

Commissioned by the Chancel Choir, St. Paul's United Church, Orillia, Ontario  
to honor Blair Bailey on his retirement after 39 years of exceptional service as Director of Music

# The Wild Geese

## (What We Need Is Here)

for S.A.T.B. Voices, Piano, Flute and Cello

Words by  
WENDELL BERRY\*

Music by  
MARK SIRETT

**Allegretto** (♩ = c. 90)

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. The Flute part begins with a melodic line starting on a whole note, followed by eighth notes and a triplet. The Violoncello part begins with a triplet of eighth notes. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked 'Allegretto' with a quarter note equal to approximately 90 beats per minute. The key signature has one flat (B-flat) and the time signature is 4/4.

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4

S

A

T

B

Fl.

Vc.

*mp*

3

3

3

3

*mp*

4

*mp*

7

A

S

A

T

B

Fl.

Vc.

*mp*

Geese ap - pear high o - ver us,

*mp*

Geese ap - pear high o - ver us,

7

A

*mp*

10 *mp*

S Geese ap - pear high o - ver us, high

A *mp*  
Geese ap - pear high o - ver us, high

T Geese ap - pear,

B Geese ap - pear,

Fl.

Vc. *mp*

13

S o - ver us, high o - ver us,

A o - ver us, high o - ver us,

T high o - ver us, Geese ap - pear, high o - ver us,

B high o - ver us, Geese ap - pear, high o - ver us,

Fl. *mp*

Vc.

13

**B** *meno mosso* (♩ = c. 82)

16 *rit.* *mf*

S pass and the sky, and the sky, the

A pass and the sky, and the sky clos - es, the

T pass and the sky, and the sky clos-es, the

B pass and the sky, and the sky clos-es, the

Fl. *mf* *f*

Vc. *mf* *f*

**B** *meno mosso* (♩ = c. 82)

16 *rit.* *mf* *f*

19 *mf*

S sky, the sky clos - es, A -

A sky clos - es, the sky clos - es, A -

T sky clos - es, sky clos-es, A -

B sky clos-es, the sky clos-es, A -

Fl. *mf*

Vc. *mf*

19 *mf*

22 *mp*

S ban - don, As in love or sleep,

A ban - don, As in love or sleep,

T ban - don, as in love or sleep,

B ban - don, as in love or sleep,

Fl.

Vc. *pizz.* *mp*

25 *rit.* *p* **C** *Andante* (♩ = c. 76)

S or sleep. A - ban-don, as in love or sleep, —

A or sleep. A - ban-don, as in love or sleep,

T or sleep.

B or sleep.

Fl.

Vc. *arco* *p*

25 *rit.* *p* **C** *Andante* (♩ = c. 76)

30

S holds them to their way, clear in an - cient faith, holds them to their

A holds them to their way, clear in an - cient faith, holds them to their

T

B

Fl.

Vc.

35 **rit.** **D** a tempo ( $\text{♩} = c.76$ ) *mp*

S way, oo oo

A way, oo

T *mp* A - ban-don, as in love or sleep, holds them to their way,

B *mp* A - ban-don, as in love or sleep, holds them to their way,

Fl.

Vc. *mp*

35 **rit.** **D** a tempo ( $\text{♩} = c.76$ ) *mp*

40

S *oo* *oo*

A *oo* *oo*

T clear\_ in\_ an - cient faith, holds\_ them\_ to their way,

B clear\_ in\_ an - cient faith, holds\_ them\_ to their way,

Fl.

Vc.

44

S *mf* what we need is here,

A *mf* what we need is here,

T *mf* what we need is

B *mf* what we need is

Fl.

Vc. pizz. *mf*

44

47 **rit.** *p* *p*

S what we need, what we need is here,

A what we need, what we need is here.

T here, what we need, what we need is here.

B here, what we need, what we need is here,

Fl.

Vc. arco *p* *p*

*mp* *p* *p*

**E Allegretto** (♩ = c. 90)

S

A

T

B

Fl. *p*

Vc. *p*

**E Allegretto** (♩ = c. 90) *p*



54

S  
A  
T  
B

Fl.  
Vc.

*mp*

*mp*

54

57

S  
A  
T  
B

Fl.  
Vc.

*mp*

And we pray, not for new earth,

*mp*

And we pray, not for new earth,

57

60 *mp* **rit.** **meno mosso** (♩ = c. 88)

S not for new earth or heav - en, but to be

A not for new earth or heav - en, but to be

T but be qui - et, —

B but be qui - et, —

Fl.

Vc.

63 **rit.** **p**

S qui - et, qui - et,

A qui - et, qui - et,

T qui - et in heart, — qui - et,

B qui - et in heart, — qui - et,

Fl. **p**

Vc. **p**

63 **rit.** **p**

**Allargando** **F** a tempo (♩ = c. 82)

S *mf* and in eye, and in eye, *f* in

A *mf* and in eye, and in eye, *f* and in

T *mf* and in eye, and in eye, *f* and in

B *mf* and in eye, and in eye, *f* and in

Fl. *mf* *f*

Vc. *mf* *f*

66 **Allargando** **F** a tempo (♩ = c. 82)

**più mosso** (♩ = c. 88)

S *mf* eye, in eye, clear, what we need is

A *mf* eye, and in eye, clear, what we need is

T *mf* eye, and in eye, clear, what we need is

B *mf* eye, and in eye, clear, what we need is

Fl. *mf*

Vc. *mf*

69 **più mosso** (♩ = c. 88)

72 *rit. f*

S here, what we need is here, what we need

A here, what we need is here, what we need

T here, what we need is here, what we need

B here, what we need is here, what we need

Fl. *f* 5

Vc. *f*

72 *rit. f*

*ff* **Allegretto** (♩ = c.90)

S what we need is here.

A what we need is here.

T what we need is here.

B what we need is here.

Fl. *ff*

Vc. *ff*

76 **Allegretto** (♩ = c.90)

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**FLUTE** **Allegretto** ( $\text{♩} = c.90$ )

The musical score for the Flute part is written in 4/4 time and consists of six staves of music. The first staff begins with a dynamic marking of *p* (piano). The second staff includes a triplet of eighth notes and a dynamic marking of *mp* (mezzo-piano). The third staff features a section labeled 'A' with a fermata over a whole note, followed by a dynamic marking of *mp*. The fourth staff includes a dynamic marking of *mf* (mezzo-forte) and a *rit.* (ritardando) marking. The fifth staff begins a section labeled 'B' with the tempo marking **meno mosso** ( $\text{♩} = c.82$ ) and a dynamic marking of *f* (forte). The sixth staff includes a dynamic marking of *mf*, a triplet of eighth notes, and a *rit.* marking. The final staff contains two sections: 'C' with the tempo marking **Andante** ( $\text{♩} = c.76$ ) and a dynamic marking of *rit.*, and 'D' with the tempo marking **a tempo** ( $\text{♩} = c.76$ ) and a dynamic marking of *rit.*

41 **4** **rit.** **3**

**E Allegretto** (♩ = c. 90) *p*

54 *mp* **3**

56 **4** **rit.** **meno mosso** (♩ = c. 88) **2**

64 **rit.** *p* **Allargando** *mf*

**F a tempo** (♩ = c. 82) *f*

70 **più mosso** (♩ = c. 88) *mf*

74 **rit.** *f* **5** **6**

77 **Allegretto** (♩ = c. 90) *ff*

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**CELLO** **Allegretto** (♩ = c.90)

The musical score for the Cello part is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. It consists of seven staves of music. The first staff begins with a rest, followed by a triplet of eighth notes (G2, F2, E2) marked with a piano (*p*) dynamic. The second staff continues with another triplet (D2, C2, B1) and then a triplet (A1, G1, F1) marked with a mezzo-piano (*mp*) dynamic. The third staff features a measure with a fermata over a whole note (E1) marked with a mezzo-piano (*mp*) dynamic, followed by a triplet (D1, C1, B0) and another triplet (A0, G0, F0) marked with a mezzo-piano (*mp*) dynamic. The fourth staff starts with a measure containing a fermata over a whole note (E1) marked with a mezzo-piano (*mp*) dynamic, followed by a triplet (D1, C1, B0) and another triplet (A0, G0, F0) marked with a mezzo-piano (*mp*) dynamic. The fifth staff begins with a measure containing a fermata over a whole note (E1) marked with a mezzo-piano (*mp*) dynamic, followed by a triplet (D1, C1, B0) and another triplet (A0, G0, F0) marked with a mezzo-piano (*mp*) dynamic. The sixth staff starts with a measure containing a fermata over a whole note (E1) marked with a mezzo-piano (*mp*) dynamic, followed by a triplet (D1, C1, B0) and another triplet (A0, G0, F0) marked with a mezzo-piano (*mp*) dynamic. The seventh staff begins with a measure containing a fermata over a whole note (E1) marked with a mezzo-piano (*mp*) dynamic, followed by a triplet (D1, C1, B0) and another triplet (A0, G0, F0) marked with a mezzo-piano (*mp*) dynamic.

4

7 **A** 4 *mp*

15 *rit.* *mf* **B** *meno mosso* (♩ = c.82) *f*

20 *pizz.* *mf* *mp*

25 *rit.* *arco* **C** *Andante* (♩ = c.76) 8 *rit.* **D** *a tempo* (♩ = c.76) *mp*

37

42 pizz. *mf*

47 arco *p* rit. *p*

**E** Allegretto (♩ = c. 90) *p*

54 *mp*

57 4 rit. meno mosso (♩ = c. 88) 2

64 rit. *p* Allargando *mf*

**F** a tempo (♩ = c. 82) *f* più mosso (♩ = c. 88) *mf*

72 rit. *f*

76 Allegretto (♩ = c. 90) *ff*