

*cresc.* *f*  
the hour has come —

53 *f*  
come — to love

*ff* *f*  
come to love —

*ff* *f*  
come to love come to

*ff*  
to love —

54 ritard.

come\_ to love. Sis - ters and bro - thers the  
Sis - ters and bro - thers the  
love. Man sis - ters and bro - thers the  
O fami - ly of man sis - ters and bro - thers the

54 ritard.



Allargando

*f* hour\_ has come to love. *ff* To love. To  
*f* hour\_ has come to love. *ff* To love. To  
*f* hour\_ has come to love. *ff* To love. To  
*f* hour\_ has come to love. *ff* To love. To

Allargando

*cresc.* *ff* *cresc.*



*ff* a tempo

love.

*ff*

love.

*ff*

love.

*ff*

love.

a tempo

*ff*

8va

vclla

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

8va

8va

*sf* *mf* *ff*

vclla

