

GWYNETH WALKER

The Golden Harp

*Readings and Musical Settings of the Poetry of Rabindranath Tagore
for SATB Chorus and Piano, or String Orchestra, or String Quartet*

Piano/Choral Score	No. 8290
→ Full Score for String Orchestra Version (Rental or Sale)	No. 8291
Parts for String Orchestra Version (Rental Only)	No. 8292
Full Score for String Quartet Version	No. 8293
Parts for String Quartet Version	No. 8294
“Two Prayers” from The Golden Harp (SATB unaccompanied)	No. 8295

Commissioned by The Arkansas Chamber Singers John Yarrington, Music Director

*Premiered by
The Arkansas Chamber Singers with the Quapaw String Quartet
Little Rock, Arkansas, March 19, 1999*

Duration: 30 minutes

The Golden Harp

Invocation

reading: *"Still thou pourest, and still there is room"*

song: *"I am here to sing thee songs"*

Beloved

reading: *"My heart wanders wailing with the restless wind"*

song: *"If thou speakest not"*

Prayer

reading: *"Let my country awake"*

song: *"This is my prayer"*

Light, My Light

reading: *"Thy joy in me is so full"*

song: *"Light, my light"*

(Solo song interspersed: *"O beloved of my heart"*)

Thou Art

song: *"Thou art the sky"*

My Tears of Sorrow

song: *"Mother, I shall weave a chain of pearls... "*

reading: *"On the day when death will knock on thy door"*

song: *"Death, my death, come and whisper to me"*

Salutation

poem: *"I boasted among men that I had known you"*

song: *"In one salutation to thee, my God"*

Notes

The Golden Harp is the result of a commission from the Arkansas Chamber Singers for a work for chorus and string quartet. The Chamber Singers wished to collaborate with the Quapaw Quartet (string quartet from the Arkansas Symphony) in presenting music written especially for the two ensembles.

The poetry of Rabindranath Tagore was suggested to the composer by a member of the Arkansas Chamber Singers. And indeed this poetry is well-suited to settings for chorus and strings. The poems are gentle and lyrical. The language is readily comprehensible and very singable. There are frequent images of floating and soaring—images congenial to the string idiom, as the bows float across the strings, or musical lines soar into the high ranges of the instruments.

The opening song, *I Am Here to Sing Thee Songs*, contains the phrase “When in the morning air the golden harp is tuned.” This beautiful image of a stringed instrument captured the composer's imagination, and led to the title of the work.

All of the poetry selected for *The Golden Harp* is found in Tagore's collection, *Gitanjali*, published in 1913. The poems span the course of the poet's life. And the form of *The Golden Harp* mirrors this pattern. The work is divided into seven sections: triumphant at the beginning and close (#1 *Invocation* and #7 *Salutation*); more introspective in the interior sections (#2 *Beloved*, #3 *Prayer*, #5 *Thou Art* and #6 *My Tears of Sorrow*); and rising to a celebratory middle section (#4 *Light, My Light*).

The message of *The Golden Harp* is spiritual, and yet very close to the center of human emotions. Tagore's poetry extols the beauty of the divine and the beauty of the soul within—the beloved as creator, the beloved as lover. “Thou art the sky and thou art the nest as well.”

Rabindranath Tagore

Born in 1861 to an influential Bengali family, Rabindranath Tagore achieved fame as a novelist, playwright, poet, painter, lecturer, politician and composer. In 1913 he was awarded the Nobel Prize in literature, the first non-European to achieve such an honor. He died in 1941.

Gwyneth Walker

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Further information concerning Gwyneth Walker and her works is available at
www.gwynethwalker.com

To be read before Song #1

Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fillest it ever with fresh life.

This little flute of a reed thou hast carried over hills and dales, and hast breathed through it melodies eternally new.

At the immortal touch of thy hands my little heart loses its limits in joy and gives birth to utterance ineffable.

Thy infinite gifts come to me only on these very small hands of mine. Ages pass, and still thou pourest, and still there is room to fill.

The Golden Harp

for SATB Chorus and String Orchestra

Rabindranath Tagore

Gwyneth Walker

I. I Am Here to Sing Thee Songs

♩ = 112 With a gentle lilt

Violins

Viola

Violoncello

Contrabass

5

S.

A.

T.

B.

Vln.

Vla.

Vlc.

Cb.

A

f

I am here to sing thee

f

I am here to sing thee

f

I am here to sing thee

f

I am here to sing thee

f

mf

p

mf

mf

mf

arco

mf

10

S. songs. I am here to sing thee songs. In this

A. songs. I am here to sing thee songs. In this

T. songs. I am here to sing thee songs. In this

B. songs. I am here to sing thee songs. In this

Vln. *f*

Vla.

Vlc.

Cb.

15 *rit.* *p* *accel.*

S. hall of thine I have a cor-ner seat. I am here to sing thee

A. hall of thine I have a cor-ner seat. I am here, I am here to sing thee

T. hall of thine I have a cor-ner seat. I am here, I am here to sing thee

B. hall of thine I have a cor-ner seat. I am here to sing thee

Vln. *p* *f*

Vla. *p*

Vlc. *p*

Cb. *p* *pizz.* *p*

B a tempo ♩ = 112

molto rit. - - - - - **Slower** ♩ = 80

S. *f* songs. When the hour strikes for thy

A. *f* songs. When the hour strikes for thy

T. *f* songs.

B. *f* songs.

B a tempo ♩ = 112

molto rit. - - - - - **Slower** ♩ = 80

Vln. *f* *p*

Vla. *f* *p* pizz.

Vlc. *f* *p* pizz.

Cb. *f* *p* pizz.

24 *more rit.* - - - - - **Slowly, freely**

mp

S. si - lent wor - ship Com - - - mand me, com - -

A. si - lent wor - ship *p* *mp* Com - - - mand me, com - -

T. at the dark tem - ple of mid - night, com - -

B. at the dark tem - ple of mid - night, com - -

more rit. - - - - - **Slowly, freely**

(ord.)

Vln. *mp* (ord.)

Vla. *mp* (ord.)

Vlc. *mf*

Cb. *mf*

27 *f* *p* *rit.*

S. mand me, my mas-ter, to stand be - - - fore thee to sing. I am here to sing thee

A. mand me, my mas-ter, to stand be - - - fore thee to sing. I am here, I am here to sing thee

T. mand me, my mas-ter, to stand be - - - fore thee to sing. I am here, I am here to sing thee

B. mand me, my mas-ter, to stand be - - - fore thee to sing. I am here to sing thee

Vln. *f* *p* *rit.*

Vla. arco *f* *p*

Vlc. *p* *f* *p*

Cb. arco *p* *f* *p* pizz.

C a tempo ♩ = 112

30 *f* *p*

S. songs, songs.

A. songs, songs.

T. songs, songs.

B. songs, songs.

C a tempo ♩ = 112

Vln. *f* *p* *Soli all strings*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* arco *p*

D (♩ = 112)

mp with excitement

35

S. *mp with excitement*
When in the morn - ing air the gol - den harp is

A. *mp with excitement*
When in the morn - ing air the gol - den harp is

T. *pp* When *p* (nnn)

B. *pp* When *p* (nnn)

D (♩ = 112)

Vln. *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

39 *p* *mf*

S. *p* tuned, *mf* the gol - den harp is tuned, the gol - den harp is

A. *p* tuned, *mf* the gol - den harp is tuned, the gol - den harp is

T. *p* tuned, *mf* The gol - den harp, the gol - den harp is

B. *p* tuned, *mf* The gol - den harp, the gol - den harp is

Vln. *p* *mf* *pizz.*

Vla. *arco* *p* *mf* *pizz.*

Vlc. *arco* *p* *mf* *pizz.*

Cb. *p* *mf* *pizz.* *(mf)* *arco*

44 *rit.* - - - - **Slower**

S. tuned, hon - or me, com - mand - ing my pres - ence

A. tuned, hon - or me, com - mand - ing my pres - ence I am

T. tuned, hon - or me, com - mand - ing my pres - ence

B. tuned, hon - or me, com - mand - ing my pres - ence

rit. - - - - **Slower**

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

47 *rit.* - - - - - **E a tempo** ♩ = 112

S. I am here to sing thee songs,

A. here, I am here to sing thee songs,

T. I am here, I am here to sing thee songs,

B. I am here to sing thee songs,

rit. - - - - - **E a tempo** ♩ = 112

tutti all strings

Vln. *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *pizz.* *f* *arco*

50

S. songs, songs, When the gol - - - den

A. songs, songs, When the gol - - - den

T. songs, songs, When the gol - - - den

B. songs, songs, When the gol - - - den

rit.

Vln. *rit.*

Vla.

Vlc.

Cb.

55

S. harp is tuned.

A. harp

T. harp

B. harp tuned,

a tempo

p

Vln. *a tempo*

Vla.

Vlc. *(arco) solo p*

Cb. *solo p*

mf

mf

mf

S. *p*

A. *p* tuned.

T. *p* tuned.

B. *p* tuned.

Vln. *f* *mf* *f* *tutti*

Vla. *p* *mf* *tutti* *p*

Vlc. *p* *mf* *tutti* *p*

Cb. *p* *mf* *tutti* *p*

rit.

S. *f* *ff*

A. *f* *ff*

T. *f* *ff*

B. *f* *ff*

rit.

Vln. *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

To be read before Song #2

Clouds heap upon clouds and it darkens. Ah, love, why dost thou let me wait outside at the door all alone?

In the busy moments of the noontide work I am with the crowd, but on this dark day it is only for thee that I hope.

If thou showest me not thy face, if thou leavest me wholly aside, I know not how I am to pass these long, rainy hours.

I keep gazing on the far away gloom of the sky, and my heart wanders wailing with the restless wind.

II. If Thou Speakest Not

Slowly, quasi recitativo

Soprano
Alto
Tenor
Bass

If thou speak-est not I will fill my heart with thy si - - - lence.

Slowly, quasi recitativo

Violins
Viola
Violoncello
Contrabass

solo-con sord.
p

5 **A**

S.
A.
T.
B.

If thou speak-est not I will fill my heart with thy si - - - lence and en - - - dure it.

A

solo-con sord.
p

Vln.
Vla.
Vlc.
Cb.

Detailed description: This page of a musical score is for the second section, 'II. If Thou Speakest Not'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Violins, Viola, Violoncello, Contrabass). The tempo is 'Slowly, quasi recitativo'. The vocal parts enter with the lyrics 'If thou speak-est not I will fill my heart with thy si - - - lence.' The instrumental parts provide accompaniment, with the strings playing a sustained chord marked 'p' and 'solo-con sord.'. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The second system begins with a rehearsal mark 'A' at measure 5. The vocal parts continue with the lyrics 'If thou speak-est not I will fill my heart with thy si - - - lence and en - - - dure it.' The instrumental parts continue their accompaniment. The score is written in 3/4 time and includes various musical notations such as dynamics, articulation, and phrasing.

9 **B**

S. *p* I will keep still and wait like the night with star-ry vig - il and its head bent low with pa-tience

A. *p* I will keep still and wait like the night with star-ry vig - il and its head bent low with pa-tience

T. *p* I will keep still and wait like the night with star-ry vig - il and its head bent low with pa-tience

B. *p* I will keep still and wait like the night with star-ry vig - il and its head bent low with pa-tience

B

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

13 **C** with gentle motion ♩ = 72 gradual accel. to **D**

S. *p* The morn-ing will sure - ly come, the dark-ness will van - ish, and thy voice pour down in *cresc.*

A. *p* The morn-ing will sure - ly come, the dark-ness will van - ish, and thy voice pour down in *cresc.*

T. *p* The morn-ing will sure - ly come, the dark-ness will van - ish, and thy voice pour down in *cresc.*

B. *p* the dark-ness will van - ish, and thy voice pour down in *cresc.*

C with gentle motion ♩ = 72 gradual accel. to **D**

Vln. *tutti p*

Vla. *tutti p*

Vlc. *tutti p*

Cb. *pizz. p*

16 *(cresc.)*

S. gol - - - den streams break - - - ing through the sky.

A. gol - - - den streams break - - - ing through the sky.

T. gol - - - den streams break - - - ing through the sky.

B. gol - - - den streams break - - - ing through the sky.

Vln. *senza sord.* *cresc.* 3 3 3 3

Vla. *(cresc.)* *senza sord.* 3 3 3 3

Vlc. *(cresc.)* 3 3 3 3 *senza sord.*

Cb. *senza sord.* *arco* *p cresc.* 3 3 3 3

D Faster, with energy ♩ = 108

19 *f cantabile*

S. Then thy words will take wing in songs from ev - ery one of my birds' nests, and thy

A. Then thy words will take wing in songs from ev - ery one of my birds' nests, and thy

T. Then thy words will take wing in songs from ev - ery one of my birds' nests, and thy

B. Then thy words will take wing in songs from ev - ery one of my birds' nests, and thy

D Faster, with energy ♩ = 108

Vln. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

poco rit. ----- *a tempo* (♩=96)

23 E

S. mel - o - dies will break forth in flow - ers in all my for - est groves. *f*

A. mel - o - dies will break forth in flow - ers in all my for - est groves. *f*

T. mel - o - dies will break forth in flow - ers in all my for - est groves. *f*

B. mel - o - dies will break forth in flow - ers in all my for - est groves. *f*

E *poco rit.* ----- *a tempo* (♩=96)

Vln. *sfp* *f*

Vla. *sfp* *f*

Vlc. *sfp* *f*

Cb. *f*

26

S. *f* Then the words will take

A. *f* The thy words will take wing.

T. *f* The thy words will take wing.

B. *f* The thy words will take wing.

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

29 *f* *rit.* *p* *Slower* **F**

S. Then thy words will take wing in songs, and thy mel-o-dies will break forth in flow-ers in all my for-est

A. wing, wing in songs, and thy mel-o-dies will break forth in flow-ers in all my for-est

T. Then thy words will take wing in songs, and thy mel-o-dies will break forth in flow-ers in all my for-est

B. Then thy words will take wing in songs, and thy mel-o-dies will break forth in flow-ers in all my for-est

Vln. *f* *rit.* *Slower* **F** *sfp* *solo*

Vla. *f* *rit.* *Slower* **F** *sfp* *solo*

Vlc. *f* *rit.* *Slower* **F** *sfp* *solo*

Cb. *f* *rit.* *Slower* **F** *sfp* *solo*

33 *a tempo* (♩ = 108) *f* *(f) flowing*

S. groves. Thy words will take wing in, wing in songs, thy

A. groves. Thy words will take wing in, wing in songs, thy

T. groves. Thy words will take wing in, wing in songs, thy

B. groves. Thy words will take wing in, wing in songs, thy

Vln. *tutti* *p* *f*

Vla. *tutti* *p* *f*

Vlc. *tutti* *p* *f*

Cb. *tutti* *p* *f*

37 *rit.* - - - - **Slower** G *poco rit.* - - - -

S. words will take wing in, wing in songs will break forth in flow-ers in all my for-est

A. words will take wing in, wing in songs will break forth in flow-ers in all my for-est

T. words will take wing in, wing in songs, and thy mel-o-dies will break forth in flow-ers in all my for-est

B. words will take wing in, wing in songs, and thy mel-o-dies will break forth in flow-ers in all my for-est

Vln. *rit.* - - - - **Slower** G *poco rit.* - - - - *solo* *ffp*

Vla. *rit.* - - - - **Slower** G *poco rit.* - - - - *solo* *ffp*

Vlc. *rit.* - - - - **Slower** G *poco rit.* - - - - *ffp*

Cb. *rit.* - - - - **Slower** G *poco rit.* - - - - *ffp*

43 **a tempo** ♩ = 108 *accel.* - - - - - *ff*

S. groves. *ff*

A. groves. *ff*

T. groves. *ff*

B. groves. *ff*

Vln. **a tempo** ♩ = 108 *accel.* - - - - - *ff*

Vla. *tutti* *p* *ff*

Vlc. *p* *ff*

Cb. *p* *ff*

To be read before Song #3

Where the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up into fragments
by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way into
the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening
thought and action –

Into that heaven of freedom, my Father, let my country awake.

III. This is My Prayer

Unrushed ♩ = 96

p gently

Soprano: This is my prayer to thee, my Lord. This is my prayer to thee, my Lord.

Alto: This is my prayer to thee, my Lord. This is my prayer to thee, my Lord.

Tenor: This is my prayer to thee, my Lord. This is my prayer to thee, my Lord.

Bass: This is my prayer to thee, my Lord. This is my prayer to thee, my Lord.

Unrushed ♩ = 96

con sord.

Violins: *p* → *pp*

Viola: *p* → *pp*

Violoncello: *p* → *pp*

Contrabass: *p* → *pp*

Strings tacet al fine

A **Slightly faster** ♩ = 108

S. *mp* Give me the strength light - ly to bear my joys and sor - rows. Ah *p*

A. *mp* Give me the strength light - ly to bear my joys and sor - rows. Ah *p*

T. *p* Ah *mp* Give me the strength to

B. *p* Ah *mp* Give me the strength to

10 *accel.* - - - **B** ♩ = 120

S. *p* ————— *mf*
Ah, Give me the strength

A. *p* ————— *mf*
Ah, Give me the strength

T. *p* —————
make my love fruit - ful in ser - vice. Ah,

B. *p* —————
make my love fruit - ful in ser - vice. Ah,

13 *rit.* - - - - -

S. *p* ————— *f*
nev - er to dis - own the poor or — bend my knees be - fore in - - so - - lent might.

A. *p* ————— *f*
nev - er to dis - own the poor or — bend my knees be - fore in - - so - - lent might.

T. *mf* ————— *p* ————— *f*
nev - er to dis - own the poor or — bend my knees be - fore in - - so - - lent might.

B. *mf* ————— *p* ————— *f*
nev - er to dis - own the poor or — bend my knees be - fore in - - so - - lent might.

16 **C** ♩ = 108

S. *p* ————— *mf* ————— *(mf)*
to raise my mind high a - bove dai - ly tri - - - fles. And

A. *p* ————— *mf* ————— *(mf)*
to raise my mind high a - bove dai - ly tri - - - fles. And

T. *p* ————— *mf*
Give me the strength to raise my mind high a - bove dai - ly tri - - - fles.

B. *p* ————— *mf*
Give me the strength to raise my mind high a - bove dai - ly tri - - - fles.

20 *rit.* *f*

S. give me the strength, give me the strength to sur - ren - der my strength to thy will with

A. give me the strength, give me the strength to sur - ren - der my strength to thy will with

T. *(mf)* Give, ah, give me the strength to sur - ren - der my strength to thy will with

B. *(mf)* Give, ah, give me the strength to sur - ren - der my strength to thy will with

24 *p* **D** ♩ = 96 *gradual rit. to end*

S. love, with love, with

A. *p* This is my prayer to thee, my Lord. This is my prayer to thee, my Lord.

T. *p* This is my prayer to thee, my Lord. This is my prayer to thee, my Lord.

B. *p* This is my prayer to thee, my Lord. This is my prayer to thee, my Lord.

29

S. love.

A. to sur - ren - der my strength to thy will with love.

T. to sur - ren - der my strength to thy will with love.

B. to sur - ren - der my strength to thy will with love.

To be read before Song #4

Thus it is that thy joy in me is so full. Thus it is that thou hast come down to me. O thou lord of all heavens, where would be thy love if I were not?

Thou hast taken me as thy partner of all this wealth. In my heart is the endless play of thy delight. In my life thy will is ever taking shape.

And for this, thou who art the King of kings hast decked thyself in beauty to captivate my heart. And for this thy love loses itself in the love of thy lover, and there art thou seen in the perfect union of two.

IV. Light, My Light

With energy ♩ = 144

Soprano
Alto
Tenor
Bass

With energy ♩ = 144

Violins
Viola
Violoncello
Contrabass

A

6
S.
A.
T.
B.

p ————— *mp*
Light, ————— my light, the
p ————— *mp*
Light, ————— my light, the

A

Vln.
Vla.
Vlc.
Cb.

mp *pizz.*
p *pizz.*
p
(*p*)
(*p*)
(*p*)

10

S. world fill-ing light, the eye kiss-ing light,

A. world fill-ing light, heart - - - -

T.

B.

p *mp* *p* *mp*

Vln. arco (*p*)

Vla. arco (*p*)

Vlc.

Cb.

14

S.

A. sweet - en - ing light Light, my light, my

T. Light, my light, my

B. Light, my light, my light, my light, my

p *mp* *p* *mp* *p* *mp*

Vln. *mp* *p*

Vla. *mp p* *mp p*

Vlc. *mp p*

Cb. *mp p*

18

p ————— *mp* *p sub.* —————

S. Light, my light, my la la la la la la la la la la la la la la la la la la

A. *mp* my light, my light, my light, my *p sub.* la la la la la la la la la la la la la la la la la la

T. light, my light, my light, my light, my *p sub.* la la la la la la la la la la la la la la la la la la

B. light, my light, my light, my light, my *p sub.* la la la la la la la la la la la la la la la la la la

Vln. *p* *mp p*

Vla. *mp p* *mp p*

Vlc. *mp p*

Cb. *mp p*

22

poco rit. — — — — — **C** ♩ = 126 unrushed

S. *p* light. Ah, the light dan-ces, my dar - ling. *mp lightly*

A. *p* light. Ah, the light dan-ces, my dar - ling. *mp lightly*

T. *p* light.

B. *p* light.

poco rit. — — — — — **C** ♩ = 126 unrushed

Vln. *p* *solo p*

Vla. *p* *solo p*

Vlc. *p* *solo mp*

Cb. *p* *solo mp lightly* *pizz.*

26

S. at the cen - ter of my life.

A. at the cen - ter of my life. *mp*

T. *mp* The light strikes the chords of my

B. *mp* The light strikes the chords of my

Vln. *pp* sul pont. *p*

Vla. *pp* *p*

Vlc. *pp* *p*

Cb. *pp* *p*

30

S. *mf* the wind runs wild,

A. *mp* the sky o - - - pens, *mf* the wind runs wild,

T. love; the sky o - - - pens, *mf* the wind runs wild,

B. love; the sky o - - - pens, *mf* the wind runs wild,

Vln. *pp* *p* ord. *p*

Vla. *pp* *p* ord. *mp* *mf* *p*

Vlc. *pp* *p* *mf* *mf* *p*

Cb. *pp* *p* *mf* *mf* *p*

34 **D** *poco accel.* *(mf)* *f*

S. laugh - ter pass - es o - ver the earth

A. laugh - ter pass - es o - ver the earth

T. laugh - ter pass - es o - ver the earth

B. laugh - ter pass - es o - ver the earth

D *poco accel.* *mf* *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

38 **E** *a tempo* ♩ = 144

S. - - - - -

A. - - - - - *p*

T. - - - - - *p* *f* Light, my light, my

B. - - - - - *p* *f* Light, my light, my light, my

E *a tempo* ♩ = 144

Vln. *tutti* *f* *p* *f*

Vla. *f* *tutti* *p* *f* *mf* *p* *mf* *p*

Vlc. *f* *tutti* *p* *f* *mf*

Cb. *f* *tutti* *p* *f* *mf*

42

S. *p* *f* *p sub.* *f*
 Light, my light, my la la la la la la la la la la la la la la la la la la

A. *f* *p sub.* *f*
 my light, my light, my light, my la la la la la la la la la la la la la la la la la la

T. *p sub.* *f*
 light, my light, my light, my light, my la la la la la la la la la la la la la la la la la la

B. *p sub.* *f*
 light, my light, my light, my light, my la la la la la la la la la la la la la la la la la la

Vln. *p* *mf* *p sub.* *f*

Vla. *mf* *p* *mf* *p sub.* *f*

Vlc. *p sub.* *f*

Cb. *p sub.* *f*

46

S. *p* *mf cantabile* *3*
 light. The but - ter - flies spread their sails on the sea of

A. *p* *mf cantabile* *3*
 light. The but - ter - flies spread their sails on the sea of

T. *p*

B. *p*

rit. - - - - - ♩ = 126 or slower

Vln. *p* *mf* *3*
 play only if needed to support chorus solo

Vla. *p* *mf* *3*
 play only if needed to support chorus solo

Vlc. *p* *mf* *3*
 solo

Cb. *p* *mf* *3*
 solo

rit. - - - - - ♩ = 126 or slower

50 *rit.* - - - - Slower

S. light.

A. light.

T. *mf cantabile*
Lil - ies and jas - mines surge up on the crest of the

B. *mf cantabile*
Lil - ies and jas - mines surge up on the crest of the

rit. - - - - Slower

Vln. sul pont. *mf*

Vla. sul pont. *mf*

Vcl. sul pont. *mf*

Cb. pizz. *mf* arco *mf*

54 *a tempo* ♩ = 126

S. The light is shat-tered in - to

A. The light is shat-tered in - to

T. *f* waves of light. *p* The light is shat-tered in - to

B. *f* waves of light. *p* The light is shat-tered in - to

a tempo ♩ = 126

Vln. (sul pont.) *sfp* ord.

Vla. sul pont. *sfp* ord.

Vcl. sul pont. *sfp* ord.

Cb. pizz. *f* arco *sfp*

G gradual ritard. through measure 64

57

S. *f* gold, *p* the light is shat-tered in - to *f* gold on ev - ery cloud,

A. *f* gold, *p* the light is shat-tered in - to *f* gold on ev - ery cloud,

T. *f* gold, *p* the light is shat-tered in - to *f* gold on ev - ery cloud,

B. *p* gold, *f* the light is shat-tered in - to *f* gold on ev - ery cloud,

Vln. *p* *f* *sfp* *p* *f*

Vla. *p* *f* *sfp* *p* *f*

Vlc. *p* *f* *sfp* *p* *f*

Cb. *p* *f* *sfp* *p* *f*

sfp

60

S. *p* the light is shat-tered in - to *f* gold on ev - ery cloud, my dar-ling, and it scat-ters *p* gems in pro -

A. *p* the light is shat-tered in - to *f* gold on ev - ery cloud, my dar-ling, and it scat-ters *p* gems in pro -

T. *p* the light is shat-tered in - to *f* gold on ev - ery cloud, my dar-ling, and it scat-ters *p* gems in pro -

B. *p* the light is shat-tered in - to *f* gold on ev - ery cloud, my dar-ling, and it scat-ters *p* gems in pro -

Vln. *sfp* (*p*) *p* *mf*

Vla. *sfp* (*p*) *p* *mf*

Vlc. *sfp* (*p*) *p* *mf*

Cb. *sfp* (*p*) *p* *mf*

H Tempo primo ♩ = 144

63

S. fu - - - sion. Light, my light, the

A. fu - - - sion. Light, my light, the

T. fu - - - sion. Light! Light!

B. fu - - - sion. Light! Light!

H Tempo primo ♩ = 144

Vln. tutti (no break) p f p pizz. f

Vla. tutti p f p arco p f

Vlc. mf tutti p f p arco p f

Cb. mf tutti p f p arco p f

68

S. world fill - ing light, heart

A. world fill - ing light, heart

T. la la la la la la la la The eye kiss - ing light,

B. la la la la la la la la The eye kiss - ing light,

Vln. arco p f p f

Vla. p p f p f

Vlc. p p f p f

Cb. p p f p f

72

S. *p* sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, *p sub.* la la la la la la la

A. *p* sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, *p sub.* la la la la la la la

T. *p* sweet - en - ing, sweet - en - ing, *p sub.* la la la la la la la

B. *p* sweet - en - ing, sweet - en - ing, *p sub.* la la la la la la la

Vln. *p* *p sub.*

Vla. *p* *p sub.*

Vlc. *p* *p sub.*

Cb. *p* *p sub.*

75

S. *f* la la la la la la la la *p* light. *rit.*

A. *f* la la la la la la la la *p* light.

T. *f* la la la la la la la la *p* light.

B. *f* la la la la la la la la *p* light.

Vln. *f* *p* *rit.*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

more slowly and freely
Quasi recitative (not conducted)

I

Solo *mf*

78

S. Yes, I know, this is noth - ing but thy love, O be - lov - ed of my heart

A.

T.

B.

more slowly and freely
Quasi recitative (not conducted)

I

Vln. *sfp* *solo* *slight accent*

Vla. *sfp* *solo* *slight accent*

Vlc. *sfp* *solo* *slight accent*

Cb. *sfp* *solo* *slight accent*

80 (Solo)

S. this gold - en light that dan - ces up - on the leaves, these i - dle clouds sail - ing a - cross the sky,

A.

T.

B.

Vln. *sim.*

Vla. *sim.*

Vlc. *sim.*

Cb. *sim.*

82 (Solo)

S. *mp*
 this pass - ing breeze leav - ing its cool - ness up - on my fore - head.

A.
 T.
 B.

Vln.
 Vla.
 Vlc.
 Cb.

J With motion ♩ = 126

84 (Solo)

S. *mp*
 The morn - - ing light has

A.
 T.
 B.

J With motion ♩ = 126

Vln.
 Vla. *2 players*
 Vlc. *2 players*
 Cb. *p* (solo) pizz.

87 (Solo) *mf*

flood - ed my eyes. Thy face is bent from a - bove,

89 (Solo) *f*

thy eyes look down on my eyes, and my

The musical score is arranged in two systems. The first system (measures 87-90) features a vocal solo for the Soprano (S.) with lyrics: "flood - ed my eyes. Thy face is bent from a - bove,". The vocal line includes a triplet of eighth notes and a half note. The accompaniment includes Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The Viola and Violoncello parts have dynamic markings of *mf* and *p*. The second system (measures 90-93) features a vocal solo for the Soprano (S.) with lyrics: "thy eyes look down on my eyes, and my". The vocal line includes a triplet of eighth notes and a half note. The accompaniment includes Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The Viola and Violoncello parts have dynamic markings of *f* and *mf*. The Contrabasso part has a dynamic marking of *f* and is marked "arco".

93 (Solo) *rit.* - - - - -

S. heart has touched thy

A.

T.

B.

rit. - - - - -

Vln.

Vla. *f* *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

97 **K** a tempo ♩ = 126 *accel.* - - - - -

Solo S. *p* Tutti *p*

feet. Light, Light,

A.

T.

B.

K a tempo ♩ = 126 *accel.* - - - - -

Vln. *tutti* *p*

Vla. *tutti* *p*

Vlc. *tutti* *p* *mp* *p*

Cb. *tutti* *p* *mp* *p*

♩ = 144

101 *mp* *p* *p* *mf*

S. *light,*

A. *light,*

T. *Light,* *light,*

B. *Light,* *light,*

♩ = 144

Vln. *mf*

Vla. *p* *mf* *p* *mf* *p*

Vcl. *p* *mf* *p* *mf* *p*

Cb. *mf* *p* *mf* *p* *f*

106 *p* *mf* *p* *f* *p*

S. *light,* *light,* *light,* *la la la*

A. *light,* *light,* *light,* *la la la*

T. *light,* *my light,* *the world fill-ing* *light,*

B. *light,* *my light,* *the world fill-ing* *light,*

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vcl. *p* *f* *p*

Cb. *p* *f* *p*

111

S. *la la la la la la la la* *la la la la la la la la* *la la la*

A. *la la la la la la la la* *la la la la la la la la* *la la la*

T. *the eye kiss-ing light, heart sweet - en - ing*

B. *the eye kiss-ing light, heart sweet - en - ing*

Vln. *p* *p* *p*

Vla. *p* *f* *p* *f*

Vlc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

115

S. *la la la la la la la la* *Light, my light, the world fill-ing light, the*

A. *la la la la la la la la* *Light, my light, the world fill-ing light, the*

T. *light. Light! Light! la la la la la la la la*

B. *light. Light! Light! la la la la la la la la*

Vln. *mf* *p* *f*

Vla. *p* *f* *p*

Vlc. *p* *f* *p*

Cb. *p* *f* *p*

119

S. eye kiss - ing light, heart sweet - en - ing, sweet - en - ing,

A. eye kiss - ing light, heart sweet - en - ing, sweet - en - ing,

T. la la la la la la la la la la la la la la sweet - en - ing, sweet - en - ing,

B. la la la la la la la la la la la la la la sweet - en - ing, sweet - en - ing,

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vlc. *p* *f* *p*

Cb. *p* *f* *p*

122

S. sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing,

A. sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing,

T. sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing,

B. sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing, sweet - en - ing,

Vln. *accel.*

Vla. *accel.*

Vlc. *accel.*

Cb. *accel.*

N ♩ = 152 or faster

125

S. *p sub.* *mp* *p*
la la

A. *p sub.* *mp* *p*
la la

T. *p sub.* *mp* *p*
la la

B. *p sub.* *mp* *p*
la la

N ♩ = 152 or faster

Vln. *p sub.* *mp* *p* *mf*
Vla. *p sub.* *mp* *p*
Vcl. *p sub.* *mp* *p*
Cb. *p sub.* *mp* *p*

128

S. *mf* *p* *f*
la la

A. *mf* *p* *f*
la la

T. *mf* *p* *f*
la la

B. *mf* *p* *f*
la la

Vln. *p* *f*
Vla. *p* *f*
Vcl. *mf* *p* *f*
Cb. *mf* *p* *f*

131

S. *p* *ff*

light!

A. *p* *ff*

light!

T. *p* *ff*

light!

B. *p* *ff*

light!

Vln. *p* *ff*

Vla. *p* *ff*

Vlc. *p* *ff*

Cb. *p* *ff*

V. Thou Art the Sky

With gentle motion ♩ = 108

p cantabile *mp*

Soprano
 Thou art the sky and Thou art the nest as well.

Alto
 Thou art the sky and Thou art the nest as well.

Tenor
 Thou art the sky and Thou art the nest as

Bass
 Thou art the sky and Thou art the nest as

Violins
p
 con sord.

Viola
p
 con sord.

Violoncello
p
 con sord.

Contrabass
p
 con sord.

Strings tacet al fine

6 *p* *mp* *mf* **A** ♩ = 88

S. Thou art the sky and Thou art the nest as well. O thou beau - ti - ful

A. Thou art the sky and Thou art the nest as well. O thou beau - ti - ful

T. well. Thou art the sky and Thou art the nest, thou beau - ti - ful

B. well. Thou art the sky and Thou art the nest, thou beau - ti - ful

11 *mp* *p* *rit.*

S. there in the nest it is thy love that en - clos - es the soul with col - ours and sounds and o - dours.

A. mm that en - clos - es the soul with col - ours and sounds and o - dours.

T. mm that en - clos - es the soul with col - ours and sounds and o - dours.

B. mm that en - clos - es the soul with col - ours and sounds and o - dours.

B a tempo ♩ = 108

14 *p* *mp* *p* *rit.* - - - - -

S. Thou art the sky and Thou art the nest as well.

A. Thou art the sky and Thou art the nest as well.

T. Thou _____ Thou art the sky and Thou art the nest, and

B. _____ Thou art the sky and Thou art the nest, and

C ♩ = 88

18 *rit.* - - - - - **unrushed** *p* 3

S. _____ bear - ing the wreaths of beau - ty,

A. _____ bear - ing the wreaths of beau - ty,

T. there _____ bear - ing the wreaths of beau - ty,

B. _____ there comes the morn - ing with the gold - en bas - ket in her hand.

(non dim.)

D ♩ = 88

21 *mf*

S. si - lent - ly to crown the earth.

A. si - lent - ly to crown the earth. And there comes the eve - ning

T. si - lent - ly to crown the earth.

B. si - lent - ly to crown the earth.

quasi recitativo ♩ = 88 or slower

rit. - - - - - **Slowly**

24 *p* 3 *p*

S. car - ry - ing cool draughts of peace in her gold - en pit - cher from the o - cean of rest. But

A. _____ in her gold - en pit - cher from the o - cean of rest. But

T. car - ry - ing cool draughts of peace in her gold - en pit - cher from the o - cean of rest. But

B. car - ry - ing cool draughts of peace in her gold - en pit - cher from the o - cean of rest. But

E

25

S. there, where spreads the in - fin - ite sky — for the soul to take her flight in reigns the stain - less white ra - diance.

A. there, where spreads the in - fin - ite sky — for the soul to take her flight in reigns the stain - less white ra - diance.

T. there, where spreads the in - fin - ite sky — for the soul to take her flight in reigns the stain - less white ra - diance.

B. there, where spreads the in - fin - ite sky — for the soul to take her flight in reigns the stain - less white ra - diance.

F

with motion ♩ = 96

28

S. *f* (non dim.) There is no day or night. *f* There col - our, and *f* ne - ver, ne - ver, *p*

A. *f* (non dim.) There is no day or night. *f* There col - our, and *f* ne - ver, ne - ver, *p*

T. *f* There night. *f* There is no form or col - our, and *f* (non dim.) ne - ver, ne - ver, *p*

B. *f* There night. *f* There is no form or col - our, and *f* (non dim.) ne - ver, ne - ver, *p*

G

a tempo ♩ = 108

33

S. *f* ne - ver, ne - ver a word. *p* Thou art the sky and *mp* Thou

A. *f* ne - ver, ne - ver a word. *p* Thou art the sky and *mp* Thou

T. *f* ne - ver, ne - ver a, ne - ver, ne - ver, ne - ver, ne - ver a word. *mp* Thou art the nest and

B. *f* ne - ver, ne - ver a, ne - ver, ne - ver, ne - ver, ne - ver a Thou art the nest and

38

S. *p* Thou art the sky and *mp* Thou *p* Thou art the sky and *mp* and *mp* Thou art the nest as well.

A. *p* Thou art the sky and *mp* Thou *p* Thou art the sky and *mp* and *mp* Thou art the nest as well.

T. *p* Thou *mp* Thou art the nest and *p* Thou *mp* Thou art the nest as well.

B. *p* Thou *mp* Thou art the nest and *p* Thou *mp* Thou art the nest as well.

VI. Mother, I Shall Weave a Chain of Pearls...

With gentle motion ♩ = 88

Solo Baritone

Tenor

Baritone

Bass

Violoncello

con sord.
solo

p

p

p

6

6

Solo Bar.

p *mp*

Moth - - - - - er, _____

Vlc.

p

p

non cresc.

6

A

11

Solo Bar.

mp *p*

I will weave a chain of pearls _____ for thy neck with my tears _____ of

Vlc.

p

p

non cresc.

6

16

Solo Bar. *p* *mp* *p* **B**
 sor - - - row. Moth - - - - - er,

Vlc. *(p)* *p* *p* *non cresc.*
6 *6*

21

Solo Bar. *mp* *p* *p* *non cresc.* *p*
 I will weave a chain of pearls. for thy neck with my

T. *mp* *p* *p* *non cresc.*
 Moth - - - er, I will weave a chain of pearls

Bar. *mp* *p* *p* *non cresc.*
 Moth - - - er, I will weave a chain of pearls

B. *mp* *p* *p* *non cresc.*
 Moth - - - er, I will weave a chain of pearls

Vlc. *mp* *p* *non cresc.*
6

26

Solo Bar. *mf* *rit.* - - - - -
 tears of sor - - - - - row.

T. *(p)* *mf*
 with my tears of sor - - - - - row.

Bar. *(p)* *mf*
 with my tears of sor - - - - - row.

B. *(p)* *mf*
 with my tears of sor - - - - - row.

Vlc. *mf* *rit.* - - - - -

C Slower, more freely

31 *p* *mf*

Solo Bar. *mf*

The stars have wrought their ank - lets of light to deck thy feet, but mine will

C Slower, more freely

Vlc. *fp* *mf*

rit. - - - - - **D Slower**

35

Solo Bar. hang up - on thy breast.

T. *p* Moth - er, Moth - er,

Bar. *p* Moth - er, Moth - er,

B. *p* Moth - er,

rit. - - - - - **D Slower**

Vlc. *p* *mf* *tutti* *p*

40 *molto accel.* - - - - - **with energy**

Solo Bar. *mf*

T. *mf* Moth - er, Moth - er, Moth - er, Moth - er. wealth and fame come from thee and it is for

Bar. *mf* Moth - er, Moth - er, Moth - er, Moth - er. wealth and fame come from thee and it is for

B. *mf* Moth - er, Moth - er, Moth - er, Moth - er. wealth and fame come from thee and it is for

molto accel. - - - - - **with energy**

Vlc. *mf*

E

rit. - - - - **Slower, more freely**

Quasi recitativo, impassioned

44

Solo Bar. *f* But this my sor-row is ab-so-lute-ly mine

T. *f* thee to hold or to with - - - hold them_ (mm) *p*

Bar. *f* thee to hold or to with - - - hold them_ (mm) *p*

B. *f* thee to hold or to with - - - hold them_ (mm) *p*

E

rit. - - - - **Slower, more freely**

48

Solo Bar. own, and when I bring it to thee as my of-fer-ing. Thou re-ward-est me with thy

T. *f* *p*

Bar. *f* *p*

B. *f* *p*

Vlc. *f* *p*

F

rit. - - - - **a tempo** ♩ = 88

52

Solo Bar. *f* grace. *p* Moth - - - - - er,

T. *p* murmuring Moth - er, Moth - er, Moth - er,

Bar. *p* murmuring Moth - er, Moth - er, Moth - er, mm

B. *p* murmuring Moth - er, Moth - er, Moth - er, mm

Vlc. *solo* *mf* *f* *p*

rit. - - - - **F a tempo** ♩ = 88

Slightly faster

56

Solo Bar. *f* ————— *p* *f*
 Moth - - - - - er, I will weave a chain of

T. *p* murmuring *mp*
 Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er,

Bar. *mp*
 mm Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er,

B. *mp*
 Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er,

Vlc. *f* ————— *p* *f* ————— *p*

rit. to end - - - - -

60 *mf* *p*
 Solo Bar. pearls with my tears of sor - - - - - row.

T. *p*
 mm Moth - er, Moth - er, Moth - er, mm

Bar. *p*
 mm Moth - er, Moth - er, Moth - er, mm

B. *p*
 mm Moth - er, Moth - er, Moth - er, mm

Vlc. *f*

rit. to end - - - - -

to be read before song #7

On the day when death will knock at thy door what wilt thou offer to him?

Oh, I will set before my guest the full vessel of my life – I will never let him go with empty hands.

All the sweet vintage of all my autumn days and summer nights, all the earnings and gleanings of my busy life will I place before him at the close of my days when death will knock at my door.

VII. Death, My Death, Come and Whisper to Me

Slowly $\text{♩} = 66$

Soprano

Alto

Tenor

Bass

Slowly $\text{♩} = 66$ con sord.
solo*mf espr.*

Violins

Viola

Violoncello

Contrabass

4 *accel.* - - - - - $\text{♩} = 80$

S.

A.

T.

B.

accel. - - - - - $\text{♩} = 80$

Vln.

Vla.

Vlc.

Cb.

tutti
con sord.
p

tutti
con sord.
p

tutti
con sord.
p

tutti
con sord.
p

rit. - - - - - ♩ = 66

6

S.

A.

T.

B.

rit. - - - - - ♩ = 66

Vln.

Vla.

Vlc.

Cb.

A (♩ = 66)

Quasi recitativo

9

S. O thou the last ful - fil-ment of life, Death, my death, come and whis-per to me!

A. O thou the last ful - fil-ment of life, Death, my death, come and whis-per to me!

T. O thou the last ful - fil-ment of life, Death, my death, come and whis-per to me!

B. O thou the last ful - fil-ment of life, Death, my death, come and whis-per to me!

A (♩ = 66)

Vln.

Vla.

Vlc.

Cb.

12

S. Day af - ter day have I kept watch for thee; for thee have I borne the joys and pangs of

A. Day af - ter day have I kept watch for thee; for thee have I borne the joys and pangs of

T. Day af - ter day have I kept watch for thee; for thee have I borne the joys and pangs of

B. Day af - ter day have I kept watch for thee; for thee have I borne the joys and pangs of

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

mf

mf

mf

mf

p

(p)

B Faster ♩ = 108

15

S. life.

A. life.

T. life.

B. life.

B Faster ♩ = 108

Vln. *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vlc. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

pizz.

18

S. *p* all

A. *p* *mf* all

T. *p* *mf* All that I am, all that I have

B. *p* *mf* All all that I have

Vln. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vlc. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

rit. - - - - - Slower

22

S. *mf* (*mf*) *f* and all my love have ev - er flowed towards thee in depth of se - cre - cy.

A. *p* *mf* (*mf*) *f* all that I hope and all my love have ev - er flowed towards thee in depth of se - cre - cy.

T. *p* *mf* (*mf*) *f* all that I hope and all my love have ev - er flowed

B. *p* *mf* (*mf*) *f* all that I hope and all my love have ev - er flowed

Vln. *p* *mf* *p*

Vla. *p* *mf non dim.* *p*

Vlc. *p* *mf non dim.* *p*

Cb. *p* *mf* *p*

C ♩ = 88 rit. ----- ♩ = 66

26 *(f)* One fi - nal glance from thine eyes and my life will be ev - er thine own. *mf*

A. *(f)* One fi - nal glance from thine eyes and my life *mf* come and *p*

T. *(f)* One fi - nal glance from thine eyes and my life *mf* come and *p*

B. *(f)* One fi - nal glance from thine eyes and my life *mf* come and *p*

C ♩ = 88 rit. ----- ♩ = 66

Vln. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

Conduct only the downbeats, allowing freedom for the soloist.

30 *p* rit. ----- **D** **Faster** ♩ = 108

S. *p* *pp*

A. *pp* *pp* *pp*

T. *pp* *pp* *pp*

B. *pp* *pp* *pp*

whis-per to me! come and whis-per to me!

pizz. *p* *pp* rit. ----- **D** **Faster** ♩ = 108

Vln. *pizz.* *p* *pp* *arco rapidly, blurred* *p*

Vla. *pizz.* *p* *pp* *p*

Vlc. *pizz.* *p* *pp* *p*

Cb. *pizz.* *p* *pp* *p*

34 Solo Soprano *freely mf* E

S. *freely mf* The flowers have been wo - ven and the gar - - - land is read - y for the

A. _____

T. _____

B. _____

rapidly, blurred E

Vln. *p*

Vla. *p* arco

Vlc. *p* arco

Cb. *p* arco

38 *rit.* - - - - - *f* *Slowly*

S. *(Solo)* bride - groom. The bride shall leave her home and meet her lord a - lone in the sol - i - tude of

A. _____

T. _____

B. _____

rit. - - - - - *f* *Slowly*

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

F **Faster** ♩ = 108
non dim.

42

S. night.

A.

T.

B.

F **Faster** ♩ = 108

Vln. *solo* (*f*) *non dim.* (*tutti*) *p*

Vla. (*tutti*) *p*

Vlc. (*tutti*) *p*

Cb. *p*

rit. - - - - - **G** ♩ = 88

45

S. *p* O thou last ful - fil - ment of life,

A. *p* O thou last ful - fil - ment of life,

T. *p* O thou last ful - fil - ment of life,

B. *p* O thou last ful - fil - ment of life,

rit. - - - - - **G** ♩ = 88

Vln. *p* (*non trem.*)

Vla. *p* (*non trem.*)

Vlc. *p* (*non trem.*)

Cb. *p* (*non trem.*)

gradual rit. to end

48

mp *p* *mf* *p* *p*

S. *mp* *p* *mf* *p* *p*

A. *mp* *p* *mf* *p* *p*

T. *mp* *p* *mf* *p* *p*

B. *mp* *p* *mf* *p* *p*

O thou last ful - fil - ment of life, O thou last ful - fil - ment of life, —
 O thou last ful - fil - ment of life, O thou last ful - fil - ment of life, —
 O thou last ful - fil - ment of life, O thou last ful - fil - ment of life, —
 O thou last ful - fil - ment of life, O thou last ful - fil - ment of life, —

gradual rit. to end

Vln. *mp* *p* *mf* *p*

Vla. *mp* *p* *mf* *p*

Vlc. *mp* *p* *mf* *p*

Cb. *mp* *p* *mf* *p*

52

f *p* *Solo mf* *p*

S. *f* *p* *Solo mf* *p*

A. *f* *p* *Solo mf* *p*

T. *f* *p* *Solo mf* *p*

B. *f* *p* *Solo mf* *p*

a - lone in the sol - - - i - - - tude of

Vln. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

55

S. night.

A.

T.

B.

Vln. *solo* *p*

Vla. *p*

Vlc. *p*

Cb. *p*

3'15"

to be read before song #8

I boasted among men that I had known you. They see your pictures in all works of mine. They come and ask me, “Who is he?” I know not how to answer them. I say, “Indeed, I cannot tell.” They blame me and they go away in scorn. And you sit there smiling.

I put my tales of you into lasting songs. The secret gushes out from my heart. They come and ask me, “Tell me all your meanings.” I know not how to answer them. I say, “Ah, who knows what they mean!” They smile and go away in utter scorn. And you sit there smiling.

VIII. In One Salutation to Thee

triumphantly ♩ = 100

Soprano *f* In one sal-u-ta-tion to thee, my God,
Alto *f* In one sal-u-ta-tion to thee, my God,
Tenor *f* In one sal-u-ta-tion to thee, my God,
Bass *f* In one sal-u-ta-tion to thee, my God,

(grace notes on the beat)

triumphantly ♩ = 100

Violins *senza sord. tutti f*
Viola *senza sord. tutti f*
Violoncello *senza sord. tutti f*
Contrabass *senza sord. tutti f*

p

accel. - - - - - *p*

5
S. let all my sen - ses spread out and touch the world at thy feet. *p*
A. let all my sen - ses spread out and touch the world at thy feet. *p*
T. let all my sen - ses spread out and touch the world at thy feet. *p*
B. let all my sen - ses spread out and touch the world at thy feet. *p*

accel. - - - - - *p*

Vln. *f*
Vla. *f*
Vlc. *f*
Cb. *f*

p

9 $\text{♩} = 120$ **A** ($\text{♩} = 120$)

S. mf
A.
T. mf
B. mf

Like a rain-cloud of Ju - ly hung— low with its bur - den of
Like a rain-cloud of Ju - ly hung— low with its bur - den of

$\text{♩} = 120$ **A** ($\text{♩} = 120$)

Vln. f p
Vla. f p
Vlc. f p
Cb. f p pizz.

13 mf
S. mf
A. mf
T. mf
B. mf

let all my mind bend down at thy door in one sal - u -
let all my mind bend down at thy door in one sal - u -
un - - shed showers,
un - - shed showers,

Vln. mf
Vla. mf
Vlc. mf
Cb. mf arco

poco accel. - - - - -

B **Faster** ♩ = 132
f with energy

17

S. ta - tion to thee, in one sal - u - ta - tion to thee. *f*

A. ta - tion to thee, in one sal - u - ta - tion to thee. *f*

T. *mf* in one sal - u - ta - tion to thee, in one sal - u - - ta - tion, *f*

B. *mf* in one sal - u - ta - tion to thee, in one sal - u - - ta - tion, *f* my *(f)*

poco accel. - - - - -

B **Faster** ♩ = 132
with energy

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

21

S. *(f)* my God, I touch the world at thy feet.

A. *(f)* my God, I touch the world at thy feet.

T. *(f)* my God, I touch the world at thy feet.

B. God, I touch the world at thy feet.

Vln.

Vla.

Vlc.

Cb.

25 *p* *poco rit.* - - - - - *mf* C ♩ = 120

S. *p* *mf* Let all my songs ga - ther to - geth - er their

A. *p* *mf* Let all my songs ga - ther to - geth - er their

T. *p*

B. *p*

poco rit. - - - - - C ♩ = 120

Vln. *f* *p*

Vla. *f* *p*

Vlc. *p* *f* *p*

Cb. *p* *f* *p*

29

S. strains in - to a sin - - gle cur - rent

A. strains in - to a sin - - gle cur - rent

T. *mf* and flow to a sea of

B. *mf* and flow to a sea of

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

33 *mf* *poco accel.* - - - - -

S. in one sal - u - - ta - tion to thee, in one sal - u - ta - tion to thee,

A. in one sal - u - - ta - tion to thee, in one sal - u - ta - tion to thee,

T. si - - lence in one sal - u - - ta - tion to thee, in one sal - u -

B. si - - lence in one sal - u - - ta - tion to thee, in one sal - u -

Vln. *poco accel.* - - - - -

Vla. *poco accel.* - - - - -

Vlc. *poco accel.* - - - - -

Cb. *poco accel.* - - - - -

36 **D** ♩ = 132 *f*

S. my God, I touch the

A. my God, I touch the

T. ta - tion, my God, I touch the

B. ta - tion, my God, I touch the

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

41 *p* *poco rit.* - - - - -

S. world at thy feet.

A. world at thy feet.

T. world at thy feet. Like a

B. world at thy feet. Like a

Vln. *f*

Vla. *f*

Vlc. *p* *f*

Cb. *p* *f*

45 **E** ♩ = 120 or slower

S. day and night, night and day,

A. day and night, night and day,

T. flock of home - sick cranes fly - ing night and day.

B. flock of home - sick cranes fly - ing night and day.

Vln. *p* *solo*

Vla. *p* *solo* *non cresc.* 3

Vlc. *p* *solo* *non cresc.* 3

Cb. *pizz.* *solo* *arco* 3

48

S. day and night, night and day.

A. day and night, night and day.

T. — let all my life take its voy - age to its e - ter - nal home.

B. — let all my life take its voy - age to its e - ter - nal home.

Vln. *pp* *tutti*

Vla. *tutti*

Vlc. *tutti*

Cb. *tutti*

52

S. *f* *poco accel.* in one sal - u - ta - tion to thee, — in one sal - u - ta - tion to thee —

A. *f* in one sal - u - ta - tion to thee, — in one sal - u - ta - tion to thee —

T. *f* in one sal - u - - ta - tion to thee, in one sal - u -

B. *f* in one sal - u - - ta - tion to thee, in one sal - u -

Vln. *f* *poco accel.*

Vla. *f*

Vlc. *f*

Cb. *f*

55 *(f)*

S. *(f)* my _____

A. *(f)* my _____

T. *(f)* ta - - - tion my _____

B. *(f)* ta - - - tion my God, _____

Vln. *(f)*

Vla. *(f)*

Vlc. *(f)*

Cb. *(f)*

58 *p*

S. God, _____ *p*

A. God, _____ I touch the world at thy feet. _____ *p*

T. God, _____ I touch the world at thy feet. _____ *p*

B. _____ I touch the world at thy feet. _____ *p*

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

62 **G** (♩ = 132)

S. _____

A. _____

T. _____ *p*

B. *(p)* _____
 In one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

G (♩ = 132)

Vln. _____

Vla. _____

Vcl. *p* _____

Cb. *pizz.* *p* _____

65 **H** *gradual accel. and cresc. to* **J**

S. _____

A. _____ *p*
 In one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

T. _____
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

B. _____
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

H *gradual accel. and cresc. to* **J**

Vln. _____

Vla. _____

Vcl. _____

Cb. _____

I

68 *mf*

S. In one sal - - - u - - -

A. in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

T. in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

B. in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

I

Vln. *mf*

Vla. *mf*

Vcl. *mf*

Cb. arco

71 *f*

S. ta - - - - - tion, in one sal - - - u - - - - - ta - - - - - tion, my

A. in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

T. in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

B. in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

Vln.

Vla.

Vcl.

Cb.

The musical score is for a choral and instrumental piece. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Violin I, Violin II, Viola, and Cello). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 68-70) begins with a first ending bracket labeled 'I' and a dynamic marking of *mf*. The vocal parts enter with the lyrics 'In one sal - - - u - - -' (Soprano) and 'in one sal - u - ta - tion to thee' (Alto, Tenor, Bass). The instrumental parts play a rhythmic pattern of eighth notes with triplets. The second system (measures 71-73) continues the vocal lines with 'ta - - - - - tion, in one sal - - - u - - - - - ta - - - - - tion, my' (Soprano) and 'in one sal - u - ta - tion to thee' (Alto, Tenor, Bass). The instrumental parts continue with triplets. The third system (measures 74-76) concludes with a dynamic marking of *f*. The vocal parts end with 'my' (Soprano) and 'in one sal - u - ta - tion to thee' (Alto, Tenor, Bass). The instrumental parts continue with triplets.

J Quickly ♩ = 160

74

S. God, my God, my

A. *f* my God, my God,

T. *f* my God, my God,

B. *f* my God, my God,

J Quickly ♩ = 160

Vln. *f* 3 3 3 3

Vla. *f* 3 3 3 3

Vlc. *f* 3 3 3 3

Cb. *f* 3 3 3 3

rit. - - - - - **K** Slower

78

S. God, in one sal - - u - - ta - - tion to

A. my God, in one sal - - u - - ta - - tion to

T. my God, in one sal - - u - - ta - - tion to

B. my God, in one sal - - u - - ta - - tion to

rit. - - - - - **K** Slower

Vln. 3 3 3 3

Vla. 3 3 3 3

Vlc. 3 3 3 3

Cb. 3 3 3 3

82

S. thee, my God! *ff*

A. thee, my God! *ff*

T. thee, my God! *ff*

B. thee, my God! *ff*

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

3' 15"

Total duration: 30 minutes
 This version completed on October 13, 2005
 Braintree, Vermont

ECSPUBLISHING

