

## Someday

Someday, after we have mastered the winds, the waves, the tides and gravity, we shall harness for God the energies of Love. Then for the second time in the history of the world, we will have discovered fire.

We are part of a harmonised collectivity of consciousness equivalent to a sort of super-consciousness. The earth is not only becoming covered in myriads of grains of thought, but is becoming enclosed in a single thinking envelope, so as to form a single vast grain of thought, the plurality of individual reflections grouping themselves together and reinforcing one another in a single unanimous reflection.

All around us, to right and to left, in front and behind, above and below, we have only to go a little beyond the frontier of sensible appearances to see the divine welling up and showing through. But the divine presence is not only close to us, and in front of us; it has sprung up universally, and we find ourselves surrounded and transfixed. By means of all created things, without exception, the divine assails us, penetrates and moulds us. Though we imagined it as distant and inaccessible, in fact we live steeped in its burning layers.

– Pierre Teilhard de Chardin

The vocalization of the syllable “noo” is derived from Teilhard’s concept of the “noosphere”, or the web of collective mass consciousness.

### NOTES

*Someday* was commissioned by the Choir of the Church of St. Ignatius Loyola in New York, and premiered on February 2, 2000. It is dedicated with gratitude to the Choir’s wonderful Director, Kent Tritle.

In composing a work for this church and its traditions, I turned to the writings of the visionary Jesuit priest Pierre Teilhard de Chardin, who died in New York in 1955. The text for *Someday* is derived from Teilhard’s *The Divine Mileau*, a work which speaks to people of many spiritual perspectives, and which elaborates his vision of “noogenesis”.

- To realize the distribution of text in mm. 102-105 with its intended spatial equivalent:
  - Soprano 2 must be to right, Soprano 3 to left
  - Tenor 2 must be to right, Tenor 3 to left
  - Alto 4 must be in the front row, Bass 4 must be in the back row(These instructions are from the audience/conductor perspective.)

– John Kennedy  
January 4, 2000  
Santa Fe

**D**

60

S 1 *mf* *pp* *mf* *mf*  
 Noo We are part Noo Noo of

S 2 *pp* *mf* *pp*  
 Noo Noo of a har - mon ised Noo

S 3 *pp*  
 Noo Noo Noo

S 4 *pp* *mf*  
 Noo Noo Noo col - lec - ti - vi - ty

A 1-4 *pp*  
 Noo Noo Noo Noo

T 1-4  
 8 Noo Noo Noo Noo

B 1-4 *pp*  
 Noo Noo Noo Noo

\*N.B: Individual voices here to the end should always be heard clearly above others in accompaniment, and balanced in relation to other individual voices as though multiple voices form a single voice.

*poco a poco cresc. al m. 76 (a pochissimo crescendo of intensity for all)*

64

**S 1** *pp*  
con - scious - ness Noo Noo Noo

**S 2** *poco a poco cresc. al m. 76* *mf*  
Noo Noo Noo to a sort of

**S 3** *poco a poco cresc. al m. 76* *mf* *pp*  
Noo Noo e qui va lent Noo

**S 4** *pp* *mf poco a poco cresc. al m. 76* *pp*  
Noo e - qui va - lent Noo Noo

**A 1-4** *poco a poco cresc. al m. 76*  
Noo Noo Noo Noo

**T 1** *pp* *mf* *pp*  
Noo Noo love Noo Noo

**T 2** *pp* *poco a poco cresc. al m. 76* *mf* *pp*  
Noo Noo Noo fire Noo

**T 3** *pp* *poco a poco cresc. al m. 76*  
Noo Noo Noo Noo

**T 4** *pp* *poco a poco cresc. al m. 76*  
Noo Noo Noo Noo

**B 1** *poco a poco cresc. al m. 76*  
Noo Noo Noo Noo

**B 2** *poco a poco cresc. al m. 76*  
Noo Noo Noo Noo

**B 3** *poco a poco cresc. al m. 76*  
Noo Noo Noo

**B 4** *poco a poco cresc. al m. 76*  
Noo Noo Noo