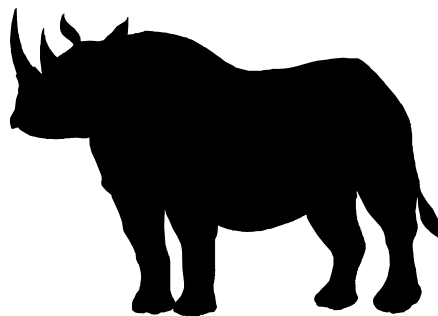


Jason V. Barabba

**“The Scarcity of Rhinos” on the television**  
**SATB Chorus**

Text by Ursula K. Le Guin



## ***Program Note***

I think, at its core, this piece is not about Rhinoceroses at all. I would not presume to offer the only interpretation of Ursula K. Le Guin's work, but from my perspective the piece is more about how we get so caught up in ourselves that we miss what is really going on in the world. Certainly, we live in frustrating times, where the public discourse seems to only degenerate further and further. We get so caught up in the nonsense that we don't notice that the metaphorical rhinoceroses of our better nature seem to be slinking out of the room with embarrassed looks on their faces. One of my favorite images in the poem is of the "politicians of paucity" which I have found to be distressingly useful.

I cannot thank Ursula K. Le Guin enough for allowing me to set this poem. The piece is dedicated to the University Choir at the California State University at Long Beach, who gave the premiere on April 29th, 2005.

The text is from Le Guin's book *Sixty Odd*. It was published in 1997 by Shambhala Publications and is used with the author's permission.

## ***Performance Note***

It would be good for the chorus to have a certain amount of fun for the "arrhythmic unintelligible murmuring" at the opening, and again in measure 69. These moments are intended to imply that there are a lot of distractions in the world that keep us from focusing on things that actually matter. It's as if the chorus members are having trouble focusing on the matters at hand.

The "where" in the last measure can be performed a number of ways. Any sincere interpretation is perfectly acceptable to me. However, my advice would be to think of it as if someone said "look behind you!" and you were responding "where?" with a little surprise.

The metronome markings are included as a guide, but are not absolute.

## ***Additional Note***

The following credit must be included in any program that includes this work:

"Text by Ursula K. Le Guin, from her book *Sixty Odd*"

# "The scarcity of rhinos" on the television

text by Ursula K. Le Guin

SATB Chorus

Jason V. Barabba  
August 2004  
Revised, October 2005

$\text{♩} = 88$   
(arrhythmic unintelligible murmuring/gossiping amongst yourselves) *mf* (Shocked intake of breath) *mf* *mf*

SOPRANO  
un - i - mag-i - na - bly is such\_\_

ALTO  
(arrhythmic unintelligible murmuring/gossiping amongst yourselves) *mf* *mp* *pp* *mp*  
The scar-ci - ty of rhi - nos" in this re - gion\_\_ is such\_\_

TENOR  
(arrhythmic unintelligible murmuring/gossiping amongst yourselves) *mf* *mp* *pp* *mp*  
The scar-ci - ty of rhi - nos" in this re - gion\_\_ is such\_\_

BASS  
(arrhythmic unintelligible murmuring/gossiping amongst yourselves) *mf*

Piano  
 $\text{♩} = 88$   
Piano for rehearsal only. *mp* *mf* *mp* *mf*

8 *mp*  
\_ that in - di - vi - du - als on - ly are known The scar-ci - ty of i - ma - gi -

*mp*  
The

*p* *mp*  
They hide from the cam - eras.

2 14

*mf*

na - tion, the pau-ci - ty of rhi - nos. the po - ver - ty of ci - ties,

*mp* *mf*

The scar-ci - ty of i - ma - gi - na - tion the pau-ci - ty of rhi - nos

*mf*

scar-ci - ty of i - ma - gi - na - tion the pau-ci - ty of rhi - nos. the po - ver - ty

**==**

*accel.* *f* ♩=132

18

the scar-ci - ty of pro - bi - ty. The scar - ci - ty of i - ma - gi - na - tion the pau - ci - ty of

*f*

the po - ver - ty of ci - ties The scar - ci - ty of i - ma - gi - na - tion the pau - ci - ty of

*f*

of ci - ties the scar - ci - ty of pro - bi - ty The scar - ci - ty of i - ma - gi - na - tion the pau - ci - ty of

*f*

The scar - ci - ty of i - ma - gi - na - tion the pau - ci - ty of

*accel.* *f* ♩=132

23 *mp mf* *p* *rall.* . . . . 3

rhi-nos The po-ver-ty of ci-ties, the scar-ci-ty of pro-bi-ty are pro-ba-bly\_\_\_ co-nnec-ted. The

rhi-nos The po-ver-ty of ci-ties, the scar-ci-ty of pro-bi-ty are pro-ba-bly\_\_\_ co-nnec-ted.

rhi-nos The po-ver-ty of ci-ties, the scar-ci-ty of pro-bi-ty are pro-ba-bly\_\_\_ co-nnec-ted.

rhi-nos The po-ver-ty of ci-ties, the scar-ci-ty of pro-bi-ty are pro-ba-bly\_\_\_ co-nnec-ted.

*p* *rall.* . . . .



30  $\text{♩} = 108$

rhi-nos of in-ven-tion\_ are poor-er than the in-di-vi-du-als in the ci-ties\_ of the po-ver-ty\_ of the i-

poor-er than the in-di-vi-du-als in the ci-ties\_ of the po-ver-ty\_ of the i-

of the po-ver-ty\_ of the i-

of the i-

$\text{♩} = 108$

34  $\text{♩} = 76$  *f*

ma - gi - na - tion of the po - li - ti - cians of pau - ci - ty Oh rhi - no - cer - os - es of un - i -

ma - gi - na - tion of the po - li - ti - cians of pau - ci - ty Oh rhi - no - cer - os - es of un - i -

ma - gi - na - tion of the po - li - ti - cians of pau - ci - ty Oh rhi - no - cer - os - es of un - i -

ma - gi - na - tion of the po - li - ti - cians of pau - ci - ty Oh rhi - no - cer - os - es of un - i -

$\text{♩} = 76$  *f*

39 *ff* *f* *mp* *mf* 5

ma - gi - na - ble real horns of plen - ty on sa - van - nas of e - nor - mous\_ vege - ta - bles and an - i - mals

ma - gi - na - ble real horns of plen - ty on sa - van - nas of e - nor - mous\_ vege - ta - bles and an - i - mals

ma - gi - na - ble real horns of plen - ty on sa - van - nas of e - nor - mous\_ vege - ta - bles and an - i - mals

ma - gi - na - ble real horns of plen - ty on sa - van - nas of e - nor - mous\_ vege - ta - bles and an - i - mals

45 *p* Solemn  $\text{♩} = 60$  *pp* sempre

— and con - nec - tions. In - di - vi - du - als make mo - ving pic - tures

— and con - nec - tions. make mo - ving pic - tures

— and con - nec - tions.

— and con - nec - tions.

*p*  $\text{♩} = 60$  *pp* sempre

52

of the ex - tinc - tion of three hun - dred spe - cies dai - ly and in - di - vi - dua - lly

of the ex - tinc - tion of three hun - dred spe - cies dai - ly and in - di - vi - dua - lly

*pp sempre* of the ex - tinc - tion of three hun - dred spe - cies dai - ly and in - di - vi - dua - lly

*pp sempre* of three hun - dred spe - cies dai - ly and in - di - vi - dua - lly

58

watch them run - ning in - to the dis - tan - ces of all the plen - ty

watch them run - ning in - to the dis - tan - ces of all the plen - ty

watch them run - ning in - to the dis - tan - ces of all the plen - ty

watch them run - ning in - to the dis - tan - ces of all the plen - ty



65 *pp*  $\text{♩} = 88$  (arrhythmic unintelligible murmuring/gossiping) *mf* 7

of the in-di-vis - i - ble world

*pp* (arrhythmic unintelligible murmuring/gossiping) *mp* *mf*

of the in-di-vis - i - ble world

*pp* (arrhythmic unintelligible murmuring/gossiping) *f*

of the in-di-vis - i - ble world

*pp* (arrhythmic unintelligible murmuring/gossiping) *mf*

of the in-di-vis - i - ble world

$\text{♩} = 88$

73 *p*

un - i - mag-i - na-bly is i-mag-

*p*

un - i - mag-i - na-bly is i-mag-

*p*

The horn of the rhi - no - cer - os fine-ly di - vi - ded

*p*

The horn of the rhi - no - cer - os fine-ly di - vi - ded

*p*

8 79 *mp* *mf* *f*

ined to en-sure lon-ge-vi-ty to the hu-man in-di- vi-du-al Oh,

ined to en-sure lon-ge-vi-ty to the hu-man in-di- vi-du-al Oh,

is i-mag-ined to en-sure lon-ge-vi-ty to the hu-man in-di- vi-du-al Oh

is i-mag-ined to en-sure lon-ge-vi-ty to the hu-man in-di- vi-du-al Oh

86

awk-ward and short-sight-ed and short lived rhi-no-cer-os bear-ing the

awk-ward and short-sight-ed and short lived rhi-no-cer-os bear-ing the

awk-ward and short-sight-ed and short lived rhi-no-cer-os bear-ing the

awk-ward and short-sight-ed and short-lived rhi-no-cer-os bear-ing the

li - ving horn\_\_\_\_\_ the one true one!

li - ving horn\_\_\_\_\_ the one true one!

li - ving horn\_\_\_\_\_ the one true one! Where?

li - ving horn the one true one! Where?