

Lament for the Victims of 9/11/2001

SATB w. piano

Words and music by Lane Tracy

Duration: 4' 40"

Solemnly $\bullet = 90$ *mp* *poco a poco accel.*

Soprano
Alto
Tenor
Bass

We mourn the loss of
We mourn the loss of
We mourn the loss, the loss of
We mourn the loss, the loss of

Piano
p *mp*

6 *ff* *a tempo*
pre - cious lives in the fie - ry clash of hurt-ling jets and soar - ing towers, *mf*

pre - cious lives in the fie - ry clash, the clash of hurt - ling jets and soar - ing towers, the *mf*

8 pre - cious lives in the fie - ry clash, the clash of hurt - ling jets and soar - ing towers, the *mf*

pre - cious lives in the fie - ry clash. of hurt-ling jets and soar - ing towers, *mf*

6 *ff* *mf*

11 *mf* of free - dom's ring with se - cret long-held en - mi-ties fes - ter-ing deep in the
mp
 clash of free - dom's ring with se - cret long-held en - mi-ties fes - ter-ing deep in the
 8 *mf* clash of free - dom's ring with se - cret long-held en - mi-ties — fes - ter-ing deep in the
mp
 of free - dom's ring with se - cret long-held en - mi-ties fes - ter-ing deep in the

11

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair (top two staves) has lyrics: "of free - dom's ring with se - cret long-held en - mi-ties fes - ter-ing deep in the". The second pair (middle two staves) has lyrics: "clash of free - dom's ring with se - cret long-held en - mi-ties fes - ter-ing deep in the". The piano accompaniment is in the bottom two staves. Dynamics include *mf* and *mp*. There are also some performance markings like accents and slurs.

16 *mp* soul. We mourn the loss of
mp
 soul. We mourn the loss, the loss of
 8 *mp* soul. We mourn the loss, the loss of
mp
 soul. We mourn the loss of

16 *p* *mp*

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair (top two staves) has lyrics: "soul. We mourn the loss of". The second pair (middle two staves) has lyrics: "soul. We mourn the loss, the loss of". The piano accompaniment is in the bottom two staves. Dynamics include *mp* and *p*. There are also some performance markings like slurs and accents.

21 *mf* *f* *mf* *accel.* *f*

tra - ve - lers con - demned to die to - ge - ther with their foe, whose su - i - ci - dal

tra - ve - lers con - demned to die to ge - ther with their foe, whose su - i - ci - dal

8 tra - ve - lers con - demned to die to - ge - ther with their foe, whose su - i - ci - dal

mf *f* *mf* *f*

tra - ve - lers con - demned to die to - ge - ther with their foe, whose su - i - ci - dal

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in bass clef. Dynamics include *mf*, *f*, and *mf*. There are crescendo and decrescendo hairpins. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

26 *mp* *a tempo*

rage de - fies a chan - ging world. We mourn our loss, the

rage de - fies a chan - ging world. We mourn our loss. We lost the

8 rage de - fies a chan - ging world. We mourn our loss. We lost the

rage de - fies a chan - ging world. We mourn our loss, the

26 *ff* *mf* *mp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in bass clef. Dynamics include *mp*, *a tempo*, *ff*, *mf*, and *mp*. There are crescendo and decrescendo hairpins. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

31 *cresc.* *f* *poco a poco accel.* *ff* *sub. mf*

fee - ling of se - cu - ri - ty. We thought the world was buil - ding peace, but

cresc. *f* *ff* *sub. mf*

fee - ling of se - cu - ri - ty. We thought the world was buil - ding peace, but

cresc. *f* *ff* *sub. mf*

8 fee - ling of se - cu - ri - ty. We thought the world was buil - ding peace, but

cresc. *f* *ff* *sub. mf*

fee - ling of se - cu - ri - ty. We thought the world was buil - ding peace, but

31 *cresc.* *f* *ff* *mf*

36

now we speak of war and arm our - selves. with righ - teous wrath to slay the hid - den foe.

now we speak of war and arm our - selves. with righ - teous wrath to slay the hid - den foe.

8 now we speak of war and arm our - selves. with righ - teous wrath to slay the hid - den foe.

now we speak of war and arm our - selves. with righ - teous wrath to slay the hid - den foe.

36 *mf*

42 *a tempo mp* *p* *mp*

We mourn our - selves, we who, li - ving yet, must con - tem-plate a

mp *p* *mp*

We mourn our - selves, we who, li - ving yet, must con - tem-plate a

mp *p* *mp*

We mourn our - selves, we who, li - ving yet, must con - tem-plate a

mp *p* *mp*

We mourn our - selves, we who, li - ving yet, must con - tem-plate a

47 *mf* *mp* *p*

world of end-less strife. with no re-gard for life and no re-spect for law.

mf *mp* *p*

world of end-less strife. with no re-gard for life. and no re-spect for law..

mf *mp* *p*

world of end-less strife. with no re-gard for life. and no re-spect for law..

mf *mp* *p*

world of end-less strife. with no re-gard for life. and no re-spect for law..

mf *mp* *p*

53 *mp* *mf*

We mourn the loss of rea-soned thoughts and tem-pe-rate words.

mp *mf*

We mourn the loss, the loss of rea-soned thoughts and tem-pe-rate words.

mp *mf*

We mourn the loss of rea-soned thoughts and tem-pe-rate words.

mp *mf*

We mourn the loss, the loss of rea-soned thoughts and tem-pe-rate words.

53 *mp* *mf*

58 *f* *mp*

We sing our an-thems proud and brave. We sing be-side the graves of

f *mp*

We sing our an-thems proud and brave. We sing be-side the graves of

f *mp*

We sing our an-thems proud and brave. We sing be-side the graves of

f *mp*

We sing our an-thems proud and brave. We sing be-side the graves of

58 *f* *mp*

63 *poco a poco accel.* *mf* *f*

those who pe-rished while game - ly figh - ting to con - tain the fires.

those who pe-rished while game - ly figh - ting to con - tain the fires.

8 those who pe-rished while game - ly figh - ting to con - tain the fires.

those who pe-rished while game - ly figh - ting to con - tain the fires.

63 *mf* *f*

67 *mf* *f*

And so they sing and so we sing in praise of Yah-weh, in praise of

And so they sing and so we sing in praise of Yah-weh, in praise of

8 *mf* *f*

And so you sing in praise of Al-lah, of

And so you sing in praise of Al-lah, of

67 *mf* *f*

73 *mf*

God. In ma - ny tongues we sing the an - cient song of war in

mf

God. In ma - ny tongues we sing and chant the an - cient song of war in

mf

God. In ma - ny tongues we sing the an - cient song of war in

mf

God. In ma - ny tongues we sing and chant the an - cient song of war in

73 *ff* \rightrightarrows *mf*

78 \rightrightarrows *f* *sub.mp* *rit.* *p* \rightrightarrows *pp* \rightrightarrows *ppp*

search of las - ting peace, un - til the fi - nal rest.

f *sub.mp* *p* \rightrightarrows *pp* \rightrightarrows *ppp*

search of las - ting peace, un - til the fi - nal rest.

f *sub.mp* *p* \rightrightarrows *pp* \rightrightarrows *ppp*

search of las - ting peace, un - til the fi - nal rest.

f *sub.mp* *div. p* \rightrightarrows *pp* \rightrightarrows *ppp*

search of las - ting peace, un - til the fi - nal rest.

78 *f* \rightrightarrows *mp* *p* \rightrightarrows *pp* \rightrightarrows *ppp*

Note: The words of this song were written about 10 days after the event. They were set to music that was sketched a few hours before the event.