

# VI.

**Soprano Solo** *mf*

**Piano** *mp*

$\text{♩} = 69$

There is a sense in which the u-ni-verse Is piv-ot-ed

6

up - on a mol - e cule;

**Alto Solo** *mf*

*mp*

There is a sense in which e-ter-ni-ty Hangs on each mo

*mp* *p*

11

**(solo) *mf***

Read that sense re - versed. The soft - est dim - ple in a

**(solo) *mf***

ment Read that sense re - versed. The soft - est dim - ple in a

*mp*

16

**(Solo) *mf***

ba - by's smile Tasked

**(Solo) *mf***

ba - by's smile Tasked

**Tenor Solo *mf***

Springs from the whole of past e - ter - ni - ty; Tasked

**Bass Solo *mf***

Springs from the whole of past e - ter - ni - ty; Tasked

20

all the sum of things to bring it there, And so was on - ly bare - ly pos - si - ble; Yet

all the sum of things to bring it there, And so was on - ly bare - ly pos - si - ble; Yet

all the sum of things to bring it there, And so was on - ly bare - ly pos - si - ble; Yet

all the sum of things to bring it there, And so was on - ly bare - ly pos - si - ble; Yet

*Choir ff* *f*

*Choir ff* *f*

*Choir ff* *f*

*Choir ff* *f*

24

'twas so one and e - qual with its cause 'Twould need that whole of

'twas so one and e - qual with its cause 'Twould need that whole of

'twas so one and e - qual with its cause 'Twould need that whole of

'twas so one and e - qual with its cause 'Twould need that whole of

*mf*

28

**Ritardando**

**Tempo 1**

*mf*

past e - ter - ni - ty

Can - celled and changed, end eve - ry mo - tor force

**Ritardando**

*mf*

**Alto Solo** *f*

past e - ter - ni - ty

Can - celled and changed, and eve - ry mo - tor force

And

**Ritardando**

*mf*

past e - ter - ni - ty

Can - celled and changed, and eve - ry mo - tor force

**Ritardando**

*mf*

past e - ter - ni - ty

Can - celled and changed, and eve - ry mo - tor force

**Tempo 1**

*mf*

*mp*

**Ritardando**

32

**Soprano Solo** *f*

eve - ry at - om through in - fin - i - tude.

Set oth - er - wise a - go - ing,

36 *ff*  
to hin - der it.

40

44

Choir *ff*  
The fu - ture lies po - ten - tial in the Now;

Choir *ff*  
The fu - ture lies po - ten - tial in the Now;

*mp* *mf* *f*

49

The Nec - es - sar - y is the Pos - si - ble;

The two by dif - fer - ing names

(Choir) *f*  
The two by dif - fer - ing names

(Choir) *f*  
The two by dif - fer - ing names

Choir *f*  
The two but dif - fer - ing names