



Jason V. Barabba
“The Scarcity of Rhinos” on the television
SATB Chorus
Text by Ursula K. Le Guin

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Duration approximately 5 minutes

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.

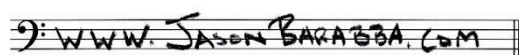
The “where” in the last measure can be performed a number of ways. Any sincere interpretation is perfectly acceptable to me. However, my advice would be to think of it as if someone said “look behind you!” and you were responding “where?” with a little surprise.

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*”

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A musical staff with a bass clef and the text "WWW.JASONBARABBA.COM" written across it.

"The scarcity of rhinos" on the television

text by Ursula K. Le Guin

SATB Chorus

Jason V. Barabba
August 2004
Revised, October 2005

15" (Approx.) (arrhythmic unintelligible murmuring/gossiping amongst yourselves) **Andante (Approx. ♩=88)** (Shocked intake of breath)

SOPRANO *mf* Un - i - mag-i - na - bly

ALTO (arrhythmic unintelligible murmuring/gossiping amongst yourselves) *mp* The scar-ci - ty of Rhi - nos

TENOR (arrhythmic unintelligible murmuring/gossiping amongst yourselves) *mp* The scar-ci - ty of Rhi - nos

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

S. In this re - gion is such that in - di -

A. Un - i - mag-i - na - bly is such that in - di -

T. Un - i - mag-i - na - bly is such that

B. mag-i - na - bly In this re - gion

11

S. *mf*
vid-u-als on-ly are known The scar-ci-ty of i-mag - i - na - tion the

A. *mf*
vid-u-als on-ly are known The scar-ci-ty of i-mag - i - na - tion the

T. *mp* *mf*
Un - i-mag-i-na - bly The scar-ci-ty of i-mag

B. *f* *mp* *mf*
They hide from the cam - eras The scar-ci-ty of i-mag



17

S. *f*
pau-ci-ty of rhi - nos the po - ver - ty of ci - ties the scar-ci-ty of pro-bi

A. *f*
pau-ci-ty of rhi - nos the pau-ci-ty of rhi-nos rhi-nos the

T. *f*
i - na - tion the pau-ci-ty of rhi - nos the po - ver - ty of

B. *f*
i - na - tion the pau-ci-ty of rhi - nos the po - ver - ty of

accel.

Allegro (Approx. ♩=126)

23

S. *mp mf*
 ty — the scar - cit ty The scar-ci - ty of i - mag - i - na - tion the pau-ci - ty of rhi - nos The

A. *mp mf*
 po - ver - ty of ci - ties the scar-ci - ty The scar-ci - ty of i - mag - i - na - tion the pau-ci - ty of rhi - nos The

T. *f mp mf*
 ci - ties the scar-ci - ty of pro - bi' - The scar-ci - ty of i - mag - i - na - tion the pau-ci - ty of rhi - nos The

B. *f mp mf*
 ci - ties the scar-ci - ty of pro - bi' - The scar-ci - ty of i - mag - i - na - tion the pau-ci - ty of rhi - nos The



29

S. *p rall.*
 po - ver - ty of ci - ties the scar - cit - ty of pro - bi - ty are pro - ba - bly — con - nec - ted The

A. *p*
 po - ver - ty of ci - ties the scar - cit - ty of pro - bi - ty are pro - ba - bly — con - nec - ted

T. *p*
 po - ver - ty of ci - ties the scar - cit - ty of pro - bi - ty are pro - ba - bly — con - nec - ted

B. *p*
 po - ver - ty of ci - ties the scar - cit - ty of pro - bi - ty are pro - ba - bly — con - nec - ted

Moderato (Approx. ♩ = 108)

35

S. rhi-nos of in-ven-tion_ are poor-er than the in-di-vid-u-als in the ci-ties_ of the po-ver-ty_ of the i-

A. poor-er than the in-di-vid-u-als in the ci-ties_ of the po-ver-ty_ of the i-

T. of the po-ver-ty_ of the i-

B. of the i-

Maestoso (Approx. ♩ = 76)

39

S. mag-i-na-tion of the pol-i-ti-cians of pau-ci-ty Oh rhi-no-cer-os-es of un-i-

A. mag-i-na-tion of the pol-i-ti-cians of pau-ci-ty Oh rhi-no-cer-os-es of un-i-

T. mag-i-na-tion of the pol-i-ti-cians of pau-ci-ty Oh rhi-no-cer-os-es of un-i-

B. mag-i-na-tion of the pol-i-ti-cians of pau-ci-ty Oh rhi-no-cer-os-es of un-i-

44

S. *ff* *f* *mp* *mf*
 mag - i - na - ble real horns of plen - ty on sa - van - nas of e - nor - mous - vege - ta - bles and an - i -

A. *ff* *f* *mp* *mf*
 mag - i - na - ble real horns of plen - ty on sa - van - nas of e - nor - mous - vege - ta - bles and an - i -

T. *ff* *f* *mp* *mf*
 mag - i - na - ble real horns of plen - ty on sa - van - nas of e - nor - mous - vege - ta - bles and an - i -

B. *ff* *f* *mp* *mf*
 mag - i - na - ble real horns of plen - ty on sa - van - nas of e - nor - mous - vege - ta - bles and an - i -



Slow, Solemn (Approx. ♩=60)

50

S. *pp* *sempre*
 mals and con - nec - tions — In - di - vi - du - als make mo - ving pic - tures

A. *pp* *sempre*
 mals and con - nec - tions — make mo - ving pic - tures

T. mals and con - nec - tions —

B. mals and con - nec - tions —

6 57

S. of the ex - tinc - tion of three - hun - dred spe - cies. dai - ly and in - di - vid - u - a - ly

A. of the ex - tinc - tion of three - hun - dred spe - cies. dai - ly and in - di - vid - u - a - ly

T. *pp sempre* of the ex - tinc - tion of three - hun - dred spe - cies. dai - ly and in - di - vid - u - a - ly

B. *pp sempre* of three - hun - dred spe - cies. dai - ly and in - di - vid - u - a - ly



63

S. watch - them run - ning in - to the dis - tan - ces

A. watch - them run - ning in - to the dis - tan - ces

T. watch - them run - ning in - to the dis - tan - ces

B. watch - them run - ning in - to the dis - tan - ces