

The hearing of it

Karl Miller

$\text{♩} = 90$

Soprano *mf* *p*

Alto

Tenor

Bass *mp*

Double Bass *f* 3 3 3 3 3 3 3 3 3 3 3

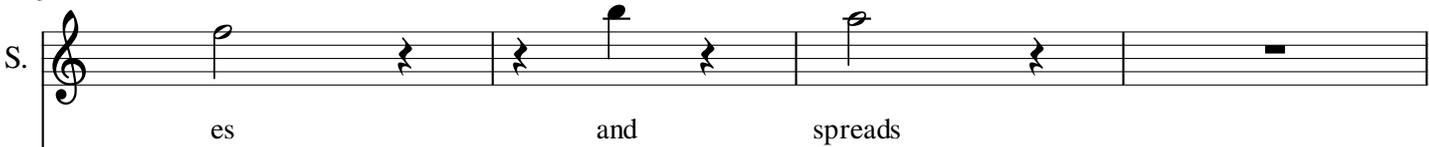
Timpani *mf*

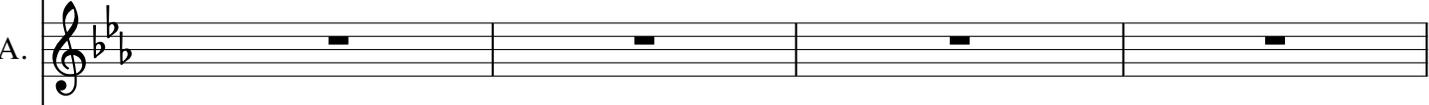
Cymbal *mp*

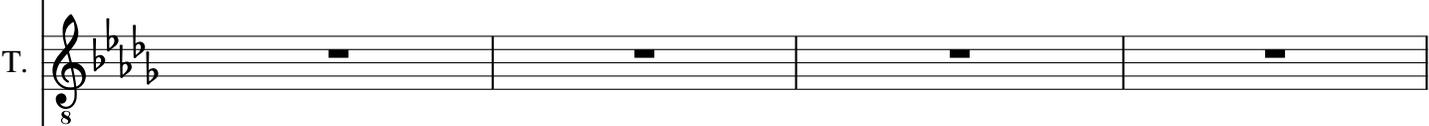
Noise ris -

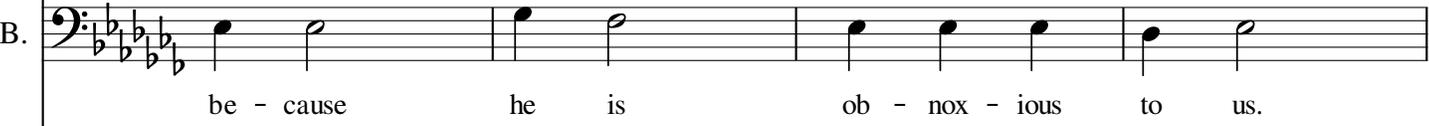
Let us be - set the just one

5

S.  es and spreads

A. 

T.  8

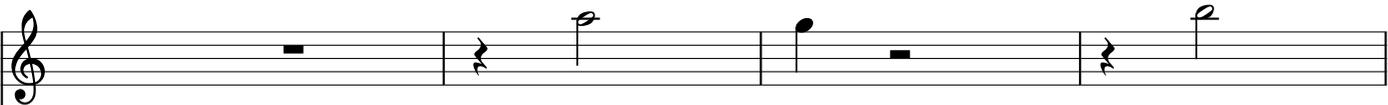
B.  be - cause he is ob - nox - ious to us.

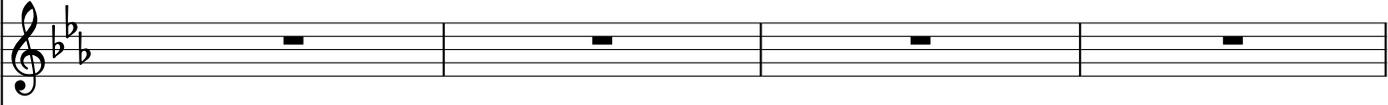
Db. 

Timp. 

Cym. 

9

S.  I can't hear

A. 

T. *mp*  He sets him-self a - gainst our do - ings

B.  He sets him-self a - gainst our do - ings

Db. 

Timp. 

Cym. 

S. you clear - ly

A.

T. 8 Re - proa - ches us for trans - gre - ssions

B. Re - proa - ches us for trans - gre - ssions

Db.

Timp.

Cym.

S.

A. *mp* *mp* Make your voice

T. To us he is the cen - sure of our thoughts

B. To us he is the cen - sure of our thoughts

Db.

Timp.

Cym.

S. rise a - bove the din

A. mere - ly to see him is a hard-ship to us

T. mere - ly to see him is a hard-ship to us

B. mere - ly to see him is a hard-ship to us

Db. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Timp.

Cym.

Detailed description: This is a page of a musical score for a choir and orchestra. It features six staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The instrumental staves (Double Bass, Timpani, Cymbal) are in bass clef. The vocal parts have lyrics: 'rise above the din' for Soprano, and 'merely to see him is a hardship to us' for Alto, Tenor, and Bass. The Double Bass part features a rhythmic pattern of eighth-note triplets. The Timpani part has a sparse pattern of notes and rests. The Cymbal part consists of a series of short, rhythmic strikes.

25

S. Save us in our time

A.

T.

B.

Db.

Timp.

Cym.

S. of dis - tress

A.

T. 8

B.

Db.

Timp.

Cym.