

**Eduard de Boer**

**An Ardent Love Affair**

**Cantata for tenor, baritone, choir ad libitum  
and piano, inspired by 'Scenario LOCK STEP,  
a world of tighter top-down government control  
and more authoritarian leadership, with limited  
innovation and growing citizen pushback',  
by the Rockefeller Foundation (2010)**

**Text by Michael R. Burch**



**SCORE**



*Illustration from Scenario LOCK STEP (2010)*

## Introduction

Soon after, in early 2020, the coronavirus started to influence everyone's lives, I came across a report, entitled *Scenarios for the Future of Technology and International Development*, written in 2010 and jointly produced by the Rockefeller Foundation and the Global Business Network. It can be viewed and downloaded here: <https://archive.org/details/pdfy-tNG7MjZUicS-wiJb/mode/2up>.

A quote from the introductory letter by Judith Rodin, President of the Rockefeller Foundation: *We believe that scenario planning has great potential for use in philanthropy to identify unique interventions, simulate and rehearse important decisions that could have profound implications (...). Most important, by providing a methodological structure, (...) scenario planning allows us to achieve impact more effectively.*<sup>1</sup> And in his introductory letter, Peter Schwartz, Cofounder and Chairman of the Global Business Network, adds: *This is only the start of an important conversation that will continue to shape the potential of technology and international development going forward.*<sup>2</sup>

One of the scenarios in this report is called ***LOCK STEP, a world of tighter top-down government control and more authoritarian leadership, with limited innovation and growing citizen pushback.***<sup>3</sup> It is an absolutely amazing scenario, in that it not only predicts the outbreak of a worldwide pandemic at some point in the near future, it also predicts a number of the government measures, taken to combat the pandemic, that are currently in effect and that have profoundly impacted the world in ways that no-one would have believed could be possible before the outbreak of the coronavirus pandemic:

*... from the mandatory wearing of face masks to body-temperature checks at the entries to communal spaces like train stations and supermarkets.*<sup>4</sup>

Even more surprisingly, the scenario makes valuable predictions that have at this moment in time not yet come to fruition, but indications are that they may well do so soon:

*Even after the pandemic faded, this more authoritarian control and oversight of citizens and their activities stuck and even intensified. In order to protect themselves from the spread of increasingly global problems — from pandemics and transnational terrorism to environmental crises<sup>5</sup> and rising poverty — leaders around the world took a firmer grip on power. (...) Citizens willingly gave up some of their sovereignty — and their privacy — to more paternalistic states in exchange for greater safety and stability (...) and national leaders had more latitude to impose order in the ways they saw fit. In developed countries, this heightened oversight took many forms: biometric IDs for all citizens, for example, and tighter regulation of key industries whose stability was deemed vital to national interests.*<sup>6</sup>

Impressed as I was by the imaginative predictive power of the scenario's writers, I decided to compose a cantata about the Lock Step report, as a tribute; a cantata for tenor and baritone, accompanied by only a piano, as nearly all orchestras and ensembles are currently not allowed to play. I therefore contacted the American poet Michael R. Burch, who in 2016 had been so kind as to write the poems for my song cycle *Children of Gaza*. Michael liked the idea and kindly provided me with the necessary lyrics for the cantata, all inspired by texts from the Lock Step report. These lyrics proved so inspiring that it only took me a little over a week to set them to music.

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<sup>1</sup> Scenarios for the Future of Technology and International Development, page 4

<sup>2</sup> Scenarios for the Future of Technology and International Development, page 7

<sup>3</sup> Scenarios for the Future of Technology and International Development, page 18

<sup>4</sup> Scenarios for the Future of Technology and International Development, page 19

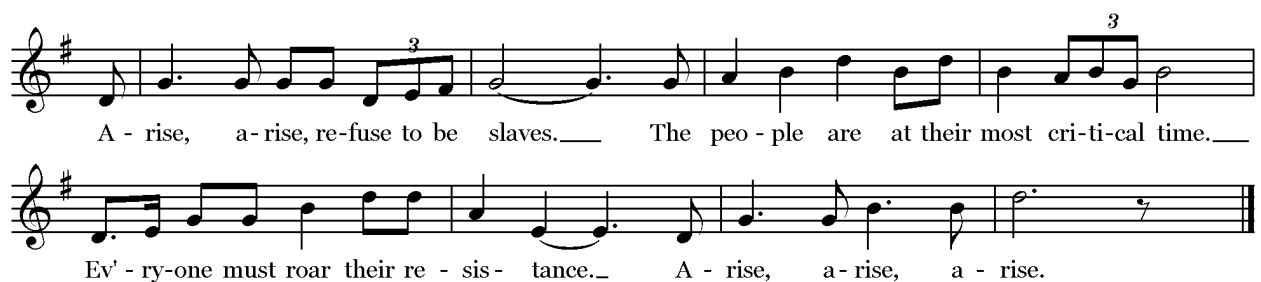
<sup>5</sup> Cf for instance <https://www.weforum.org/agenda/2020/09/emissions-fell-during-lockdown-keep-that-way/>

<sup>6</sup> Scenarios for the Future of Technology and International Development, page 19

In the *Lock Step* scenario, China is praised as the country that, better than other countries, succeeds in stopping the spread of the virus:

*The Chinese government's quick imposition and enforcement of mandatory quarantine for all citizens, as well as its instant and near-hermetic sealing off of all borders, saved millions of lives, stopping the spread of the virus far earlier than in other countries and enabling a swifter post-pandemic recovery.*<sup>7</sup>

For me, it seemed only natural to quote from the Chinese national anthem when China is mentioned in the lyrics. While searching for the sheet music on the internet, I discovered that also part of this anthem's remarkable lyrics would fit very well in the composition<sup>8</sup>:



A - rise, a - rise, re-fuse to be slaves. The peo - ple are at their most cri-ti-cal time. Ev' - ry-one must roar their re - sis - tance. A - rise, a - rise, a - rise.

So I added an *ad libitum* choir to the cantata's closing section, a chorus that can be added to the singers and the pianist, but can also be left out.

I hope that this humble tribute will help spread awareness about how truly astonishing the insights as described in the *Lock Step* report, written back n 2010, have proved to be, from the perspective of the current global situation. Michael Burch and I would like to dedicate our joint composition to the victims of what Michael Free, at the time vice president of the Program for Appropriate Technology in Health (PATH), calls *collateral damage: the extent of the problem that you can create by solving another problem.*<sup>9</sup>

Eduard de Boer, February 2, 2021

<sup>7</sup> Scenarios for the Future of Technology and International Development, page 18

<sup>8</sup> Cf <https://lyricstranslate.com/en/guo-ge-%E5%9B%BD%E6%AD%8C-china-national-anthem-china-national-anthem.html>

<sup>9</sup> Scenarios for the Future of Technology and International Development, page 28

## An Ardent Love Affair

|   |  |
|---|--|
| <p><i>Text: Michael Burch</i></p> <p><b>TENOR &amp; BARITONE</b><br/>         It's possible to confiscate<br/>         some parts of the world... <i>sometimes</i>,<br/>         but no-one can ever dominate<br/>         the whole world... <i>for all time</i>.</p> <p><b>BARITONE</b><br/>         At long last, the pandemic hit.<br/>         The virus streaked around the globe<br/>         as many experts had foretold.<br/>         A sense of foreboding preceded it.<br/>         The plague soon spread,<br/>         left many dead.<br/>         The illness whirled and swirled.<br/>         It travelled fast,<br/>         at speeds unsurpassed,<br/>         infecting and killing as it twirled,<br/>         infecting and killing as it twirled.</p> <p>The pandemic proved deadly for the economy.<br/>         Shops and offices sat idle, due to the disease,<br/>         devoid of both customers and employees.<br/>         Many companies lost their autonomy.</p> <p><b>TENOR</b><br/>         Collateral damage<br/>         is a strange demise:<br/>         the degree of trouble,<br/>         that one can create<br/>         by solving a given problem...<br/>         Time and again it's a surprise.</p> <p>The pandemic inflamed the globe.<br/>         The virus spread like wildfire.<br/>         The worldwide message, as it was told,<br/>         became increasingly dire.</p> <p><b>TENOR</b><br/>         America's reaction proved<br/>         less effective than required,<br/>         lacking firmness and resolve,<br/>         thus increasing the spread of the virus,<br/>         increasing the spread of the virus.</p> <p><b>BARITONE</b><br/>         China, did fare better, though,<br/>         by issuing strict orders.<br/>         By quarantining everyone,<br/>         and sealing off all borders,<br/>         China saved countless numbers of lives,<br/>         stopping the spread of the virus,<br/>         stopping the spread of the virus.</p> | <p><i>Original text from the Lock Step report</i></p> <p>(page 20)<br/>         "It is possible to discipline and control some societies<br/>         for some time, but not the whole world all the time."<br/>         – <i>GK Bhat, TARU Leading Edge, India</i></p> <p>(page 18)<br/>         (...) the pandemic that the world had been anticipating<br/>         for years finally hit. (...) This new influenza strain<br/>         (...) was extremely virulent and deadly. (...) The virus<br/>         streaked around the world, infecting nearly 20 percent<br/>         of the global population and killing 8 million in just<br/>         seven months (...).</p> <p>The pandemic also had a deadly effect on economies:<br/>         international mobility of both people and goods<br/>         screeched to a halt, debilitating industries like tourism<br/>         and breaking global supply chains. Even locally,<br/>         normally bustling shops and office buildings sat empty<br/>         for months, devoid of both employees and customers.</p> <p>(page 28)<br/>         "What is often surprising about new technologies is<br/>         collateral damage: the extent of the problem that you<br/>         can create by solving another problem is always a bit<br/>         of a surprise."<br/>         – <i>Michael Free, Program for Appropriate Technology<br/>         in Health (PATH)</i></p> <p>(page 18)<br/>         The virus spread like wildfire. (...) Even in developed<br/>         countries, containment was a challenge.</p> <p>The United States' initial policy of "strongly<br/>         discouraging" citizens from flying proved deadly in its<br/>         leniency, accelerating the spread of the virus not just<br/>         within the U.S. but across borders.</p> <p>However, a few countries did fare better — China in<br/>         particular. The Chinese government's quick<br/>         imposition and enforcement of mandatory quarantine<br/>         for all citizens, as well as its instant and near-hermetic<br/>         sealing off of all borders, saved millions of lives,<br/>         stopping the spread of the virus far earlier than in other<br/>         countries and enabling a swifter post-pandemic<br/>         recovery.</p> |
|---|--|

**TENOR & BARITONE**

As some people are aware,  
we love the effect all this creates.  
We have an ardent love affair  
with strong central states.  
We have an ardent love affair  
with strong central states.

**TENOR**

Other governments now imposed  
extremely draconian measures,  
which were diagonally opposed  
to life’s simple pleasures,  
like mandatory wearing of masks  
and body-temperature checks.  
They did all that tyranny could ever ask  
by doing what real democracy lacks.

**TENOR**

Once the pandemic had died down,  
the whole  
of this control  
remained and even intensified.

Leaders all around the globe  
welcomed the outcome of the probe.  
Feeling at ease in their ivory towers,  
they now held a firmer grip on power,  
they now held a firmer grip on power,  
they now held a firmer grip on power.

**BARITONE**

Collateral damage  
is a strange demise:  
the degree of trouble,  
that one can create  
by solving a given problem...  
Time and again it’s a surprise.

**TENOR & BARITONE**

As more and more people are aware,  
we love the effect all this creates.  
We have an ardent love affair  
with strong central states.

**TENOR**

The notion of strict worldwide control  
garnered wide praise and acceptance.  
Citizens everywhere, on the whole,  
gave up their privacy in compliance  
with ever tighter regulations,  
all in exchange for safety and stability...

**BARITONE**

Collateral damage  
is a strange demise:  
the degree of trouble,  
that one can create  
by solving a given problem...  
Time and again it’s a surprise.

(page 36)

“We have this love affair with strong central states.”  
– Aidan Eyakuze, *Society for International  
Development, Tanzania*

(page 19)

China’s government was not the only one that took  
extreme measures to protect its citizens from risk and  
exposure. During the pandemic, national leaders  
around the world flexed their authority and imposed  
airtight rules and restrictions,  
from the mandatory wearing of face masks to body-  
temperature checks at the entries to communal spaces  
like train stations and supermarkets.

Even after the pandemic faded, this more authoritarian  
control and oversight of citizens and their activities  
stuck and even intensified.

In order to protect themselves from the spread of  
increasingly global problems — from pandemics and  
transnational terrorism to environmental crises and  
rising poverty — leaders around the world took a  
firmer grip on power.

(page 28)

“What is often surprising about new technologies is  
collateral damage: the extent of the problem that you  
can create by solving another problem is always a bit  
of a surprise.”  
– Michael Free, *Program for Appropriate Technology  
in Health (PATH)*

(page 36)

“We have this love affair with strong central states.”  
– Aidan Eyakuze, *Society for International  
Development, Tanzania*

(page 19)

The notion of a more controlled world gained wide  
acceptance and approval. Citizens willingly gave up  
some of their sovereignty — and their privacy — to  
more paternalistic states in exchange for greater safety  
and stability.

(page 28)

“What is often surprising about new technologies is  
collateral damage: the extent of the problem that you  
can create by solving another problem is always a bit  
of a surprise.”  
– Michael Free, *Program for Appropriate Technology  
in Health (PATH)*

**TENOR**

... And now leaders of all nations had increased their credibility and therefore had more latitude to rule with imperial attitude.

As many people are aware, we have an ardent love affair with strong central states. And technology will top the cream of our megalomaniacal dream, by the effect it creates.

**BARITONE**

They now imposed yet more decrees in ways that they saw fit, like surveillance apps and – God forbid – implants of biometric, biometric chips.

**TENOR & BARITONE**

In countries all across the world, with no regard for border, all-pervasive regulations by almighty corporations gradually and steadily unfurled, and finally restored some order.

**TENOR & BARITONE**

It’s possible to confiscate some parts of the world... *sometimes*, but no-one can ever dominate the whole world... *for all time*.

*Text: from the Chinese national anthem*

**CHOIR** (*ad libitum*)

Arise, arise, refuse to be slaves.  
The people are at their most critical times.  
Everyone must roar their resistance.  
Arise, arise, arise.  
Arise, arise, refuse to be slaves.  
The people are at their most critical times.  
Everyone must roar their resistance.  
Arise, arise, arise!  
Arise! Arise! Arise!  
Refuse to be slaves!  
Arise!

**TENOR & BARITONE**

No-one can ever dominate the whole world for all time.  
No-one can ever dominate the whole world for all time.  
No-one can ever dominate the whole world for all time,  
for all time, for all time.

(page 19)

Citizens were (...) eager for top-down direction and oversight, and national leaders had more latitude to impose order in the ways they saw fit.

(page 36)

“We have this love affair with strong central states (...) Technology is going to make this even more real (...).”  
– Aidan Eyakuze, *Society for International Development, Tanzania*

(page 19)

In developed countries, this heightened oversight took many forms: biometric IDs for all citizens, for example,...

... and tighter regulation of key industries whose stability was deemed vital to national interests. In many developed countries, enforced cooperation with a suite of new regulations and agreements slowly but steadily restored both order and, importantly, economic growth.

(page 20)

“It is possible to discipline and control some societies for some time, but not the whole world all the time.”  
– GK Bhat, *TARU Leading Edge, India*

Dedicated to the victims of what in report Lock Step is called ‘collateral damage’  
Duration: ca.12 min.

Illustration on cover: *How will coronavirus change the world* by Veronchikchik

*Acknowledgements:*

First of all, a huge thank you to Michael Burch for writing the beautiful text for this cantata. Also a heartfelt thank you to the board and conductor of the Vriezenveense Harmonie for the time and energy they spent in applying for a commission to write this cantata. That the Dutch Fond for the Podium Arts turned down this application doesn't in any way diminish my gratitude for this effort. And finally: I am also very grateful for the support of my wife Maaïke, who strengthened me in the belief that this composition has had to be written, no matter what.



to the victims of what in report Lock Step is called 'collateral damage'

# An Ardent Love Affair

Cantata inspired by the Rockefeller Foundation's 2010 report 'Lock Step'  
Version for tenor, baritone, piano and choir ad libitum

Text: Michael R. Burch

Music: EDUARD DE BOER, op. 97 (2021)

1 **Adagio** ♩ = ca. 56

Tenor *f* It's pos - si-ble to con-fis-cate some parts. of the world...—

Baritone *f* It's pos - si-ble to con-fis-cate some parts. of the world...—

Choir (ad libitum)\*

Piano *ff* *f*

4

T. *p* some-times, — but no - one can e - ver do-mi-nate

Bar. *p* some-times, — but no - one can e - ver do-mi-nate

Pno. *f* ten. *p*

The musical score is written for Tenor, Baritone, Piano, and Choir. It begins with a tempo marking of 'Adagio' and a metronome marking of '♩ = ca. 56'. The first system shows the vocal entries for Tenor and Baritone, both marked 'f' (forte). The lyrics are 'It's possible to confiscate some parts. of the world...'. The piano accompaniment starts with a 'ff' (fortissimo) dynamic. The second system continues the vocal lines, with dynamics changing to 'p' (piano) for the vocalists. The piano accompaniment features a 'f' dynamic in the right hand and a 'p' dynamic in the left hand. The piano part includes a 'ten.' (tension) marking and a 'p' dynamic marking. The score is in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

\*) The choir, added to the closing section of this cantata, starting at page 36, can be left out.

10

*rit.* *f*

T. *f*  
the whole world... for all time.

Bar. *f*  
the whole world... for all time.

Pno. *mf*

1

10 **Allegro inquieto** ♩ = 100

Bar. *p*  
At long last, the pan - de - mic hit. The

Pno. *ff* *p*

14

Bar. *p*  
vi - rus streaked a - round the globe as ma - ny ex - perts


Pno.

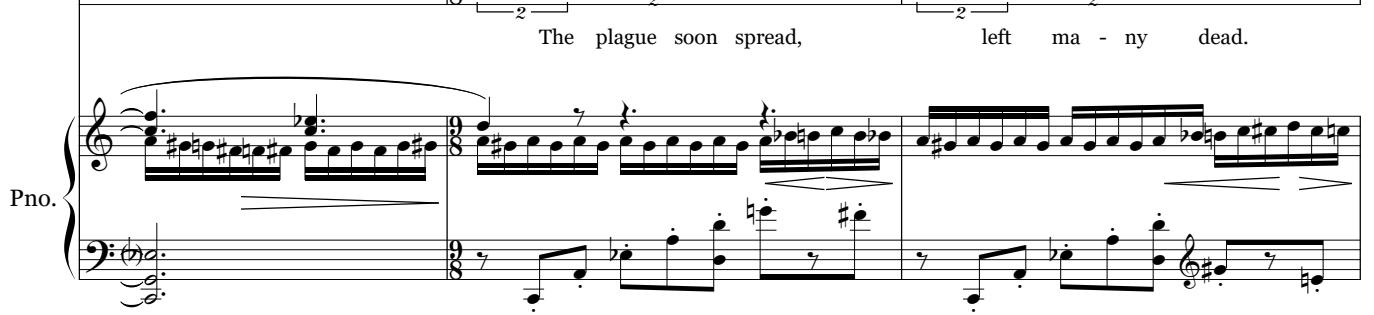
17

Bar. *pp*  
had fore - told. A sense of fore - bo - ding pre - ce - ded it.


Pno. *pp*

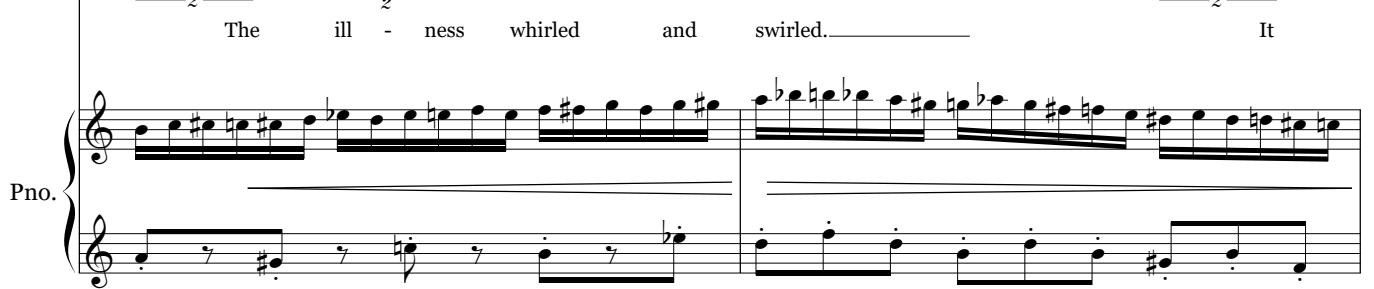
21 2 *p*

Bar.  The plague soon spread, left ma - ny dead.

Pno. 

24

Bar.  The ill - ness whirled and swirled. It

Pno. 

26

Bar.  tra - velled fast, at speeds un - sur - passed,

Pno. 

28 3

Bar.  in - fec - ting and kil - ling

Pno. 

30

Bar. *as it twirled,*

Pno.

32

Bar. *mp* *in - fec - ting and kil - ling as it*

Pno.

34

Bar. *twirled.*

Pno.

36

Bar. *f*

Pno. *f*

38

Bar.

Pno.

4

40

Bar.

Pno.

43

Bar.

Pno.

The pan - de-mic proved dead - ly for the e -

5

46

Bar.

Pno.

co-no - my. — Shops and of-fi - ces — sat i - dle, due to — the dis -

49

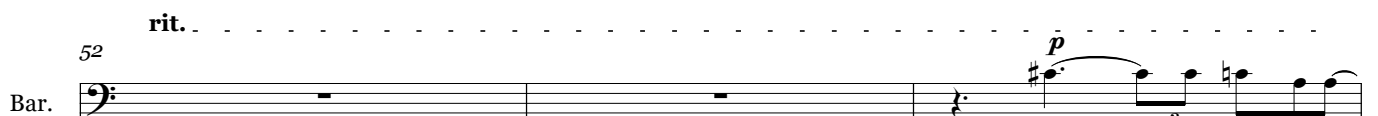
Bar. 

Pno. 

ease, de - void of both cus-to-mers and em-ploy - ees.

rit. . . . .

52

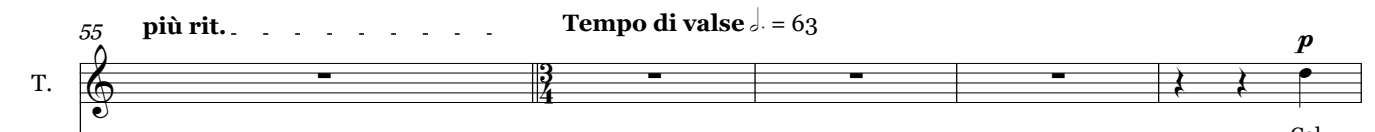
Bar. 


Pno. 


Ma - ny com - pa-nies

## 6

55 **più rit.** . . . . . **Tempo di valse**  $\text{♩} = 63$

T. 

Bar. 

Pno. 

lost their au - to - no - my. Col -

60

T. la - te - ral da - mage is a strange de - mise:

Pno.

66

T. the de - gree of trou - ble that one can cre - ate by

Pno. *mf* *p*

8

72

T. sol - ving a gi - ven pro - blem... Time and a -

Pno.

*poco rit.*

78

T. gain it's a sur -

Pno.

**9** Allegro inquieto ♩ = 100

84 *pp*

T. *pp* prise.

Bar. *p* The pan - de - mic in -

Pno. *pp*

87

Bar. flamed the globe. The vi - rus spread like wild - fire. The

Pno.

90

Bar. world - wide mes - sage, as was told, be -

Pno. *pp*

93

Bar. came in - creas - ing - ly dire.

Pno.



**10** *Meno mosso* ♩ = 69

T. *p*  
 96 A - me - ri - ca's re - ac - tion proved less ef - fec - tive than re - quired,

Pno. *p*

**11** *poco a poco animando*

T. *poco a poco animando*  
 99 lack - ing firm - ness and re - solve,

Pno.

T.  
 102 thus in - creas - ing the

Pno.

T.  
 105 spread of the vi - rus, in -

Pno.

107

T. *creas - - ing the spread of the*

Pno.

109

T. *vi - rus.*

Pno.

**Allegro inquieto**

**12**

*♩ = ca. ♩ Risoluto ♩ = 88 poco f*

112

Bar. *Chi - na did fare*

Pno.

*mf*

*P*

*mf*

**13**

117

Bar. *bet - ter, though, by is - su - ing strict or - ders. By qua - ran - tin - ing ev' - ry - one,*

Pno.

123

Bar. *and seal - ing off all bor - ders, Chi - na saved count-less num - bers. of lives,*

Pno.

**14**

129

Bar. *stop-ping the spread of the vi - rus, stop - ping the spread*

Pno.

*poco rit.*

**15**

135 *più rit. Tempo di valse* ♩ = 63 *mp*

T. *As some*

Bar. *of the vi - rus. As some*

Pno. *mp p*

141

T. peo - ple are a - ware, we love the ef - fect all

Bar. peo - ple are a - ware, we love the ef - fect all

Pno.

147 **16**

T. — this cre - ates. We have an ar - dent love af - fair with

Bar. — this cre - ates. We have an ar - dent love af - fair with

Pno.

153 **17**

T. strong cen - tral states. We have an ar - dent

Bar. strong cen - tral states. We have an ar - dent

Pno.

159 *f*

T. love af- fair with strong

Bar. love af- fair with strong

Pno. *f*

**18** 165 *ff*

T. cen - - - - tral states.

Bar. cen - - - - tral states.

Pno. *ff* *f*

171 *rall.*

T.

Bar.

Pno.

19

177

T.

Pno.

20

185 **Adagio tenebroso** ♩ = ca. 44

T.

Pno. *pp*

190

T.

Pno.

21

193

T.

Pno.

196 *f*

T. wear-ing of masks and bo-dy-tem-pera-ture checks. They did all that

Pno.

*poco animando*

200

T. ty-ran-ny could e-ver ask by do-ing what real de-mo-cra-cy

Pno.

**22** *Poco più mosso*

203 *f*

T. lacks.

Pno.

*calmando*

206

T.

Pno.

23

211 Allegretto moderato ♩ = 76

T. *p*  
Once the pan-de-mic had died down, the whole of this con- trol

Pno. *pp*  
8<sup>rb</sup>

24

T. *f*  
re mained and e-ven in - ten-si fied. Lea - ders all a-round the

Pno. *mf*  
(8)

25

T. *f*  
globe wel - comed the out-come of the probe. Feel - ing at ease in their

Pno. *f*  
8<sup>rb</sup>

poco rit. . . . .

T. *f*  
i - vo-ry to - wers, they now held a fir - mer grip on po- wer, they

Pno. *f*



Tempo di valse  $\text{♩} = 63$

235 *p* *pp*

T. *mp*

Bar. *mp*

Pno. *p*

now held a fir - mer grip on  
 Col - la - te - ral da - mage is a strange de -

243 *p*

T. *mf*

Bar. *mf*

Pno. *p* *mf* *mf* *p*

po - wer, they now  
 mise: the de - gree of trou - ble that

249

T.

Bar.

Pno.

held a fir - - -  
 one can cre - ate by sol - ving a gi - ven pro - blem...

28

255

T. mer grip on

Bar. Time and a - gain it's

Pno.

29

261

T. po - - wer. As more and more

Bar. a sur - prise. As more and more

Pno.

*pp* *mp*

30

267

T. peo - ple are a - ware, we love the ef - fect all

Bar. peo - ple are a - ware, we love the ef - fect all

Pno.

273 *f*

T. — this cre- ates. We have an ar - dent love af - fair with

Bar. — this cre- ates. We have an ar - dent love af - fair with

Pno. *f* *mf*

**31** Andante  $\text{♩} = 72$

279

T. strong cen - tral states.

Bar. strong cen - tral states.

Pno. *ff* *mp*

285 *mf*

T. The no-tion of strict world - wide con - trol gar - nered wide praise

Pno.

290

T. *and ac-cep - tance. Ci - ti - zens eve - ry - where, on the whole, gave up <sup>2</sup> their*

Pno. *pp*

**32**

295 *poco rit. . . . Tempo di valse ♩ = 63*

T. *pri - va cy in com - pli - ance with e - ver tigh - ter re - gu - la - tions,*

Bar. *p*

Pno. *mf p*

Col -

**33**

301 *mf*

T. *all in ex - change for*

Bar. *la - te - ral da - mage is a strange de - mise:*

Pno.

307

T. safe - ty and sta - bi - li - ty. And now lea - ders of all na - tions

Bar. the de - gree of trou - ble... that one can cre - ate by

Pno. *mf* *p*

34

313

T. had in - creased their cre - di - bi - li - ty and there - fore

Bar. sol - ving a gi - ven pro - blem... Time and a -

Pno. *f*

319

T. had more la - ti - tude to rule with im - pe - ri - al

Bar. gain it's a sur -

Pno. *f*

**35**

325

T. *p*  
at-ti tude. As ma - ny peo - ple are a - ware,

Bar. prise.

Pno. *f* *pp*  
8<sup>th</sup>

**36**

332

T. *mf*  
we have an ar - dent love af - fair with strong

Bar. They now im - posed yet more de - crees in ways that

Pno. *mf*  
8<sup>th</sup>

**37**

338

T. *f*  
cen - tral states. And tech - no - lo gy will top the cream

Bar. they saw fit, like sur - veil - lance apps and - God for - bid -

Pno. *f* *mf*

345

T. of our me - ga - lo - ma - ni - a - cal dream, by the ef -

Bar. im - plants of bi - o - me - tric, bi -

Pno. *f* *mf* *f*

351

T. fect it cre - ates.

Bar. - o - me - tric chips.

Pno. *mf*

rit.

39

Risoluto ♩ = 80

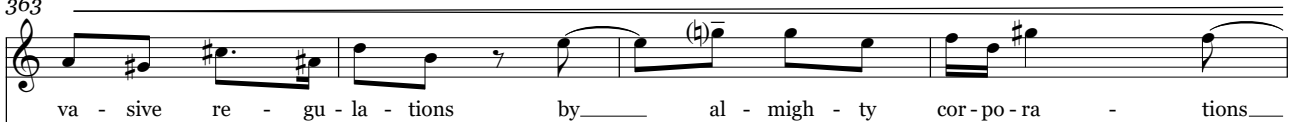
357

T. *f* In coun tries all a - cross the world, with no re - gard for bor - der, all - per - *p*


Bar. *f* In coun tries all a - cross the world, with no re - gard for bor - der, all - per - *p*

Pno. *sf* *f* *pp*

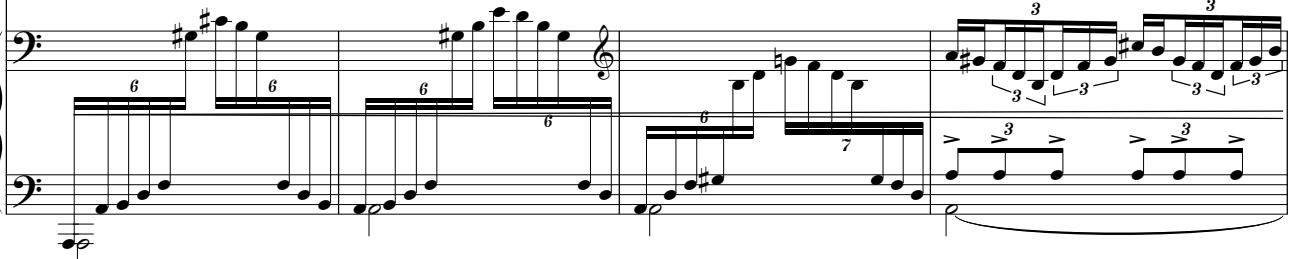
363

T. 

va - sive re - gu - la - tions by al - migh - ty cor - po - ra - tions

Bar. 

va - sive re - gu - la - tions by al - migh - ty cor - po - ra - tions

Pno. 

367

T. 

— gra - dual - ly and stea - di - ly un - furled,

Bar. 

— gra - dual - ly and stea - di - ly un - furled,

Pno. 



370 **40** *rall.* *ff*

T. and fi - nal - ly

Bar. and fi - nal - ly

Pno. *f* 12 12 12 12

372

T. re - - - stored

Bar. re - - - stored

Pno. 12 10 10

374 **Adagio e più rall.** ..... *mp* ..... **molto rall.** .....

T. *mp*  
some or - der.

Bar. *mp*  
some or - der.

Pno. *p*

378 **A tempo primo** ♩ = ca. 56 **rall.** .....

T. ....

Bar. ....

Pno. *pp* *p*

**41** 382 **A tempo** *f*

T. *f*  
It's pos - si-ble to con - fis - cate some parts\_ of the world...—

Bar. *f*  
It's pos - si-ble to con - fis - cate some parts\_ of the world...—

Pno. *ff* *f*

385

T. *p*  
some-times, — but no - one can e - ver do-mi-nate

Bar. *p*  
some-times, — but no - one can e - ver do-mi-nate

Pno. *f* ten. *p*

388

T. *rit. . . . . f*  
the whole world... for all time. —

Bar. *f*  
the whole world... for all time, —

Pno. *mf*

**42**

**A tempo** **rit.** . . . . .

391

T. no - one can e - ver do - mi nate the whole world... for all

Bar. no - one can e - ver do - mi nate the whole world... for all

Choir

Pno. *ff* *p*

**43**

**Adagio tranquillo** ♩ = ca. 56

395

T. *p* *mp*  
time. No - - - one

Bar. *p* *mp*  
time. No - - - one

Choir  
rise, a - rise, re - fuse to be slaves. The

Pno.

397

T. — can e - - ver do - mi - nate the whole

Bar. — can e - - ver do - mi - nate the whole

Choir peo - ple are at their most cri - ti - cal time.

Pno.

399

T. world for all time.

Bar. world for all time.

Choir Ev - ry - one must roar their re - sis - tance. A -

Pno.

401

T. No - - - one can e - - - ver

Bar. No - - - one can e - - - ver

Choir rise, a - rise, a - rise. A -

Pno. *mf*

403

T. *f* do - - mi - nate the whole world

Bar. *f* do - - mi - nate the whole world

Choir rise, a - rise, re - slaves. The

Pno. *f*

405

T. for all time.

Bar. for all time.

Choir peo - ple are at their most cri - ti - cal time.

Pno.

407

T. No - - - one can e - - - ver

Bar. No - - - one can e - - - ver

Choir Ev - ry - one must roar their re - sis - tance. A -

Pno.

\*) It is up to the choir master to let some of the sopranos sing the lower A's.

409

T. do - mi - nate the whole world

Bar. do - mi - nate the whole world

Choir rise, a - rise, a - rise! A -

Pno.

411

T. for all time,

Bar. for all time,

Choir rise! A - rise! A -

Pno.



44

413 *ff*

T. *ff* for all time, for

Bar. for all time, for

Choir rise! Re - fuse to be slaves! *ff* A -

Pno. *ff*

Meno mosso

415

T. all time.

Bar. all time.

Choir rise!

Pno. *mf* *ff*