

## Composer's Notes

The piece is exploratory, with long notes allowing the singers and listeners alike to contemplate the text and the questions asked within it. Each word (“bold”, “velocity”, “kind”, etc) should be felt for each singer. An exploration around what it feels like to be each word, to express and embody it, will invoke a vivid performance of a somewhat simple piece. Dynamics and movement of vowels will enhance also help lift each word off of the page. The music gently guides the listeners through a journey of introspection, encouraging them to ponder the profound possibilities encapsulated within the questions. As the harmonies ebb and flow, the choir invites the audience to join them in a shared exploration of empathy, curiosity, and growth.

### Text

What if we were kind?  
What if we were bold?  
What if we were curious?  
and asked, instead of told?

What if we were enough?  
What if we felt whole?  
What if we were grateful,  
could compassion replace control?

What if we moved with velocity  
and loved with generosity?  
What if we were along for the ride  
on the Chariot of Curiosity?

What if we were kind?  
What if we were bold?  
What if we were curious?  
Could we learn what we do not yet know?  
Could we come together and grow  
on the Chariot of Curiosity?

—Cheryl B. Engelhardt

**Cheryl B. Engelhardt** is a GRAMMY®-Nominated, #1 best-selling and award-winning New Age recording artist, and a composer for films, commercials, theater, and social justice choirs. Her unique journey as an indie artist has landed her in *Forbes*, *Grammy.com*, *Harper's Bazaar*, and *People*, on stage singing with Sting, and on a train: being the first person to compose and produce an entire album on a cross-USA journey.

She's had 40+ TV and commercial placements of her music, toured the globe, fan-funded several records for over \$20k each, has over one million streams on Spotify, and shares exactly how she does it all in her musician mastermind, Amplify and in her marketing resources site, In The Key of Success.

Cheryl is a sought-after speaker, moderating panels at SXSW, ASCAP Expo, and many universities including her alma mater of Cornell University. She's a member of The Recording Academy's District Advocacy team and has served as the Chair of Contemporary/Commercial Repertoire for the American Choral Directors Association East Division.

# The Chariot (of Curiosity)

for SATB Chorus divisi, unaccompanied with Descant

Words and Music by  
Cheryl B. Engelhardt (ASCAP)

With contemplation ♩ = ca. 101

*stagger breathing where possible unless marked*

**Soprano** *p* What \_\_\_\_\_ if \_\_\_\_\_ we \_\_\_\_\_

**Alto** *p* What if we were, what if we

**Tenor** *p* What \_\_\_\_\_ if \_\_\_\_\_ we \_\_\_\_\_

**Bass** *p* What \_\_\_\_\_ if \_\_\_\_\_ we \_\_\_\_\_

**Piano** *for rehearsal only*

With contemplation ♩ = ca. 101

7

were, \_\_\_\_\_, what \_\_\_\_\_ if \_\_\_\_\_

were, \_\_\_\_\_, what \_\_\_\_\_ if, what \_\_\_\_\_ if

were, \_\_\_\_\_, what \_\_\_\_\_ if \_\_\_\_\_

were, \_\_\_\_\_, what \_\_\_\_\_ if \_\_\_\_\_

13

we were kind? Oo

we were kind? *mp* What if we were

we were kind? Oo

we were kind? Oo

19

kind? What if we were bold? What if we were

\* Composer prefers low G but octave higher is an option. This applies throughout to all upper octave notes in parenthesis.

23

Musical score for measures 23-27. The score is written for four staves: Soprano, Alto, Tenor, and Piano. The lyrics are: cur - i - ous and asked, in - stead. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

28

Musical score for measures 28-32. The score is written for four staves: Soprano, Alto, Tenor, and Piano. The lyrics are: of told? of told? of told? of told? The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking *mf* is present at the end of each vocal line.

33 *mp*

What if we were e - nough? \_\_\_\_\_

*mp*

Oo \_\_\_\_\_

*mp*

Oo \_\_\_\_\_

*mp*

Oo \_\_\_\_\_

*mf*

What if we felt

37 *unis.*  
*, mf*

Whole? \_\_\_\_\_ Grate - ful? Could com - pas - sion re -

*mf*

Whole? What if we were grate - ful? Could com - pas - sion re -

*mf*

What if we \_\_\_\_\_ were grate - ful? \_\_\_\_\_ Could

whole? \_\_\_\_\_ Could com -

42

place con - trol? Con - trol? Oo

place con - trol? Con - trol, con - trol, com - pas - sion, con -

we let it go?

pas - sion re - place con - trol? Con - trol?

47

*mf*  
*unis.*  
What if we, what if we moved with ve -

*mf*  
trol, com - pas - sion. What if we, what if we moved with ve -

*mf*  
What if we, what if we

*mf*  
What if we, what if we

51

loc - i - ty, to love with gen - er - os - i -

loc - i - ty, to love with gen - er - os - i -

moved, moved with ve - loc - i - ty, love with gen - er -

moved, moved with ve - loc - i - ty, love with gen - er -

56

Descant *mf*

Oh

ty? What if we, what if we moved with ve - loc - i - ty,

ty? What if we, what if we moved with ve - loc - i - ty,

os - i - ty? What if we, what if we moved,

os - i - ty? What if we, what if we moved,

60 *end Descant*

to love with gen-er-os-i-ty?

to love with gen-er-os-i-ty?

8 moved with ve-loc-i-ty, love with gen-er-os-i-ty?

8 moved with ve-loc-i-ty, love with gen-er-os-i-ty?

65 *f*

S What if we were a-long for the ride on the Char-i-

A *f* What if we were a-long for the ride on the Char-i-

T *f* What if we were a-long for the ride on the Char-i-

B *f* What if we were a-long for the ride on the Char-i-



70

*rit.*  
*pp*

ot of cu - ri - os - i - ty? Cu - ri - os - i - ty, cu - ri -

*pp*

ot of cu - ri - os - i - ty? Cu - ri - os - i - ty, cu - ri -

*pp*

8 ot of cu - ri - os - i - ty? Cu - ri - os - i - ty, cu - ri -

*pp*

ot of cu - ri - os - i - ty? Cu - ri - os - i - ty, cu - ri -

*rit.*

76

*p*

ous. Oo

*mp*

ous. What if we were kind? What if we were bold?

*p*

ous. Oo

ous. Oo

82 *mp* *unis.* *cresc.*

Could we learn what we do not yet know and

*cresc.*

Could we learn what we do not yet know and

*mp* *cresc.*

8 Could we learn what we do not yet know and

*mp* *cresc.*

Could we learn what we do not yet know and

87 *f* *p sub.* *pp*

grow on the Char - i - ot?

*f* *p sub.* *pp*

grow on the Char - i - ot?

*f* *p sub.* *pp*

8 grow on the Char - i - ot?

*f* *p sub.* *pp*

grow on the Char - i - ot?