

# GWYNETH WALKER

## *Sacred Songs* *for Voice and Organ*

The Lord's Prayer  
Every Night When the Sun Goes Down  
I Thank You God  
Psalm 23  
Crossing the Bar  
Walk That Valley  
Good Shepherd  
Abide With Me  
Peace, My Heart

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# *Sacred Songs for Voice and Organ*

This collection contains nine songs for voice and organ, transcribed by the composer from the original choral versions. This is an anthology, not a song cycle.

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*The composer wishes to thank the following musicians who gave generously of their time to performance testing and editing these songs.*

David Kidwell, Organist and Mary Annarella, Soprano: Edwards Church of Northampton, MA.

Elizabeth Goldstein, Organist and Trine Bolling, Soprano: First United Methodist Church of Sarasota, FL.

James Bullock, Organist and Betsy Cadbury, Soprano: Community Church of Durham, NH.

Malcolm Halliday, Organist, Jennifer Shaw, Soprano, Christina White, Soprano, Jeanine Vitale, Contralto and Paul Dexter, Baritone: First Congregational Church of Shrewsbury, MA.

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 a 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.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council as well as the 2008 "Athenaeum Award for Achievement in the Arts and Humanities" from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker's catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

*Further information concerning Gwyneth Walker and her works is available at her Web site. <[www.gwynethwalker.com](http://www.gwynethwalker.com)>*

# The Lord's Prayer

from *Bethesda Evensong*

Gwyneth Walker

*This is an extended (4-minute) and dramatic setting of The Lord's Prayer. An unusual feature of this song is the insertion of the Prayer of St. Francis into the text of The Lord's Prayer. After the words, "as we forgive those who trespass against us," the vocalist sings "Lord, make me an instrument of thy peace." The music continues through the Prayer of St. Francis "where there is sadness, joy..." and then returns to The Lord's Prayer, "and lead us not into temptation..." This return is the climax of the work, with the voice rising to a powerful "Amen."*

$\text{♩} = 80$

**I**

Organ *p dolce*

**6**

**10** *p cantabile*

Our — Fa - ther,

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14

who art in heav - en, hal - low - ed be thy Name, thy king - dom come \_\_\_\_\_

This system contains measures 14 through 17. It features a vocal line in the upper staff, a piano accompaniment in the middle and lower staves, and a bass line in the bottom staff. The lyrics are: "who art in heav - en, hal - low - ed be thy Name, thy king - dom come \_\_\_\_\_". A double bar line with a repeat sign is located at the end of measure 17.

18

\_\_\_\_\_ thy will\_ be done, \_\_\_\_\_ on earth as it is in

This system contains measures 18 through 21. It features a vocal line in the upper staff, a piano accompaniment in the middle and lower staves, and a bass line in the bottom staff. The lyrics are: "\_\_\_\_\_ thy will\_ be done, \_\_\_\_\_ on earth as it is in".

22

heav - - en, on earth as it is \_\_\_\_\_ in

This system contains measures 22 through 25. It features a vocal line in the upper staff, a piano accompaniment in the middle and lower staves, and a bass line in the bottom staff. The lyrics are: "heav - - en, on earth as it is \_\_\_\_\_ in".

26

heav'n.

*mp*

(I)

II

*mp*

30

*mp*

Give us this day our dai - ly bread, and for - give us our tres - pass - es, as

I

*mp*

34

we for - give those \_\_\_\_\_ who tres - pass a - gainst us, \_\_\_\_\_ who

II

*mp*

38

tres - pass a - gainst us, Our

41

Fa - ther who art in heav'n.

45

*rit.*

*a tempo* (♩ = 80)  
*p quasi recitative*

Lord make me an in - stru - ment of your

*a tempo* (♩ = 80)

*rit.*

*p*

I

48

peace. Where there is ha-tred, let me sow love; where there is

*p*

This system contains measures 48, 49, and 50. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "peace. Where there is ha-tred, let me sow love; where there is". The piano accompaniment consists of a right hand with block chords and a left hand with a steady eighth-note bass line. A dynamic marking of *p* is placed below the piano part.

51

in - ju - ry, par - don; where there is an - ger,

This system contains measures 51, 52, and 53. The vocal line continues with the lyrics: "in - ju - ry, par - don; where there is an - ger,". The piano accompaniment features a right hand with block chords and a left hand with a continuous eighth-note bass line, with triplets indicated by a '3' below the notes. The key signature remains three flats and common time.

54

peace; where there is doubt, faith; where there is

*accel. poco a poco*  
*mp*

*accel. poco a poco*  
*mp*

*mp*

This system contains measures 54, 55, and 56. The vocal line has the lyrics: "peace; where there is doubt, faith; where there is". The piano accompaniment includes a right hand with block chords and a left hand with eighth-note bass lines, some of which are grouped as triplets. The dynamic marking *mp* is used throughout. Performance instructions *accel. poco a poco* and *mp* are placed above and below the piano part respectively.

57 *(accel.)**mf*

emp - ti - ness, hope; where there is

*(accel.)*

59 **Quickly, with excitement**

dark - ness, light; where there is

**Quickly, with excitement**

*mf*

61

sad - ness, joy,



63 *molto rit.* *a tempo* (♩ = 80)

joy, joy, joy. And

*molto rit.* *a tempo* (♩ = 80)

65

lead us not in - to temp - ta - tion, de - liv - er us from e - vil, For

69 *accel.* *cresc.*

thine is the king - dom and the pow - er and the glo - ry for - ev - er, and ev - er, and

*accel.*

# Every Night When the Sun Goes Down

Traditional  
G. W., alt.

Gwyneth Walker

*Every Night When the Sun Goes Down is a sorrowful yet hopeful song, expressed in the lyrics "True love don't weep or mourn for me. The Lord has come to set me free." The sustained chordal accompaniment emphasizes the heaviness of the mourning. Ascending arpeggio and scalar patterns express the rising to heaven. Near the end of the song, the tonality shifts upward from E $\flat$  to E Major to reflect the lyrics, "And when I rise up to the sky...on wings of silver I will fly." The voice and accompaniment ascend and fade away.*

**Gently flowing** ♩ = 108

Organ *p*

6 *rit.* **Slowly**  $\boxed{A}$  *a tempo* (♩ = 108)  
*mp cantabile*

Ev - 'ry night \_\_\_\_\_ when the sun goes

*rit.* **Slowly**  $\boxed{A}$  *a tempo* (♩ = 108)

11 down, \_\_\_\_\_ ev - 'ry night \_\_\_\_\_ when the sun goes down, \_\_\_\_\_

16 *rit.* *a tempo*

ev - 'ry night when the sun goes down, I hang my

21 \*

head and mourn-ful cry.

*poco cresc.*

25 *rit.* **Slowly** **B** *a tempo* (♩ = 108)

True love don't weep, true love don't

*rit.* **Slowly** **B** *a tempo* (♩ = 108)

\*Cue-size notes are an *ossia* for higher voices.

29

mourn. True love don't weep. true love don't

33

mourn. True love don't weep or mourn for

37 *poco rit.* *a tempo* (ossia) (ossia)

me. The Lord has come to set me

*poco rit.* *a tempo*

41 *rit.* **C** *a tempo* *lightly*

free. And ev - 'ry night, and ev - 'ry night, and ev - 'ry

*rit.* **C** *a tempo*

44 *rit.*

night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry

46 *Slower p*, *accel.* **D** *a tempo* (♩ = 108) *mf*

night, and ev - 'ry night, I pray the Lord my train would

*Slower*, *accel.* **D** *a tempo* (♩ = 108) *mf*

49

come. I pray the Lord my train would

53

come. I pray the Lord my train would

57

come to take me back where I come

61

*rit.* *mf* lightly

from. And ev - 'ry

65 **E** *a tempo*

night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry

**E** *a tempo*

*p*

67 *rit.* **E** *a tempo* *Slower*, *p*

night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry

*rit.* *Slower*

69 *accel.* *a tempo* (♩ = 108)

night, and ev - 'ry night, and ev - 'ry night, and ev - 'ry night... And when I

*accel.* *a tempo* (♩ = 108)

71 **F** *f*

rise up in the sky,

**F** *f*

[Chimes]\* (*p*) *cresc.*

(*p*) *cresc.*

\*Suggested registration for the Left Hand

74

— and when I rise \_\_\_\_\_ up in the -

*f* *p cresc.*

77

-sky, \_\_\_\_\_ if you look up quick - ly you can

(*cresc.*) *f* *p*

80

see me pass - ing \_\_\_\_\_ by, \_\_\_\_\_ on wings of sil - ver

*p*



84 *rit.* *f* **Slower** **G**  
 I will fly. If you look up quick - ly, you can  
*rit.* **Slower** **G**  
*mf* *f*  
*mf* *f*

88  
 see me pass - ing, pass - ing, pass - ing, pass - ing, pass - ing, pass - ing, pass - ing  
 4/4

89 **H** **Slowly** *p* *accel. poco a poco* *mp*  
 by, on wings of sil - ver, on wings of  
**H** **Slowly** *accel. poco a poco*  
*p* *mp*

93 *(accel.)* *mf* *f*  
 sil - ver, on wings of sil - ver, I will  
*(accel.)*  
*mf* *f*  
*f*

# I Thank You God

E. E. Cummings (1894–1962)

Gwyneth Walker

*This is a song of praise, thanking God for the “leaping, greenly spirits of trees, a blue true dream of sky” and “everything which is infinite. How should any human being doubt You?”*

*A central phrase of I “who have died am alive again today” returns frequently. This is an expression of the rebirth of the soul with each amazing day. The song progresses from the unfolding wonderment of the beginning to a conclusion of ecstatic praise and joy.*

**Moderate tempo** ♩ = 88

Voice

Organ

**Moderate tempo** ♩ = 88

*mf*

*mf*

5

**A** *mf espr.*

I Thank You God for

**A**

*p*

*p*

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9 *p lightly*

most this a-maz - ing day: for the leap - ing green - ly spir - its of trees and a

13 *rit.* *a tempo* (♩ = 88) *mf*

blue true dream of sky; and for ev - ery - thing which is nat - ur - al which is

*rit.* *a tempo* (♩ = 88)

17 *poco accel.* **B Faster** ♩ = 108 *mf*

in - fin - ite which is yes, I Thank You God, I Thank You

*poco accel.* **B Faster** ♩ = 108 *f*

20

God, I Thank You God, I Thank You God for most this a-maz - ing day.

23

26 **C** Same tempo

*p*

I \_\_\_\_\_ who have died am a -

**C** Same tempo

*p*

29 *poco cresc.*

live a - gain to - day. And

*Solo* *poco cresc.*

*poco cresc.*

32 *(cresc.)*

this is the sun's birth - day; — this is the birth - day of life and

*(cresc.)*

*(cresc.)*

35 *(cresc.)* *f* **D**

love and wings: and of the gay great hap-pen-ing il - lim-i - ta-bly earth.

*(cresc.)* *f* **D**

*(cresc.)* *f*

38 *mf*

I who have died am a - live a - gain to - day. \*

*mf*

*mf*

41 *poco accel.*

I Thank You God. *poco accel.*

*poco accel.*

45 *(accel.)* **E** **Faster** ♩ = 120 *p*

*(accel.)* **E** **Faster** ♩ = 120 *p*

*(accel.)* **E** **Faster** ♩ = 120

How

\* Cue-sized notes are an *ossia* for higher voices.

48 *Quasi recitativo*

\_\_\_\_\_ should an - y hu - man be - ing doubt \_\_\_\_\_

*Quasi recitativo*

*p*

*p*

51 *mp*

You? How should tast - ing touch - ing an - y hu - man mere - ly be - ing

*mp*

*mp*

*mp*

54 *F* *mf*

doubt \_\_\_\_\_ You? How should tast - ing touch - ing

*F* *mf*

*mf*

*mf*

57

hear-ing see-ing breath-ing an - y hu-man mere-ly be-ing doubt You? doubt

60 *rit.* **Slower, more freely** (*mf*)

un-im-ag-in-a-ble You? lift-ed from the no of all noth-ing, doubt You?

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

65 **G** Grandly ♩ = 88 *f*

Now the ears of my ears a-wake. Now the eyes of my eyes are

**G** Grandly ♩ = 88 *f*



68 *mf*

o - pened. I Thank You God, I Thank You God, I Thank You God, I Thank You

71 **H** (Grandly ♩ = 88) (*mf*)

**H** (Grandly ♩ = 88)

a - - - wake, \_\_\_\_\_

*mf*

*mf*

74 (*mf*)

o - pened I Thank You God, I Thank You God,

I (♩ = 88)

77 *p*

I who have died am a - live a - gain to - day.

I (♩ = 88)

*Solo*

*p*

*accel. poco a poco*

*mp cresc. poco a poco*

I who have died am a - live a - gain, am a -

*accel. poco a poco*

*mp cresc. poco a poco*

*mp cresc. poco a poco*

80

*(accel.)*

*(cresc.)*

live a - gain, am a - live a - gain to - day.

*(accel.)*

*(cresc.)*

*f*

83

*(cresc.)*

*f*

94

— this day, — this day. —

98 *rit. to end*

— *rit. to end* I Thank You God! — \*

101 *(rit.)*

— *(rit.)* — \*

4'00"  
1998

\* Cue-sized notes are an *ossia* for higher voices.

\*\*Cue-sized notes are an *ossia*, to be played if the singer chooses to perform the higher notes.

# Psalm 23

Bible: Psalm 23  
G. W., alt.

Gwyneth Walker

*This setting emphasizes the psalm's pastoral qualities with a flowing, lyrical melody. The music gains intensity for "I will fear no evil, for thou art with me," and the final statement of "I will dwell in the house of the Lord, forever" is strong, with conviction*

Gently flowing ♩ = 108

Organ

*p* *mp* *mp*

7 *rit.* *a tempo*  
*, mf cantabile*

The Lord is my shep - herd, I shall not

*rit.* *a tempo*

12

want. He mak - eth me to lie down in green pas - - tures,

17

He\_ lead - eth me, He lead - eth me, be -

23 *rit.*

side the still\_ wa - - ters. \_\_\_\_\_

*rit.*

28 *(rit.)* **Slightly slower** *a tempo* (♩ = 108)

He re - stor-eth my soul, \_\_\_\_\_ be - side the still

*(rit.)* **Slightly slower** *a tempo* (♩ = 108)

*p* *mp*

*mp*

34 *mf*

wa - - - - - ters, be - side the still wa - -

39

- - - - - ters.

44 Slightly faster ♩ = 120 *p*

I shall not want, I shall not, shall not,

*mf* *p*

48 *p*

shall not want, \_\_\_\_\_ I shall not want, I shall not, shall not,

52 *mf*

shall not want, \_\_\_\_\_ be -

57 *f*

side the still wa - - - - - ters,

62 *mf*

wa - ters. \_\_\_\_\_ Yea, though I

66

walk through the val - ley of the shad - ow of

69 *f* *rit.*

death, \_\_\_\_\_ I will fear no e - vil,

*rit.*



72 *quasi recitative*

for thou art with me, thou art with me, and thy rod and staff they com-fort me.

73 **Slowly, deliberately**

Sure - ly good-ness and mer-cy will fol-low me all the days of my life, and I will

76 *mf*

dwell in the house of the Lord for - ev - - -

# Crossing the Bar

Alfred, Lord Tennyson  
(1809–1892)

Gwyneth Walker

*Crossing the Bar creates images of the sea, with the “final voyage” leading us out across the water, to see our “Pilot, face to face.” The musical setting endeavors to express the growth from peaceful to ecstatic moods, the tolling of the bell, the meeting of the Pilot. “May there be no moaning of the bar, when I put out to sea.”*

Gently, reverently ♩ = 108

Organ *p*

9 **A** *p peacefully*

Sun - set and eve-ning star, and one clear call for me! And

**A**

13

\*  
 may there be no moan - ing of the bar, when I put out to sea.

17

*rit.* *accel.*  
 And may there be no moan - ing of the bar, when I put out to

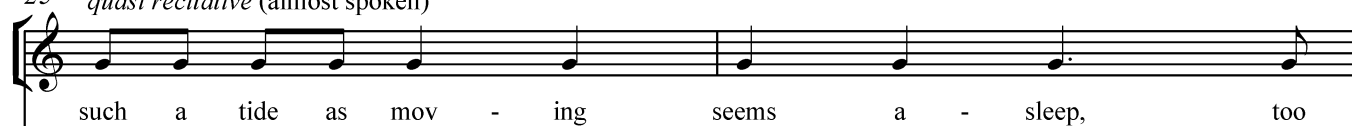
*rit.* *accel.*

21

**Slightly faster** ♩ = 120  
*mf* *p* *(p)*  
 sea. But

**Slightly faster** ♩ = 120  
*mf* *rit.*

\* These tenuto marks denote sustained singing through the phrase, with slight emphasis on each marked note.

**B Slightly slower** ♩ = 10025 *quasi recitative* (almost spoken)**B Slightly slower** ♩ = 100

*p*

27

full for sound and foam, When *(p)*

29

that which drew from out the bound - less deep

31 *accel. cresc.* [C] *a tempo* (♩ = 120)

turns a - gain \_\_\_\_\_ home. Sun - set and

*accel.* [C] *a tempo* (♩ = 120)

*cresc.* **f**

34 *rit.* **p** **Slightly slower**

eve-ning star, and one clear call for me! And may there be no moan - ing

*rit.* **Slightly slower**

38 *rit.* *accel.* *a tempo* (♩ = 120) **mf**

of the bar, when I put out to sea. \_\_\_\_\_

*rit.* *accel.* *a tempo* (♩ = 120) **mf**

\*Cue-size notes are an *ossia* for lower voices.

42 **D** Peacefully ♩ = 108 *p*

**D** Peacefully ♩ = 108 **II: contrasting manual**

*p*

*p*

47 *p hushed*

Two - light and eve - ning bell and af - ter that the\_\_

*p*

51 **E**

dark! And may there be no sad - ness of fare - well when I em -

**E**

*p*

55 *accel.* *mf* *a tempo* (♩ = 112)

bark; and may there be no sad - ness of fare-well when I em -

*accel.* *a tempo* (♩ = 112)

*mf*

*mf*

59 **F**

bark; for tho' from out our bourne of Time and Place the flood may bear me\_

**F**

63 *mf* *rit.*

far, I hope to see my Pi - lot face to face when I have crossed the\_

*rit.*

67 (rit.) *f* **G** Slower, grandly

bar. I hope to see my Pi - lot face to face when I have crossed the

(rit.) **G** Slower, grandly

71 *a tempo* (♩ = 112) *p*

bar. Face to

*a tempo* (♩ = 112)

75 **H**

face, Face to face, face to

**H**

*p*

*p*



77 *cresc. poco a poco*

face, face to face, face to

79 *cresc. poco a poco*

face, face to face, face to

81 *rit. (cresc.)*

face, face to face, for \_\_\_\_\_

# Walk That Valley

Traditional Spiritual  
G. W., alt.

Gwyneth Walker

*Walk That Valley is based on the traditional American spiritual, "Lonesome Valley." New lyrics and harmonies have been added to the original, and new musical interludes have been inserted. The focus is on the individual person encountering times of difficulty alone "Walk that lonesome valley by yourself." There are moments of confusion and doubt. There are moments of fear and pain. Yet, by facing adversity, by oneself, one often finds the strength and faith for moving forward through life. This is a song of triumph, and of growth, portraying women of strength and of character.*

At a gentle pace ♩=80

*p* peacefully

Voice

Walk \_\_\_\_\_ that lone-some val - ley.

At a gentle pace ♩=80

*p*

Organ

5

Walk \_\_\_\_\_ it by your - self. Walk \_\_\_\_\_ that lone-some val - ley. \_\_\_\_ You've got to

9 *mf* **A**

walk it by your - self. I've seen dan - ger. I've seen dark - ness. I've seen

*mf*

13

an - ger. I've seen fears. I've been down \_\_\_\_\_ by the ri - ver of

*mf*

16 **B** (*mf*)

sor - row. In its wa - ters flow my tears. I must walk \_\_\_\_\_

*Solo* *mf* **B**

*Solo* *mf*

20

\_\_\_ that lone-some val-ley. I must walk \_\_\_ it by my-self. No one else \_\_\_

24

\_\_\_ can walk it for me. I've got to walk it by my-self. In con-

*(mf)*

27

fu - sion, in \_\_\_ doubt - ing, in \_\_\_ search - ing there is

*p*

*p*

30

pain. I've been so lost on the road I tra - vel, I fear I'll

33

ne-ver find my way back home, I'll ne-ver find my way. For I must walk that lone-some

**D** Solo (Descant)  
*mf*

36

val - ley. I must walk it by my - self No one else can walk it

40 *, p*

for me. I've got to walk it by my - self. For when you

43 **E** *accel. poco a poco*  
*cresc. poco a poco*

walk that lone - some val - ley, and you walk it by your - self, you'll find a

**E** *accel. poco a poco*

*p cresc. poco a poco* *mf (cresc.)*

*p cresc.* *mf*

47 **Faster** *\* f*

faith to walk there be - side you. You'll find a strength to go on - ward, a

**Faster**

*f*

\*Cue-sized notes are an *ossia* for lower voices.

50

strength there in - side you, a strength that is found in your soul, that is found in your

(rit.) **F** *a tempo*  
 53 *p* *mf*  
 soul. There's a strength in your soul. There's a strength in my soul. —

(rit.) **F** *a tempo*  
*Solo* (Chimes, or other solo)  
*p*

56 *p* *mf* *p* *f*  
 — There's a strength in my soul. — I've seen  
 — Chimes

# Good Shepherd

Henry Baker (1821–1877)  
G. W., alt.

Gwyneth Walker

*This anthem was composed for William and Curtis Sorensen, Tenors in the choir at First Congregational Church in North Guilford, CT. The Sorensen family raises sheep. The lyrics of the familiar hymn have been modified with the insertion of the blessing “God before me, God beside me, God behind me, God above me, God within me.” The shepherd asks for God’s blessing upon himself and his flock.*

**Gently flowing** ♩ = 112

Voice

mf

1. The —

Organ

mf

*p*

mf

5 **A** *cantabile*

King of Love my Shep-herd is whose good-ness fails me nev - er. I noth-ing lack, since  
(2.) streams of liv - ing wa - ters flow, my trou - bled soul is heal - ing. And qui - et - ly the

**A**

mf

mf



10

I am His, and He is mine for - ev - er. I noth - ing lack, since I am His, and pas - tures grow - The voice of God re - veal - ing, and qui - et - ly the pas - tures grow - the

15 *p* tenderly, as a blessing

He is mine \_\_\_\_\_ for - ev - er. \_\_\_\_\_ God be - fore me.  
voice of God \_\_\_\_\_ re - veal - ing. \_\_\_\_\_

*p*

20 *cresc.* *1. rit.* *a tempo* *f, mf*

God be - side me. God be - hind me. God a - bove \_\_\_\_\_ me. \_\_\_\_\_ 2. Where

*1. rit.* *a tempo* *f, mf*

*mf*

2.  
rit.  
(cresc.)

*f*, *mf*

*a tempo* **B**

25

me. 3. In dark - est hours I fear no ill, with

2.  
rit.

*p* *mf* (*mf*)

*p* *mf*

29

my\_ dear Lord be - side me. Your strength and mer - cy com - fort still, Your hand is there to

34

guide me. Your strength and mer - cy com - fort still, Your hand is there

38 *p* tenderly, as a blessing

to guide me. God be - fore me. God be - side me.

43 (no ritard.) *f*

God be - hind me. God a - bove me. And

(no ritard.)

(*p*) *f*

*p* *f*

47 **C**

so through all the length of days we ne'er shall grow a - part. Good

**C**

*mf*

*mf*

51

Shep - herd, I \_\_\_ will sing Your praise for liv - ing in my \_\_\_ heart. Good

55

Shep - herd, I \_\_\_ will sing Your praise for \_ liv - ing in my \_\_\_ heart, my

59

*p* tenderly, as a blessing

heart. \_\_\_\_\_ God be - fore me. God be - side me.

*p*

*poco rit.*

63

God be - hind me. God a - bove me. God with - in \_\_\_\_\_ me.

*poco rit.*

**D** Slightly slower ♩ = 100

*f dramatically*

67

O King of \_\_\_\_\_ Love! \_\_\_\_\_ O Prince of \_\_\_\_\_ Peace! \_\_\_\_\_

**D** Slightly slower ♩ = 100

71

O Child of \_\_\_\_\_ Hope! \_\_\_\_\_ Good Shep-herd I will sing \_\_\_\_\_ Your \_\_\_\_\_

*rit.*

*rit.*

\*Lower notes are an *ossia* for lower voices.

# Abide With Me

Henry Lyte (1793–1847)  
G. W., alt.

Gwyneth Walker

Abide With Me adapts the well-known hymn text in which the phrase “Be with me” is substituted for the original words “Abide with me.” (The latter phrase is saved for the ending.) A middle verse rises in range and dynamics with the words “Raise high your cross before my closing eyes. Shine through the gloom, and point me to the skies.” After this ecstatic section, the music descends and quiets prayerfully, with repetition of the words “Come live in me, O Lord.” This song ends peacefully, with the phrase “Abide with me.”

Slowly, gently ♩ = 108

Voice

Organ

mp

p

**A** *p* peacefully

Come, stay by

6

me, Lord, when falls the e - ven - tide. The dark - ness deep - ens,

62<sub>11</sub>

**B**

Lord, with me a - bide. When oth - er help - ers fail, and com - forts

**B**

flee, Help of the help - less, Lord, come stay by me.

21

*accel.*

help of the help - less, Lord, come stay — by me.

**C** With motion ♩ = 120

*mf*

26

*(accel.)*

Swift — to its close ebbs

**C** With motion ♩ = 120

*mf*

*mf*

30

out our lit - tle day. Earth's joys grow dim, the

34

**D**  
*(mf)*

glor - ies pass a - way. Change and part - ing all a -

38

*f*

round I see. O Lord who chan - ges not,



42 *sustained*

O \_\_\_\_\_ Lord who chan - ges not, come

*f*

46 *p*

stay by me, come stay by me, come stay by me, come stay by me.

*p*

50 **E** *mf espr.*

I need your pres - ence ev - 'ry pass - ing hour, —

**E** *mf*

54

On - ly your grace can con-quer, con-quer e - vil's power. On - ly your

59

Light my guide and stay can be. Through cloud and sun - shine,

64

cloud and sun - shine, Through cloud and sun - shine, Lord, come

*(accel.)***G** **Faster** ♩ = 132

68 *f*

stay by me. Hold\_ high your cross, be -

*(accel.)* **G** **Faster** ♩ = 132  
Light mixture

*f* (*f*)

*f*

72 *p* *f*

fore my clos - ing eyes. Shine — through the gloom, and

*f*

*p* *f*

76 **H**

point me to the skies. Hea - ven's morn - ing breaks, and earth's vain shad - ows

**H**

81

*p* *mp*

flee. \_\_\_\_\_ O Lord who chan - ges not, O Lord who

*p* *poco rit.* *mf*

85

chan - ges not, O Lord who chan - ges not, come stay by

*poco rit.* *mp* *mf*

89 (rit.) **I Slower ♩ = 120** *f*

me. Come strength - en me, \_\_\_\_\_ come live in me! \_\_\_\_\_

(rit.) **I Slower ♩ = 120** *f*

# Peace, My Heart

Rabindranath Tagore (1861–1941)  
from *The Gardener* (1913)  
G. W., alt.

Gwyneth Walker

*Peace My Heart is an uplifting memorial song. The text, by Indian poet Rabindranath Tagore, speaks of the final voyage as fulfillment. "Let it not be a death, but completeness." The path of life moves towards this "beautiful end." A recurrent image in the poem is of birds in flight, rising to heaven. Thus, the musical setting includes short "wing-like" accompaniment patterns to frame the melody.*

*The phrase, "Peace, My Heart," is initially presented gently, to offer comfort to the dying and to those left behind. Then the expression grows in intensity (marked "impassioned"), since the pain and beauty of the parting are deeply felt. As the voice fades away, the soul takes flight. "I bow to you, and hold up my lamp to light you on your way."*

**With slight motion** ♩ = 120  
*as the soul rising to heaven*

Organ

4' Flute  
*as a bird in flight*

5

*rit. as birds in flight*

9 **A** **Slowly** ♩ = 108  
*p gently*

Peace, my heart, let the time for the part-ing be sweet. Let it

**A** **Slowly** ♩ = 108

*p*

13

not be a death but com - plete - ness. Peace, peace, peace, my \_\_\_

17

**B** Faster ♩ = 120 with motion

heart. Let love melt in - to mem - or - y and

**B** Faster ♩ = 120 with motion

21

, *mp*

pain in - to songs. Let the flight through the sky end in the fold - ing of the

*mp*

25 *mf* **C**

wings \_\_\_\_\_ o - ver the nest. Let the last touch of your

*mf*

*f*

28 *rit.* *p* , **Slower** , *a tempo* (♩ = 120)

hands be gen - tle \_\_\_\_\_ like the flower of the night. \_\_\_\_\_ Peace, peace,

*rit.* , **Slower** , *a tempo* (♩ = 120)

*p*

33 *rit.*

peace, my heart. \_\_\_\_\_

*rit.*

*mf*

**D** Slower, more freely ♩ = 108

38 *mf* *p* *mf*

Stand still, O Beau-ti - ful End, for a mo - ment, and say your last words in

**D** Slower, more freely ♩ = 108

*mf*

*mf*

42 *p*

si - lence, — I bow to you and

*very gently*

*p*

*p*

46 *accel.* *cresc.*

hold up my lamp to light you on your way. —

*accel.* *cresc.*

*accel.*

*cresc.*



(*accel.*) **E** Faster, with motion ♩ = 120 *mf*

50 Ah, \_\_\_\_\_ Peace, my heart, let the time for our part-ing be sweet. \_\_\_\_\_

(*accel.*) **E** Faster, with motion ♩ = 120 *mf*

55 \_\_\_\_\_

\_\_\_\_\_ *as birds in flight*

59 \_\_\_\_\_ *rit.*

\_\_\_\_\_ *rit.*

*dim.*

**F** Slower, more freely ♩ = 108

62 *p*

Stand still, O Beau-ti-ful End, for a mo-ment, and say your last words in si-lence.—

**F** Slower, more freely ♩ = 108

*p*

67 *(p)*

I bow to you and

70 *accel.*

hold up my lamp to light you on your way, Ah,

*accel.*

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