

Peter Godart

Heal!

A Battle Poem for the Climate and Its Defenders

Text by

Tiandra Ray

Instrumentation

Clarinet in Bb
Alto Saxophone
Tenor Saxophone
Trombone
Vibraphone
Marimba
Piano
Electric Guitar
Bass Guitar
Drum Set
Voice

Written for members of the MIT Festival Jazz Ensemble with Warren Wolf

Premiered November 16, 2019, Kresge Auditorium, MIT

Dedication

Time is running out. As we continue to burn fossil fuels to support humanity as we have come to know it, carbon dioxide levels in our atmosphere are increasing at an unprecedented rate. Carbon dioxide is a powerful greenhouse gas that has the ability to trap solar energy, thereby warming the planet. In October 2018, the world's leading climate scientists came to the consensus that a global mean temperature rise of just 2 °C above pre-industrial levels would likely cause catastrophic disruption to the Earth's plethora of interwoven ecosystems (IPCC SR15). With the increased threat of droughts and wildfires for some, the increased threat of flooding for others, and the assurance of massive losses of biodiversity for all, we are now facing a well-informed choice between continuing or halting this process.

To keep the global mean temperature rise below a safer but still devastating 1.5 °C, we must emit no more than 341 Gt of additional carbon dioxide into the atmosphere from November 2019 on. At the rate we are currently burning fossil fuels, this budget is set to run out by 2027. This composition is inspired by and dedicated to the current and future generations of people who have inherited this reality and to the many young climate activists fighting for their future.

Program Notes

Heal! opens with a marimba ostinato reminiscent of the driving, resonant tick of the second hand of an antique wooden clock. Here the marimba establishes the clave that will persist throughout the rest of the piece, serving as a reminder of the unrelenting and impartial passing of time. For life on Earth, each beat brings us deeper into the consequences of our actions. The opening text read over this pulse sets the stage for our climate activists, who are beginning to come to terms with the gravity of wounds inflicted upon the planet they have inherited. *The Earth has been harmed and we are to blame.* These opening lines and the subsequent statement of the primary musical theme by the vibraphone serve as a eulogy for both past and future losses. This time of mourning brings our activists into deep connection with the Earth and each other.

As the piece continues, feelings of guilt and grief slowly evolve into the urgent need for action. Our activists are organizing, preparing to hit world leaders with a dangerous combination of facts, compassion, and hope. The public statement of purpose finally erupts as a powerful vibraphone solo that cuts through the background with deep passion and honesty. The cards are on the table and cries of the youth are in the air, but this courageous act is met with indifference in the best of people and disregard in the worst, characterized here by the slow moving, whining horns in the background.

Indeed, our activists have not made the impact they had hoped. Without even a moment of self-pity, however, they regroup. With their heads down and hopes high, they press on, but their call to action now has a redder hue to it. A slowly building piano solo reflects this shift. The tension continues to build as the horns come in with driving and chant-like backgrounds, eventually pushing the piece to a critical moment. An ostinato in 10/4 derived from the opening marimba passage again evokes the clock, now with its greatest sense of urgency yet. The narrator returns, expressing explicitly that time has run out. *We cannot wait. We must do.* The tenor saxophone breaks out from this rumination in a raging solo, supported in solidarity by the rhythm section's Heavy metal-inspired accompaniment, all reminiscent of scenes from the recent student-led climate protests staged around the globe. Another reading interrupts the madness to refocus the energy and remind our activists that even though the situation is dire, humans are resilient and have emerged victorious from seemingly insurmountable struggles before, and we owe it to our ancestors to put up a fight. The tenor solo picks up from where it left off as the accompaniment changes keys and tonality from F minor to Ab major, bringing a sense of optimism and hope to accompany the well-justified rage. Soon, however, the ticking clock re-appears, this time ominously reappearing in the form of repetitious horn calls, emphasizing the clave. The protest represented by the tenor and rhythm section is quickly overtaken by the sobering reality that is the passage of time, and eventually all falls away to reprise an earlier moment of introspection.

As the dust settles and highs from the protests fade, this self reflection brings the piece back defiantly to the opening ostinato, this time with more complexity, hinting at a new understanding and respect from our growing activists. The narrator reemerges for a final time to again emphasize that we can not afford to lose hope in this moment and that these young activists do in fact have the power to effect change. *There is no other option.* The final speech leads us into a recapitulation of the main theme performed this time by the alto saxophone, replacing the soporific timbre of the vibraphone from earlier with one of a biting and near-exasperated quality. The rest of the ensemble fades in one by one around the alto saxophone. The voices of our young activists are finally being listened to. A drum solo drives the ensemble into a final climax that turns a familiar element of the piece's clave into an unrelenting march for the future of the climate and ourselves. The octave rolls in the marimba and vibraphone sound the final alarm as a last ditch effort for change is made. The piece ends with a sustained, un-resolving chord underneath a pre-recorded statement from climate activist leader Greta Thunberg pushing for action above all else. *Time is running out.*

Heal! Readings

Reading 1 - [REVEAL]

our relentless stampede
towards wealth and comfort
has cracked open our earth

can you feel her sagging and groaning
under the weight of our greed
ecosystems severed, barren and bleeding

but “all hail progress!,” right?

we have bruised and abused
and depleted our land
given warning after warning
we bide our time

knowledge is no longer the great barrier
it once was

the earth
is shedding her familiar skin
and this home
will no longer welcome
we who have squandered our humanity on
“progress”

Reading 2a - [EXPOSE]

We no longer have the luxury
of tending to our own
waiting for someone, somewhere to do
something
gorging on articles, reports, statements
acting as if taking in more information will
change our fate
the truth
is laid out in broad, scorching daylight
written in oil and blood and ash
cosigned by the cries of ancient wisdom

we. did. this.

we’ve run out of time
and consequence is not on our side

Reading 2b - [DEMAND]

but before you drown
in this sea of pointed fingers
before you aim your fists in blame
lift up your hand and say yes
to the future that is now ours to construct
despair is NOT an option
our ancestors have not survived the
catastrophes
of war, famine and enslavement
so that our fragile spines
could not even break
the glass on our screens
stop screaming into your boxes and LOOK UP

Reading 3 - [EXHORT]

we must press forward

hope is the only option is hope is
the only option is hope is...
the only option is to not opt out.

we will not opt out
we will not be enslaved by our desire for power
our desperation for power
our dependence on power

but can we regenerate this world with our power
our wealth, our knowledge

our “no” holds the power to change
we can’t just stop the train of progress
we must re route
we must heal the damage
we must...

Greta Clip - [COMPEL]

*“But the one thing we need more than hope is
action. Once we start to act, hope is everywhere.
So instead of looking for hope, look for action.
Then, and only then, hope will come.”**

**Clip from Greta Thunberg's 2018 TED Talk*

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10.17.2019

Peter Godart

Tempo: ♩=106

Measure 1: Open

Measure 2: 8/4

Measure 3: 10/4 **A** On cue

Measure 4: 8/4

Measure 5: 7/4

Measure 6: 10/4

Measure 7: 8/4

Instrumentation:

- Clarinet in B♭: Open, On cue
- Alto Saxophone: Open, On cue
- Tenor Saxophone: Open, On cue
- Trumpet in B♭: Open, On cue
- Trombone: Open, On cue
- Vibraphone: Open, ad lib over text; On cue (*mp*)
- Marimba: Open for text reading; On cue (*mp*)
- Piano: Open, On cue
- Electric Guitar: Open, On cue
- Bass Guitar: Open, On cue
- Drum Set: Open, On cue
- Voice: ♩=106; Reading 1 - [REVEAL]; **A**

8 9 10 11 12 13 14 15

Cl. *p*

Alto Sax. *pp* *mp*

Ten. Sax. *p*

Tpt. *p*

Tbn. *p*

Vib. *mf* *f* *sub p* *f*

Mar. *mf* *f* *sub p* *f*

Pno. *p*

E. Gtr. *p* clean

Bass *pp*

Dr. *ppp* *mp* *mf* Fill

Voice

B

16 17 18 19 20 21 22

Cl. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vib.

Mar.

Pno. *mf* *sim.*

E. Gtr. *mf* muted, clean

Bass *mf*

Dr.

Voice

23 24 **C** 25 26 27 28 29

Cl. *p* *mf*

Alto Sax. *mf*

Ten. Sax. *p* *mf*

Tpt. *mf*

Tbn. *p* *mf*

Vib. *p* *f* *mp* *sim.*

Mar. *p* *f* *mp* *sim.*

Pno. *f* *mp* *sim.*

E. Gtr.

Bass

Dr.

Voice **C**

D

30 31 32 33 34 35 36

Cl. *mf* *f*

Alto Sax. *mf*

Ten. Sax. *mf* *f* *mf*

Tpt.

Tbn. *f*

Vib. *f* *mf*

Mar. *f* *mf*

Pno. *f* *sub mp* *mf*

E. Gtr. *f*

Bass *f* *sub mp* *mf*

Dr. *f* *sub mp* *mf*

Voice

Lots of cymbal fills

D

37 38 39 40 41 42 43

Cl. *mf* *sub p* *f* *pp*

Alto Sax. *sub p* *f* *pp*

Ten. Sax. *sub p* *f* *pp*

Tpt. *sub p* *f* *pp*

Tbn. *mf* *f* *pp*

Vib. *sub p* *f*

Mar. *f* *sub p* *f*

Pno. *f* *sub p* *f*

E. Gtr. *sub p* *f*

Bass *f* *sub p* *f*

Dr. *f* *sub p* *f*

Voice

E First time only
Open

Solo! (open)
F7(sus4) Gb/Ab F/G F/Db F#/D G/E E:maj7 Fm(b6) Gb9/(#11) Gb/Ab F/A Fm/Bb

E Open

44 45 46 47 48 49

F On cue

lay way back 12:10

G First time only Open

Open First time only

Open First time only

Open First time only

Open First time only

Open First time only

Open First time only

On cue

End solo Open

mp C(sus4) Dbmaj7 Eb6 Db/F

On cue

Open

On cue

Solo!

mp C(sus4) Dbmaj7 Eb6 Db/F

Soft but intense

mp C(sus4) Dbmaj7 Eb6 Db/F

Soft but intense

mp C(sus4) Dbmaj7 Eb6 Db/F

Last time slow 4 feel

On cue

Soft but intense

mp

F On cue

G Open

H

50 51 52 53 On cue 54 55 56

Cl. *p*

Alto Sax. *p*

Ten. Sax. *mp*

Tpt.

Tbn. *mp*

Vib. *On cue*
 Cm/G Dm/F C/E Db/F Cm/G Ab⁶ F/A G⁷ Ab⁶ Db/F C(sus4) D^bmaj7 Eb⁶ Db/F Cm/G Dm/F C/E Db/F Cm/G Ab⁶ F/A G⁷ Ab⁶ Db/F

Mar. *f*

Pno. *On cue*
 Cm/G Dm/F C/E Db/F Cm/G Ab⁶ F/A G⁷ Ab⁶ Db/F C(sus4) D^bmaj7 Eb⁶ Db/F Cm/G Dm/F C/E Db/F Cm/G Ab⁶ F/A G⁷ Ab⁶ Db/F

E. Gtr. *On cue*
 Cm/G Dm/F C/E Db/F Cm/G Ab⁶ F/A G⁷ Ab⁶ Db/F C(sus4) D^bmaj7 Eb⁶ Db/F Cm/G Dm/F C/E Db/F Cm/G Ab⁶ F/A G⁷ Ab⁶ Db/F

Bass *On cue*
 Cm/G Dm/F C/E Db/F Cm/G Ab⁶ F/A G⁷ Ab⁶ Db/F C(sus4) D^bmaj7 Eb⁶ Db/F Cm/G Dm/F C/E Db/F Cm/G Ab⁶ F/A G⁷ Ab⁶ Db/F

Dr. *On cue*

Voice *On cue*

57 58 59 60 61 62 63 64 Open

Cl. *mf* *sub p* *ff* Open

Alto Sax. *mf* *sub p* *ff* Open

Ten. Sax. *mf* *sub p* *ff* Open
Start soloing over voice

Tpt. *mf* *sub p* *ff* Open

Tbn. *mf* *sub p* *ff* Open

Vib. *mf* *sub p* *ff* *sub mf* Open

Mar. *mf* *sub p* *ff* *sub mf* Open

Pno. *end solo* *sub p* *ff* *sub mf* Open for text reading

E. Gtr. *sub p* *ff* Open

Bass *sub p* *ff* *sub mf* Open

Dr. *sub p* *ff* *sub mf* Open
Cymbal and light groove fills

Voice Reading 2a - [EXPOSE]

I On cue

65 66 67 68 69

Cl. On cue Open On cue

Alto Sax. On cue Open On cue

Ten. Sax. On cue Screaming solo (concert F tonal center) *f* Open On cue (Concert A \flat tonal center)

Tpt. On cue Open On cue

Tbn. On cue Open On cue

Vib. On cue Open On cue

Mar. On cue Open On cue ^{8^{va}} On cue

Pno. On cue *f* Open for text reading On cue

E. Gtr. On cue Unmuted, heavy distortion *f* Open On cue

Bass On cue *f* Open On cue

Dr. On cue *f* Open Cymbal and light groove fills On cue

Voice **I** On cue Reading 2b - [DEMAND]

70 71 72 73 74 **J** 75

Cl. *ppp* *ff*

Alto Sax. *ppp* *ff*

Ten. Sax. (Concert F tonal center)

Tpt. *ppp* *ff*

Tbn. *ppp* *ff*

Vib. *ppp* *ff* *f*

Mar. *p*

Pno. *p* *mp*

E. Gtr. *p*

Bass *p*

Dr. *p* Lots of cymbal fills

Voice

J

76 77 78 79 80 81 82

Cl. *mf* *sub p* *f*

Alto Sax. *p* *mf* *sub p* *f*

Ten. Sax. *p* *mf* *sub p* *f*

Tpt. *p* *mf* *sub p* *f*

Tbn. *mf* *f*

Vib. *sub p* *f*

Mar. *p* *mf* *f* *sub p* *f*

Pno.

E. Gtr.

Bass

Dr. *f* **BIG FILL**

Voice

K

83 84 85 86 87 88 89

Cl. Open

Alto Sax. Open First time only *p* *pp* *mf* On cue

Ten. Sax. Open On cue

Tpt. Open First time only *p* *pp* On cue

Tbn. Open On cue

Vib. Open *p* *mf* On cue

Mar. ⁶⁷⁻¹ Open *p* *mf* On cue

Pno. Open Ad lib over text On cue

E. Gtr. Open On cue

Bass Open On cue

Dr. Open *mf* On cue

Voice **K** Reading 3 - [EXHORT] On cue

90 91 92 93 94 95 96

Cl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vib.

Mar.

Pno.

E. Gtr.

Bass

Dr.

Voice

The musical score consists of ten staves. The top staff (Cl.) is mostly silent. The Alto Sax. staff has a melodic line with slurs and accents. The Ten. Sax. staff is silent. The Tpt. and Tbn. staves are silent. The Vib. staff has a melodic line with slurs and accents. The Mar. staff has a rhythmic accompaniment with accents and dynamics like *mf* and *mp*. The Pno. staff has a complex accompaniment with slurs and dynamics like *mf*. The E. Gtr. staff is silent until measure 96, where it plays a muted rhythmic pattern with *mp* dynamics. The Bass staff has a melodic line with slurs and accents. The Dr. staff has a consistent rhythmic pattern with accents. The Voice staff is silent.

97 98 99 100 101 102 103

Cl. *f* **L** Open

Alto Sax. *f* Open

Ten. Sax. *f* Open

Tpt. *f* Open

Tbn. *mf* *f* Open

Vib. *f* Open

Mar. *f* Open

Pno. *f* Open

E. Gtr. *f* Open

Bass *f* Open

Dr. *f* Open Solo!

Voice **L**

104 105 106 107 108 109

Cl. *sub p* *ff*

Alto Sax. *sub p* *ff*

Ten. Sax. *sub p* *ff*

Tpt. *sub p* *ff*

Tbn. *sub p* *ff*

Vib. *sub p* *ff*

Mar. *sub p* *ff*

Pno. *sub p* *ff*

E. Gtr. *sub p* *ff*

Bass *sub p* *ff*

Dr. *sub p* *ff*

Voice

M M

Detailed description of the musical score: The score is for measures 104 through 109. It features a variety of instruments: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Drums (Dr.). The Clarinet, Alto Saxophone, and Tenor Saxophone parts begin in measure 105 with a *sub p* dynamic and transition to *ff* by measure 107. The Trumpet and Trombone parts also start in measure 105 with *sub p* and reach *ff* by measure 107. The Vibraphone and Maracas parts start in measure 105 with *sub p* and reach *ff* by measure 107. The Piano part starts in measure 105 with *sub p* and reaches *ff* by measure 107. The Electric Guitar part starts in measure 105 with *sub p* and reaches *ff* by measure 107. The Bass part starts in measure 105 with *sub p* and reaches *ff* by measure 107. The Drums part starts in measure 105 with *sub p* and reaches *ff* by measure 107. A 'M' marker is placed above measure 107 and below measure 109. The score includes various musical notations such as slurs, accents, and dynamic markings.

110 111 112 113 114

Cl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vib.

Mar.

Pno.

E. Gtr.

Bass

Dr.

Voice

Greta Clip - [COMPEL]