

Prayers and Blessings

for Bass-Baritone and Piano

Gwyneth Walker

1. Ubi Caritas (Welcome Love)

Ubi Caritas Est Vera

anonymous, circa 800

translation: Christopher Brunelle, 2004

At a gentle tempo ♩ = 72

Bass - Baritone

At a gentle tempo ♩ = 72

Piano

p

with pedal

Detailed description: This block contains the introductory musical notation. The Bass-Baritone part is a single staff in bass clef with a 4/4 time signature, showing four measures of whole rests. The Piano part consists of two staves (treble and bass clefs) in 4/4 time. The right hand plays a series of chords in the treble clef, while the left hand plays chords in the bass clef. The tempo is marked 'At a gentle tempo ♩ = 72'. The piano part is marked with a piano dynamic (*p*) and includes the instruction 'with pedal'.

5

A *mf cantabile*

When we tru - ly wel - come love, we wel - come God. —

A

ped.

Detailed description: This block contains the first vocal line and piano accompaniment. The Bass-Baritone part starts at measure 5 with a melodic line in bass clef. The lyrics are: 'When we tru - ly wel - come love, we wel - come God. —'. The piano accompaniment features a treble staff with sustained chords and a bass staff with a rhythmic accompaniment. A first ending bracket labeled 'A' spans measures 6-8. The dynamic is marked *mf cantabile*. A 'ped.' (pedal) marking is present at the end of the piano part.

9

Let our love bloom in ma - ny forms. The love of Christ, u - ni - ting us in

ped.

Detailed description: This block contains the second vocal line and piano accompaniment. The Bass-Baritone part starts at measure 9 with a melodic line in bass clef. The lyrics are: 'Let our love bloom in ma - ny forms. The love of Christ, u - ni - ting us in'. The piano accompaniment continues with chords in the treble clef and a rhythmic accompaniment in the bass clef. A 'ped.' (pedal) marking is present at the end of the piano part.

Note setting and format by Gwyneth Walker Music Productions.

13

joy, the love and reverence of the living God, the

(*Reo.*) *Reo.*

16

honest love that binds our human hearts. When we truly welcome love,

B

mf *p*

Reo.

20

we welcome God. Let our welcome be rich and free.

mf *p* *mf*

24

Welcome the friendly unfamiliar thought, farewell to bitter quarrels, welcome-

p *mf* *p*

27

— peace, wel - come dear Christ with us, — E - man - u - el.

mf *p* *mf* (*mf*)

31

C 34 (*mf*)

When — we tru - ly wel - come love, we wel - come God.

C

37

— So let true joy be our re - ward: the

40 *cresc.*

joy that we will share with all the saints, the glor - ious joy to

43 (*cresc.*) *f* *rit.* **Slower**

see the face of God, the

Slower

D 46 *a tempo* (♩ = 72) *mf*

great and good and e - ver - last - ing joy.

D *a tempo* (♩ = 72) *mf*

50 (*mf*)

When we wel - come love, when we tru - ly wel - come love, we wel - come

L.H.

where there is ha - tred, — let me sow

love; — Where there is in - jur - y, — par -

A

- don; — Where there is doubt, — faith; —

Where there is des - pair, — hope; — Where there is

B *accel.* [to C] — — — — —
cresc. [to C]

B *accel.* [to C] — — — — —
cresc. [to C]

Ped. — — — — — *Ped.*

37 *(accel.)*
(cresc.)

dark - ness, _____ light; Where there is sad - ness, _____

(accel.)

(accel.) **C** More quickly ♩ = 160 (♩ = 54)

43 *(cresc.)* *f*

joy. _____

(accel.) **C** More quickly ♩ = 160 (♩ = 54)

48 *(f)*

O, Di - vine

dim. *p*

D ♩ = 160 (♩ = 80)

53 *f* *mf* *p* *>* *, mf*

Mas - ter, grant that I may not so much seek to be con - soled as to con - sole; to be

D ♩ = 160 (♩ = 80)

59 *p* *rit.*

un - der - stood as to un - der - stand; ——— to be loved, as to love. ———

65 **E** ♩ = 160 (♩. = 54)

ceive, ——— it is in par - don - ing that we are par - doned,

70 *mf* **F** ♩ = 80

For it is in giv - ing, that we re -

75

ceive, ——— it is in par - don - ing that we are par - doned,

Interlude II

a tempo ♩ = 160 (♩. = 54)

p *lightly*

(Leo)

The first system of musical notation for Interlude II. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'a tempo' with a quarter note equal to 160 and a half note equal to 54. The dynamics are marked 'p' (piano) and 'lightly'. The piece is attributed to '(Leo)'. The notation includes various note values, rests, and a fermata over a final note.

poco cresc.

poco ped.

The second system of musical notation. It continues the piece with similar notation. The dynamics are marked 'poco cresc.' (poco crescendo) and 'poco ped.' (poco pedale).

The third system of musical notation, continuing the piece with various note values and rests.

The fourth system of musical notation, continuing the piece with various note values and rests.

rit.

dim.

p

The fifth and final system of musical notation. It includes the markings 'rit.' (ritardando), 'dim.' (diminuendo), and 'p' (piano). The system concludes with a double bar line and a 4/4 time signature.

3. Gaelic Blessing

Traditional
G. Walker, alt.

At a peaceful tempo ♩ = 108

A

p

Deep peace — of the run - ning

At a peaceful tempo ♩ = 108

A

ped. *ped.* *ped.* *ped.*

7

waves to you. — Deep peace — of the flow - ing air to you. —

12

B

poco

— Deep peace — of the qui - et earth to you.

B

mp

17 *p* *mf*

Deep peace of the shi-ning stars to you. Deep

23 *p*

peace.

C 29 (*p*) *mf*

Deep peace of the ear - ly Spring to

And. *simile*

32

you. Deep peace of the bud - ding

D

35

flower to you. Deep peace

D

38

of the warm - ing sun to you.

poco *mp*

41

Deep peace of the life to come to

p

E

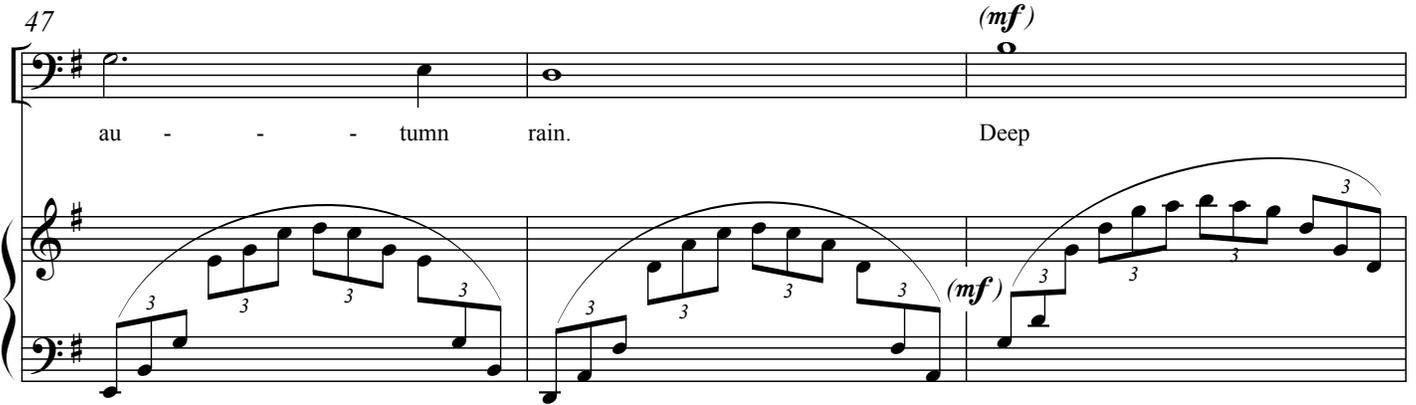
44

you. Deep peace of the

mf

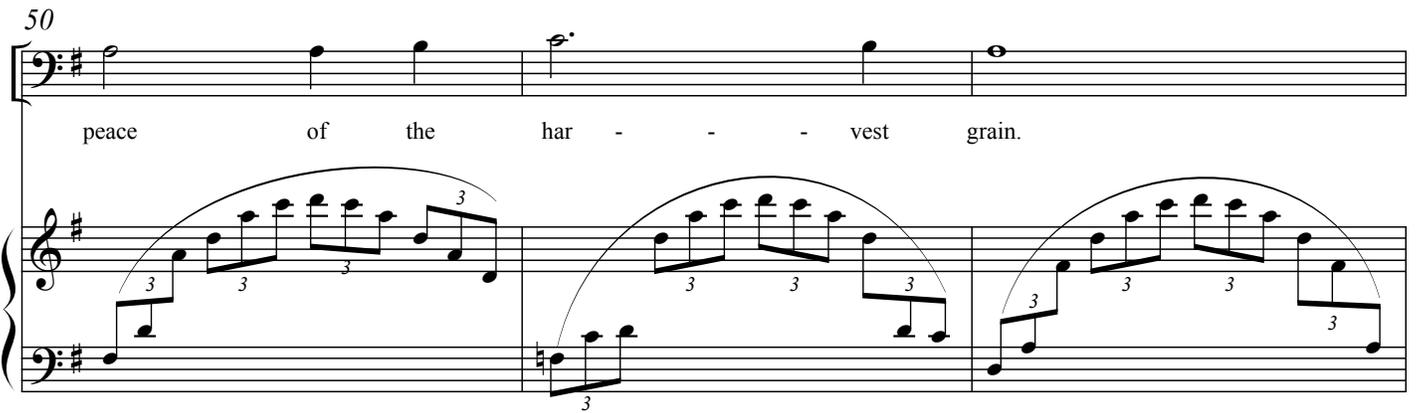
E

47 *(mf)*



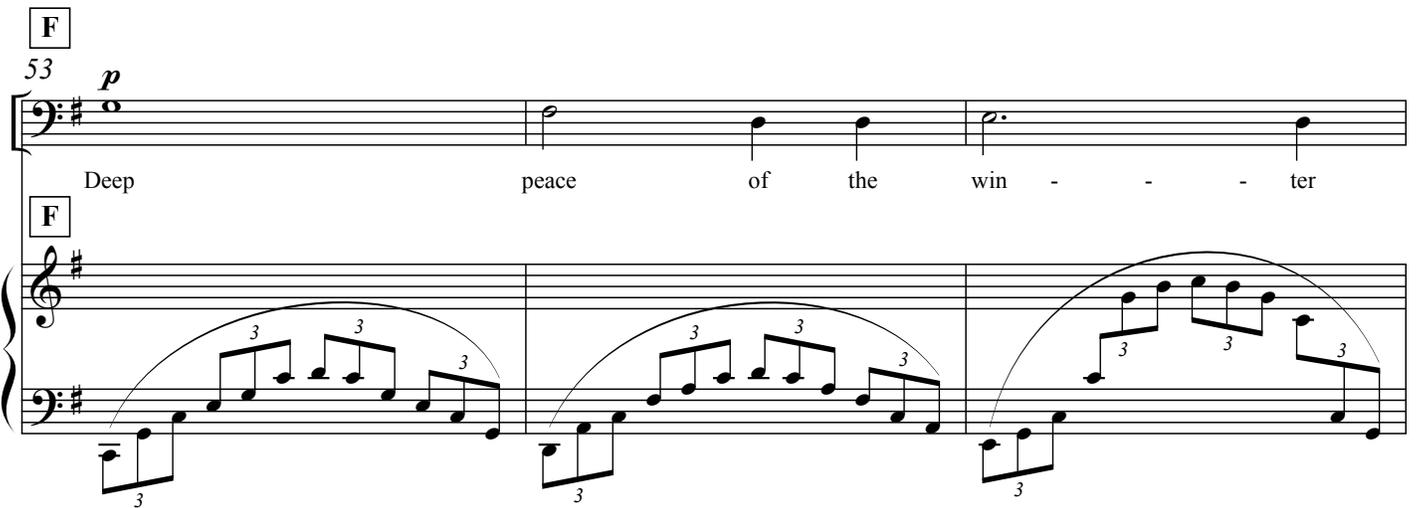
au - - - tumn rain. Deep

50



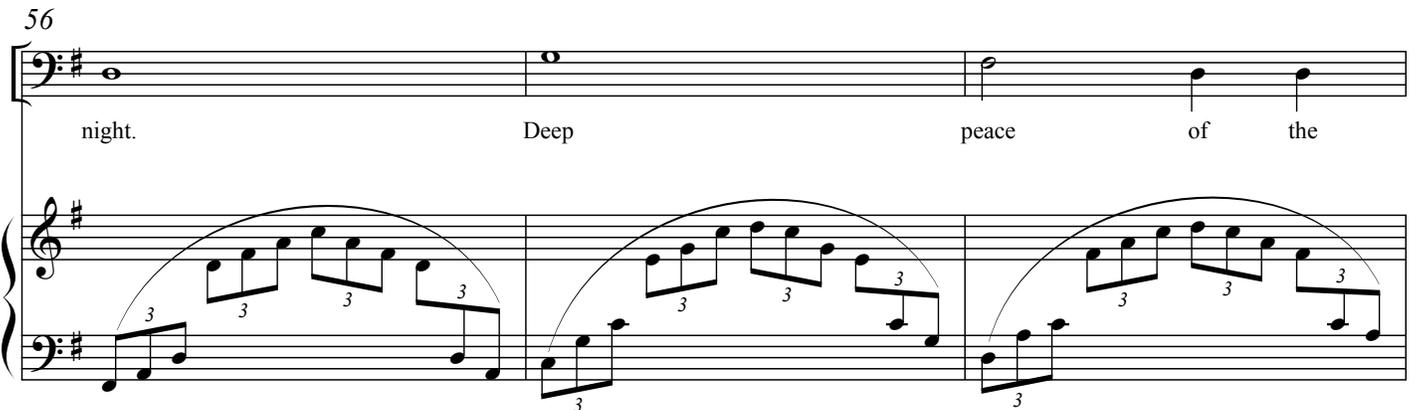
peace of the har - - - vest grain.

F 53 *p*



F Deep peace of the win - - - ter

56



night. Deep peace of the

16
71

H (*p*)

Deep

75 *mf* (ossia for higher voices)

p *mf*

Deep

80

I *p* *f*

Deep,

I *p* *f*

rit.

84

mf *p*

deep peace to you.

rit.

rit.

(*Rec.*)