

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 Piano,
or String Orchestra, or String Quartet

Rabindranath Tagore

Gwyneth Walker

I. I Am Here to Sing Thee Songs

♩ = 112 With a gentle lilt

Piano

mf lightly, rhythmically

5

S

A

T

B

f

I am

f

I am

f

I am

f

I am

sim.

poco *And. ad lib.*

A

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

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

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

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

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 6 through 9. The lyrics are 'here to sing thee songs. I am here to sing thee'. The music features a melodic line with a triplet of eighth notes in the final measure of each line. The piano accompaniment is not shown in this section.

A

Detailed description: This block shows the piano accompaniment for measures 6 through 9. It consists of two staves (treble and bass clef). The right hand plays a simple harmonic accompaniment, while the left hand plays a rhythmic accompaniment of eighth notes.

rit. - - - - -

songs. In this hall of thine I have a

songs. In this hall of thine I have a

songs. In this hall of thine I have a

songs. In this hall of thine I have a

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 10 through 13. The lyrics are 'songs. In this hall of thine I have a'. The music features a melodic line with a triplet of eighth notes in the final measure of each line. The piano accompaniment is not shown in this section.

rit. - - - - -

Detailed description: This block shows the piano accompaniment for measures 10 through 13. It consists of two staves (treble and bass clef). The right hand plays a melodic line with a triplet of eighth notes in the final measure, while the left hand plays a rhythmic accompaniment of eighth notes.

16 *accel.* *p* *p*

cor - ner seat. I am here to sing thee

cor - ner seat. I am here, I am here to sing thee

cor - ner seat. I am here, I am here to sing thee

cor - ner seat. I am here to sing thee

accel. *p* *f*

B a tempo ♩ = 112

19 *f* *molto rit.* *p*

songs. When the

songs. When the

songs.

songs.

B a tempo ♩ = 112

molto rit.

23 **Slower** ♩ = 80 *more rit.* - - - - -

hour strikes for thy si - lent wor - ship

hour strikes for thy si - lent wor - ship

at the

Slower ♩ = 80 *more rit.* - - - - -

p

sim.

25 **Slowly, freely** *mp*

Com - - - mand me, com - - -

Com - - - mand me, com - - -

dark tem - ple of mid - night, com - - -

dark tem - ple of mid - night, com - - -

Slowly, freely *mp*

mp

27

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

29

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

rit. **C** a tempo ♩ = 112

songs. *p*

songs. *p*

songs. *p*

songs. *p*

p

Red.

D (♩ = 112)

mp with excitement

When in the morn - - ing air the

mp with excitement

When in the morn - - ing air the

pp *p*

When (nnn)

pp *p*

When (nnn)

D (♩ = 112)

Red.

38

p _____ *mf*

gol - den harp is tuned, the

gol - den harp is tuned, the

tuned, *p* _____ *mf*

tuned, *p* _____

tuned, _____

41

gol - den harp is tuned, the gol - - den harp is

gol - den harp is tuned, the gol - - den harp is

mf

The gol - den harp, the gol - - den harp is

mf

The gol - den harp, the gol - - den harp is

The gol - den harp, the gol - - den harp is

rit. - - - **Slower**

44

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

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

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

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

rit. - - - **Slower**

Ped.

rit. - - - - **E** a tempo ♩ = 112

47

I am here to sing thee songs,

here, I am here to sing thee songs,

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

I am here to sing thee songs,

rit. - - - - **E** a tempo ♩ = 112

50

songs, _____

songs, _____

songs, _____

songs, _____

sim.

53

rit. _ _ _ _ _

When the gol - - - - - den

When the gol - - - - - den

songs, _____ When the gol - - - - - den

songs, _____ When the gol - - - - - den

rit. _ _ _ _ _

55 **a tempo**

harp is tuned.

harp

harp *p*

harp tuned,

a tempo

p

Red.

58

p

tuned,

p

tuned,

p

rit. - - - - -

60

Musical score for measures 60-61. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is two sharps (F# and C#). The tempo is marked *rit.* with a dashed line. The dynamic is *p* (piano). The vocal staves show melodic lines with slurs. The piano accompaniment features chords and triplets in the right hand, and chords in the left hand. The word "tuned." is written below the vocal staves.

62

Musical score for measures 62-63. The score consists of five staves: four vocal staves and one piano accompaniment staff. The key signature remains two sharps. The tempo is *rit.* and the dynamic is *f* (forte). The vocal staves show melodic lines with slurs, ending in *ff* (fortissimo). The piano accompaniment features sixteenth-note patterns in the right hand, marked *f*, and chords in the left hand. The word "rapidly, blurred" is written below the piano staff in measure 63, along with a wavy line indicating the texture. The word "And." is written below the piano staff at the end of the page.

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.

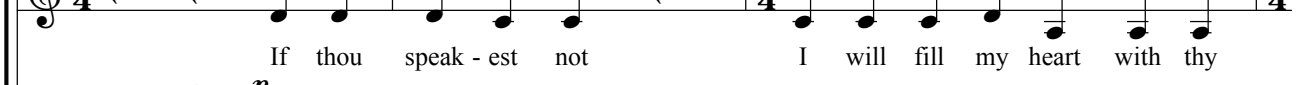
I keep gazing on the far away gloom of the sky, and my heart wanders wailing with the restless wind.


II. If Thou Speakest Not

Slowly, quasi recitativo

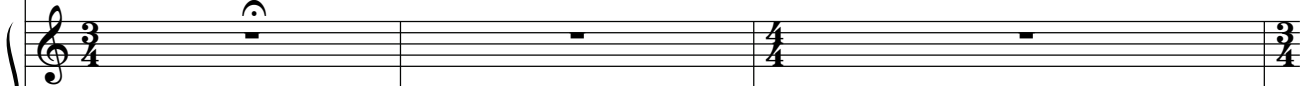
S 

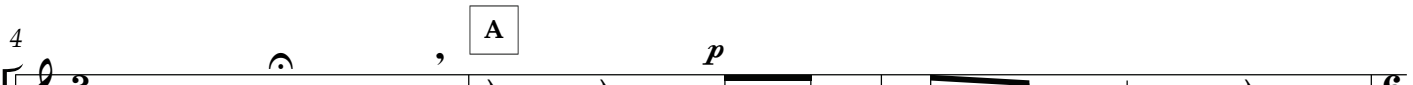
A  *p*
If thou speak - est not I will fill my heart with thy


T  *p*
If thou speak - est not I will fill my heart with thy


B  *p*
If thou speak - est not I will fill my heart with thy

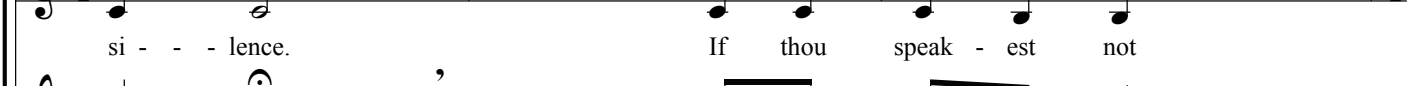
Slowly, quasi recitativo


 *p*
una corda

4  **A** *p*
If thou speak - est not

 *p*
si - - - lence. If thou speak - est not

 *p*
si - - - lence. If thou speak - est not

 *p*
si - - - lence. If thou speak - est not

 **A** *p*

7

I will fill my heart with thy si - lence and en - - - dure it.

I will fill my heart with thy si - lence and en - - - dure it.

I will fill my heart with thy si - lence and en - - - dure it.

I will fill my heart with thy si - lence and en - - - dure it.

I will fill my heart with thy si - lence and en - - - dure it.

9

B

p

p

I will keep still and wait like the night with star - ry

p

I will keep still and wait like the night with star - ry

p

I will keep still and wait like the night with star - ry

p

I will keep still and wait like the night with star - ry

B

11

vig - - - il and its head bent low with pa - tience
 vig - - - il and its head bent low with pa - tience
 vig - - - il and its head bent low with pa - tience
 vig - - - il and its head bent low with pa - tience

C with gentle motion ♩ = 72

13

The morn - ing will sure - ly come, the dark - ness will van - ish, and thy
 The morn - ing will sure - ly come, the dark - ness will van - ish, and thy
 The morn - ing will sure - ly come, the dark - ness will van - ish, and thy
 The morn - ing will sure - ly come, the dark - ness will van - ish, and thy

C with gentle motion ♩ = 72

poco *Redit. ad lib.*
 (*una corda*)
Redit.

gradual accel. to **D**

15

voice pour down in gol - den streams break - ing through the

voice pour down in gol - den streams break - ing through the

voice pour down in gol - den streams break - ing through the

voice pour down in gol - den streams break - ing through the

gradual accel. to **D**

Red. 3 3 3 3

D Faster, with energy ♩ = 108

18

sky. Then thy words will take

sky. Then thy words will take

sky. Then thy words will take

sky. Then thy words will take

sky. Then thy words will take

D Faster, with energy ♩ = 108

Red. *tre corda* *Red.*

20

wing in songs from ev - ery one of my birds' nests, and thy

wing in songs from ev - ery one of my birds' nests, and thy

wing in songs from ev - ery one of my birds' nests, and thy

wing in songs from ev - ery one of my birds' nests, and thy

sim. 3 3 3 3 3 3 3

poco rit. - - - - -

23

mel - o - dies will break forth in flow - ers in all my for - est

mel - o - dies will break forth in flow - ers in all my for - est

mel - o - dies will break forth in flow - ers in all my for - est

mel - o - dies will break forth in flow - ers in all my for - est

poco rit. - - - - -

a tempo (♩ = 96)

25

groves. groves. groves. groves. The thy words will take The thy words will take

a tempo (♩ = 96)

f *mf*

Rit. sim.

28

f *rit.* *p* *Slower*

Then thy words will take wing in songs, and thy Then the words will take wing, wing in songs, and thy wing, Then thy words will take wing in songs, and thy wing, Then thy words will take wing in songs, and thy

f *p* *p* *p*

rit. *Slower*

31 **F**

mel - o - dies will break forth in flow - ers in all my for - est

mel - o - dies will break forth in flow - ers in all my for - est

mel - o - dies will break forth in flow - ers in all my for - est

mel - o - dies will break forth in flow - ers in all my for - est

F

f

33 a tempo (♩ = 108)

groves. Thy *(f)* flowing

groves. Thy *(f)* flowing

groves. Thy *(f)* flowing

groves. Thy *(f)* flowing

a tempo (♩ = 108)

p

sed. *sim.*

35

words will take wing in, wing in songs, thy

words will take wing in, wing in songs, thy

words will take wing in, wing in songs, thy

words will take wing in, wing in songs, thy

f

37

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

words will take wing in, wing in songs

words will take wing in, wing in songs

words will take wing in, wing in songs, and thy

words will take wing in, wing in songs, and thy

p

p

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

poco rit. - - - - -

39

G

will break forth in flow - ers in all my for - est
 will break forth in flow - ers in all my for - est
 mel - o - dies will break forth in flow - ers in all my for - est
 mel - o - dies will break forth in flow - ers in all my for - est

G

poco rit. - - - - -

a tempo ♩ = 108

accel. - - - - -

43

groves...
 groves...
 groves...
 groves...

a tempo ♩ = 108

accel. - - - - -

p *ff*
 Ped. *sim.*

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

S This is my prayer to thee, my Lord.

p gently

A This is my prayer to thee, my Lord.

p gently

T This is my prayer to thee, my Lord.

p gently

B This is my prayer to thee, my Lord.

Unrushed ♩ = 96

p

cue notes for rehearsal only

A Slightly faster ♩ = 108

4

mp

This is my prayer to thee, my Lord. Give me the strength

mp

This is my prayer to thee, my Lord. Give me the strength

p

This is my prayer to thee, my Lord. Ah

p

This is my prayer to thee, my Lord. Ah

A Slightly faster ♩ = 108

mp

p

7

light - ly to bear my joys and sor - rows. Ah

light - ly to bear my joys and sor - rows. Ah

mp Give me the strength to

mp Give me the strength to

10

accel. - - **B** ♩ = 120

p *mf* Ah, Give me the strength

p *mf* Ah, Give me the strength

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

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

accel. - - **B** ♩ = 120

p *mf* *p*

rit. - - -

f

13

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

nev-er to dis-own the poor or bend my knees be-fore in - so - lent might.

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

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

mf *p* *f* *rit.* - - -

16

C ♩ = 108

to raise my mind high a - bove dai - ly

to raise my mind high a - bove dai - ly

p Give me the strength to raise my mind high a - bove dai - ly

Give me the strength to raise my mind high a - bove dai - ly

C ♩ = 108

19 *mf* *(mf)* *f* *rit.* - - - - -

tri - fles. And give me the strength, give me the strength to sur -

tri - fles. And give me the strength, give me the strength to sur -

tri - fles. Give, ah, give me the strength to sur -

tri - fles. Give, ah, give me the strength to sur -

mf *(mf)* *f* *rit.* - - - - -

22 *p*

ren - der my strength to thy will with love,

ren - der my strength to thy will with

ren - der my strength to thy will with

ren - der my strength to thy will with

p

25 **D** ♩ = 96

gradual rit. to end

with love, with

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

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

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

D ♩ = 96

gradual rit. to end

p

29

love.

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

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

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

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

4

8

A

S *p* ————— *mp* *p* ————— *mp*
 Light, my light, the world fill-ing light, the

A *p* ————— *mp* *p* —————
 Light, my light, the world fill-ing light,

T

B

A

12

eye kiss - ing light,

heart - - - sweet - en - ing light

Light,

16

B

Light,

Light, my light, my

Light, my light, my light, my light, my

my light, my light, my light, my light, my light, my

B

19

mp *p sub.*

my light, my la la la la la la la la la la la la la la la la la la

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

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

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

22

p *poco rit.*

light.

p light.

p light.

p light.

p light.

p *poco rit.*

Red.

C ♩ = 126 unrushed

24

mp lightly

Ah, the light dan-ces, my dar - ling, at the cen - ter of my

Ah, the light dan-ces, my dar - ling, at the cen - ter of my

C ♩ = 126 unrushed

28

life. _____

life. _____

mp

the sky

mp

mp

The light strikes the chords of my love; the sky

The light strikes the chords of my love; the sky

31

mf the wind runs wild,
mf o - - - pens, the wind runs wild,
mf o - - - pens, the wind runs wild,
mf o - - - pens, the wind runs wild,

D

34

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

D

poco accel. - - - - *f*

E a tempo ♩ = 144

36

Musical score for measures 36-38, measures 1-3 of a system. It features four staves with treble and bass clefs. Dynamics range from mezzo-forte (*mf*) to forte (*f*). The music consists of sustained chords with some movement in the bass line.

poco accel. - - - - *f*

E a tempo ♩ = 144

39

Musical score for measures 39-41, measures 4-6 of a system. It features piano and bass clefs. Dynamics include piano (*p*) and forte (*f*). The piano part has a rapid sixteenth-note pattern, while the bass line has sustained chords.

Musical score for measures 42-44, measures 7-9 of a system. It features vocal staves with lyrics and piano accompaniment. Dynamics range from piano (*p*) to forte (*f*). The piano accompaniment consists of chords and rhythmic patterns.

Light, _____ my light, my light, my light, my

Light, _____ my light, my light, my light, my

42

p \curvearrowright *f* *p sub.* \curvearrowright *f*

Light, my light, my la la la la la la la la la la la la la la la la la la

f *p sub.* \curvearrowright *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

p sub. \curvearrowright *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

p sub. \curvearrowright *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

f *p* \curvearrowright *f* *p sub.* \curvearrowright *f*

F

rit. - - - - ♩ = 126 or slower

46

p *mf cantabile* $\overbrace{\hspace{2cm}}^3$

light. The but - ter - flies spread their

p *mf cantabile* $\overbrace{\hspace{2cm}}^3$

light. The but - ter - flies spread their

p

light.

p

light.

p *mf cantabile* $\overbrace{\hspace{2cm}}^3$

red.

rit. - - - - ♩ = 126 or slower

p

red.

F

49

sails on the sea of light.

sails on the sea of light.

Red.

52

rit. — — — Slower

a tempo ♩ = 126

mf cantabile

Lil - ies and jas - mines surge up on the crest of the waves of light.

mf cantabile

Lil - ies and jas - mines surge up on the crest of the waves of light.

rit. — — — Slower

a tempo ♩ = 126

Red.

G gradual ritard. through measure 64

55

The light is shat-tered in - to gold,

The light is shat-tered in - to gold,

The light is shat-tered in - to gold,

G gradual ritard. through measure 64

gold,

Red.

58

the light is shat-tered in - to gold on ev - ery cloud, the light is shat-tered in - to

the light is shat-tered in - to gold on ev - ery cloud, the light is shat-tered in - to

the light is shat-tered in - to gold on ev - ery cloud, the light is shat-tered in - to

gold on ev - ery cloud,

Red.

61

gold on ev - ery cloud, my dar - ling, and it scat - ters gems in pro -

gold on ev - ery cloud, my dar - ling, and it scat - ters gems in pro -

gold on ev - ery cloud, my dar - ling, and it scat - ters gems in pro -

gold on ev - ery cloud, my dar - ling, and it scat - ters gems in pro -

p

red.

63

H Tempo primo ♩ = 144

fu - - - sion. Light,

fu - - - sion. Light,

fu - - - sion.

fu - - - sion.

H Tempo primo ♩ = 144
(no break)

f

p

67

my light, the world fill - ing light, Light! Light! la la la la la la la la The

my light, the world fill - ing light, Light! Light! la la la la la la la la The

Light! Light! la la la la la la la la The

Light! Light! la la la la la la la la The

70

heart — sweet - en - ing, sweet - en - ing, eye kiss - ing — light, heart — sweet - en - ing, sweet - en - ing, eye kiss - ing — light, eye kiss - ing — light, eye kiss - ing — light, eye kiss - ing — light,

heart — sweet - en - ing, sweet - en - ing, eye kiss - ing — light, heart — sweet - en - ing, sweet - en - ing, eye kiss - ing — light, eye kiss - ing — light, eye kiss - ing — light, eye kiss - ing — light,

eye kiss - ing — light, eye kiss - ing — light, eye kiss - ing — light, eye kiss - ing — light,

eye kiss - ing — light, eye kiss - ing — light, eye kiss - ing — light, eye kiss - ing — light,

73

p sub. *f*

sweet-en - ing, sweet-en - ing, la la la la la la la la la la la la la la

p sub. *f*

sweet-en - ing, sweet-en - ing, la la la la la la la la la la la la la la

p *p sub.* *f*

sweet-en - ing, sweet-en - ing, la la la la la la la la la la la la la la

p *p sub.* *f*

sweet-en - ing, sweet-en - ing, la la la la la la la la la la la la la la

p sub. *f*

76

p *rit.* - - - - -

light.

p

light.

p

light.

p

light.

p *rit.* - - - - -

p

I more slowly and freely
Quasi recitative (not conducted)

78 *mf*

Solo Sop.

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

I more slowly and freely
Quasi recitative (not conducted) *slight accent*

Red.

80

Solo Sop.

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

Red.

82

Solo Sop.

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

Red.

84 **J** With motion ♩ = 126

Solo Sop. *mp*
The

J With motion ♩ = 126

p

sed. *sim.*

86

Solo Sop. *mf*
morn - - - ing light has flood - ed my eyes.

mf

sed. *sim.*

88

Solo Sop. *mf*
Thy face is bent from a - bove,

mf *p*

sed. *sim.*

90

Solo Sop.

f

thy eyes look down on my

92

Solo Sop.

eyes, and my heart

94

Solo Sop.

has touched thy

rit.

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

Solo Sop. *p*

feet.

K a tempo ♩ = 126 *accel.* - - - - -

p

Red. *Red.* *sim.*

100 *Tutti* *p* *mp* *p*

S *Light,*

A *p* *mp* *p*

T *p*

B *Light,*

144

Red. *sim.*

103

Musical score for measures 103-105. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts feature a melodic line with dynamics *p* and *mf*, and the instruction "light,". The piano accompaniment includes triplets in both hands and various articulations like accents and slurs.

106

Musical score for measures 106-108. The score continues with the same four-staff format. The vocal parts have dynamics *p* and *mf*, and the instruction "light,". The piano accompaniment features triplets and a key signature change to three sharps (F#, C#, G#) in the final measure.

L

109

light, la la la la la la la la la la
 light, la la la la la la la la la la
 my light, the world fill - ing light, the
 my light, the world fill - ing light, the

L

112

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

116 M

Light, my light, the world fill - ing — light, the

Light, my light, the world fill - ing — light, the

Light! Light! la

Light! Light! la

M

119

eye kiss - ing — light, heart — sweet - en - ing, sweet - en - ing,

eye kiss - ing — light, heart — sweet - en - ing, sweet - en - ing,

la la

la la

122 *accel.* — — — — —

sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing,

sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing,

sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing,

sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing, sweet-en-ing,

sim.

125 **N** ♩ = 152 or faster

p sub. *mp* *p*

la la

la la

la la

la la

p sub. *mp* *p*

And. *And.* *sim.*

128

mf *p* *f*

la la

mf *p* *f*

la la

mf *p* *f*

la la

mf *p* *f*

la la

mf *p* *f*

131

p *ff*

light!

p *ff*

light!

p *ff*

light!

p *ff*

light!

p *ff*

Red.

V. Thou Art the Sky

With gentle motion ♩ = 108

p cantabile *mp*

S
Thou art the sky and Thou art the nest as

p cantabile *mp*

A
Thou art the sky and Thou art the nest as

T

B

With gentle motion ♩ = 108

cue notes for rehearsal only

p *mp*

4

p *mp*

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

p *mp*

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

p cantabile *mp* *mp*

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

p cantabile *mp* *mp*

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

p *mp* *p* *mp*

rit. - - - - - A ♩ = 88

well. O thou beau - - ti - - ful

well. O thou beau - - ti - - ful

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

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

rit. - - - - - A ♩ = 88

rit. - - - - -

there in the nest it is thy love that en - clos - es the soul with

mm that en - clos - es the soul with

mm that en - clos - es the soul with

mm that en - clos - es the soul with

rit. - - - - -

B a tempo ♩ = 108

13

col - ours and sounds and o - dours. — Thou art the sky and Thou art the nest as

col - ours and sounds and o - dours. — Thou art the sky and Thou art the nest as

col - ours and sounds and o - dours. — Thou

col - ours and sounds and o - dours. —

B a tempo ♩ = 108

3

C ♩ = 88

16

rit. — — — —

well. —

well. —

Thou art the sky and Thou art the nest, and there

Thou art the sky and Thou art the nest, and there comes the morn - ing with the gold - en

C ♩ = 88

rit. — — — —

8

rit. - - - - - **unrushed**

19

p 3
bear - ing the wreaths of beau - ty,

p 3
bear - ing the wreaths of beau - ty,

p 3
bear - ing the wreaths of beau - ty,

p
bas - ket in her hand

rit. - - - - - **unrushed**

p 3

21

$\text{♩} = 88$ **D**
si - lent - ly to crown the earth.

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

si - lent - ly to crown the earth.

si - lent - ly to crown the earth.

$\text{♩} = 88$ **D**
mf

quasi recitativo ♩=88 or slower

rit. — — — **Slowly**

24

p

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

p

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

p

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

p

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

quasi recitativo ♩=88 or slower

rit. — — — **Slowly**

p

E

25

there, where spreads the in - fin - ite sky ——— for the soul to take her flight in reigns the

there, where spreads the in - fin - ite sky ——— for the soul to take her flight in reigns the

there, where spreads the in - fin - ite sky ——— for the soul to take her flight in reigns the

there, where spreads the in - fin - ite sky ——— for the soul to take her flight in reigns the

E

gradual cresc. — — — — —

F *with motion* ♩ = 96

27

stain - - - less white ra - - - diance. There is no day or

stain - - - less white ra - - - diance. There is no day or

stain - - - less white ra - - - diance. There

stain - - - less white ra - - - diance. There

F *with motion* ♩ = 96

29

night. There col - our, and

night. There col - our, and

night. There is no form or col - our, and

night. There is no form or col - our, and

32 *rit.* - - - - - *f*

ne - ver, ne - ver, ne - ver, ne - ver a word.

ne - ver, ne - ver, ne - ver, ne - ver a word.

ne - ver, ne - ver, ne - ver, ne - ver a, ne - ver, ne - ver, ne - ver, ne - ver a

ne - ver, ne - ver, ne - ver, ne - ver a, ne - ver, ne - ver, ne - ver, ne - ver a

rit. - - - - - *f*

G a tempo ♩ = 108

36 *p* *mp* *p*

Thou art the sky and Thou Thou art the sky and

p *mp* *p*

Thou art the sky and Thou Thou art the sky and

p *mp* *p*

word. Thou art the nest and Thou

mp *p*

Thou art the nest and Thou

G a tempo ♩ = 108

p *mp* *p*

39 *mp* *p* *mp* *mp*

Thou Thou art the sky and Thou and

mp *p* *mp* *mp*

Thou Thou art the sky and Thou and

mp *p* *mp*

Thou art the nest and Thou Thou art the nest as

mp *p* *mp*

Thou art the nest and Thou Thou art the nest as

42 *rit.*

Thou art the nest as well.

Thou art the nest as well.

p

well.

p

well.

rit.

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

With gentle motion ♩ = 88

First system of piano accompaniment. Treble clef is empty. Bass clef contains a melodic line starting on C4. Dynamics include *p* and *sim.*. Performance instructions include *red.* and *una corda through* with a box containing the letter 'C'. A fermata is placed over the first two measures. A measure rest '6' is at the end.

Second system of piano accompaniment. Treble clef is empty. Bass clef continues the melodic line. Dynamics include *p*. A fermata is placed over the first two measures. A measure rest '6' is at the end.

Solo Bar. part. Bass clef. Measure 8 starts with a rest. Measures 9-10 contain a melodic line. Dynamics include *p* and *mp*. A box containing the letter 'A' is above the staff. A fermata is placed over the first two measures.

Moth - - - - - er,

A

Third system of piano accompaniment. Treble clef is empty. Bass clef continues the melodic line. Dynamics include *p* and *non cresc.*. Performance instructions include *red.*. A fermata is placed over the first two measures. A measure rest '6' is at the end.

11

Solo Bar.

mp

I will weave a chain of pearls for thy

p

red. 6

14

Solo Bar.

p

neck with my tears of sor - - - - row.

p *non cresc.* (*p*)

red. *red.* *red.*

17

Solo Bar.

p

Moth - - - -

p

sim. 6 6

B

Solo Bar. *mp* *p*

er, I will weave a chain of

T *mp* *p*

Moth - - - - er,

Bar. *mp* *p*

Moth - - - - er,

B *mp* *p*

Moth - - - - er,

B

Solo Bar. *mp* *p*

pearls for thy neck with my

T *p* *non cresc.*

I will weave a chain of pearls

Bar. *p* *non cresc.*

I will weave a chain of pearls

B *p* *non cresc.*

I will weave a chain of pearls

26

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

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

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

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

rit. *mf*

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

30

Solo Bar. *p*
row. The stars have wrought their ank-lets of light to deck thy

T row.

Bar. row.

B row.

rit. **C** Slower, more freely

mf
tre corde

33 *mf* *rit.* - - - - -

Solo Bar. feet, but mine will hang up - on thy breast.

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

38 **D** Slower *molto accel.* - - - - -

Solo Bar.

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

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

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

D Slower *molto accel.* - - - - -

p

red. una corda *red.* *sim.*

with energy

42 *mf*

T wealth and fame come from thee and it is for thee to hold or to with -

Bar. *mf*

Bar. wealth and fame come from thee and it is for thee to hold or to with -

B *mf*

B wealth and fame come from thee and it is for thee to hold or to with -

with energy

mf

tre corde

E

rit. - - - - Slower, more freely

Quasi recitativo, impassioned

45 *f*

Solo Bar. *f*

But this my sor - row is ab - so - lute - ly mine

T *f* *p*

hold them (mm)

Bar. *f* *p*

hold them (mm)

B *f* *p*

hold them (mm)

E

rit. - - - - Slower, more freely

f *p*

And.

48

Solo Bar.

own, and when I bring it to thee as my of - fer - ing. — Thou re -

T

Bar.

B

51

Solo Bar.

ward - est me with thy grace. —

Slightly faster *rit.* - - - - -

Slightly faster *rit.* - - - - -

mf *f*

Red.

54 **F** a tempo ♩ = 88

f ————— *p*

Solo Bar. —————
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

F a tempo ♩ = 88

p ————— *f* ————— *p*

Red. ————— Red. ————— Red. —————

57 *f* ————— *p* *f* —————

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

T *mp*
Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er, Moth - er,

Bar. *mp*
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,

p ————— *f* ————— *p*

Red. ————— Red. ————— Red. —————

rit. to end - - - - -

60 *mf*

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

T
 mm

Bar.
 mm

B
 mm

rit. to end - - - - -

63 *p*

Solo Bar. *p*
 row.

T
p
 Moth - - er, Moth - - er, Moth - - er, mm

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

B
p
 Moth - - er, Moth - - er, Moth - - er, mm

- - - - -

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 ♩ = 66

Musical notation for measures 1-2. Treble clef, key signature of three flats, 6/4 time signature. The right hand features a melodic line with slurs and sixteenth-note runs. The left hand is mostly silent. Dynamics include *mf espr.* and a fermata over the final note of measure 2.

poco *rit.* *ad lib.*
sempre una corda

accel. - - - - -

Musical notation for measures 3-4. Treble clef, key signature of three flats, 4/4 time signature. The right hand has a melodic line with slurs and sixteenth-note runs. The left hand has a simple accompaniment. Dynamics include *mf* and *rit.* markings.

♩ = 80

Musical notation for measures 5-6. Treble clef, key signature of three flats, 4/4 time signature. The right hand has a melodic line with slurs and sixteenth-note runs. The left hand has a simple accompaniment. Dynamics include *rit.* and *sim.* markings.

rit. - - - - - ♩ = 66

Musical notation for measures 7-8. Treble clef, key signature of three flats, 6/4 time signature. The right hand has a melodic line with slurs and sixteenth-note runs. The left hand has a simple accompaniment. Dynamics include *p* and *rit.* markings.

rit. *rit.*

9 **A** (♩ = 66) *Quasi recitativo*

p

S O thou the last ful - fil - ment of life, Death, my death, come and

A O thou the last ful - fil - ment of life, Death, my death, come and

T O thou the last ful - fil - ment of life, Death, my death, come and

B O thou the last ful - fil - ment of life, Death, my death, come and

A (♩ = 66)

11

whis - per to me! Day af - ter day have I kept watch for thee; for

whis - per to me! Day af - ter day have I kept watch for thee; for

whis - per to me! Day af - ter day have I kept watch for thee; for

whis - per to me! Day af - ter day have I kept watch for thee; for

mf *p*

13

mf

thee have I borne the joys and pangs of

mf

thee have I borne the joys and pangs of

mf

thee have I borne the joys and pangs of

mf

thee have I borne the joys and pangs of

p

B **Faster** ♩ = 108

15

life.

life.

life.

life.

B **Faster** ♩ = 108

p *mf* *p* *mf*

And. *sim.*

18

p — *mf* *p* — *mf*

All that I am, all that I have

All — all that I have

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

Red. *sim.*

21

p *mf* (*mf*) *rit.* — — — — —

all and all my love have ev - er

p *mf* (*mf*)

all that I hope and all my love have ev - er

p *mf* (*mf*)

all that I hope and all my love have ev - er

p *mf* (*mf*)

all that I hope and all my love have ev - er

rit. — — — — —

p *mf*

Red.

Slower

24

f flowed towards thee in depth of se - cre - cy.

f flowed towards thee in depth of se - cre - cy.

f flowed

f flowed

Slower

C ♩ = 88

26

(f) One fi - nal glance from thine eyes and my

(f) One fi - nal glance from thine eyes and my

(f) One fi - nal glance from thine eyes and my

(f) One fi - nal glance from thine eyes and my

C ♩ = 88

Ped.

28 *rit.* - - - - - ♩ = 66

mf life will be ev - er thine own.

mf life *p* come and

mf life *p* come and

mf life *p* come and

rit. - - - - - ♩ = 66

30 *p* *rit.* - - - - -

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

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

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

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

rit. - - - - -

p *pp*

D **Faster** ♩ = 108

Solo Sopr.

freely *mf*

The

D **Faster** ♩ = 108

rapidly, blurred
p
red. *sim.*

E

36

flowers have been wo - ven and the gar - - - land is read - y for the

E

rit. - - - - -

38

bride - groom. The bride shall leave her home and meet her lord a - lone—

f

rit. - - - - -

41 **Slowly**

in the sol - i - tude of night.

Slowly

f *(f)*

red.

F **Faster** ♩ = 108

43 *non dim.*

F **Faster** ♩ = 108

non dim.

F

45

rit.

red. *red.*

G ♩ = 88

gradual rit. to end

47 *p* *mp*

O thou last ful - fil - ment of life,

p *mp*

O thou last ful - fil - ment of life,

p *mp*

O thou last ful - fil - ment of life,

p *mp*

O thou last ful - fil - ment of life,

G ♩ = 88

gradual rit. to end

p *mp* *p*

Red.

49 *p* *mf* *p*

O thou last ful - fil - ment of life,

p *mf* *p*

O thou last ful - fil - ment of life,

p *mf* *p*

O thou last ful - fil - ment of life,

p *mf* *p*

O thou last ful - fil - ment of life,

mf *p*

Red.

51

p *f* *p* Solo *mf*

O thou last ful - fil - ment of life, a - lone in the

p *f* *p*

O thou last ful - fil - ment of life,

p *f* *p*

O thou last ful - fil - ment of life,

p *f* *p*

O thou last ful - fil - ment of life,

f *p*

Red.

54

p

sol - i - tude of night.

p

p

Red.

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

S
A
T
B

In one sal - u - ta - tion to

(roll chord on the beat)

Triumphantly ♩ = 100

In one sal - u - ta - tion to

4

thee, my God, let all my sen - ses spread out and touch the

thee, my God, let all my sen - ses spread out and touch the

poco *Ad. ad lib.*

accel. - - - - - ♩ = 120

7

world at thy feet. *p*

world at thy feet. *p*

world at thy feet. *p*

world at thy feet. *p*

accel. - - - - - ♩ = 120

p *f*

A (♩ = 120)

10

mf

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

mf

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

A (♩ = 120)

p

13

mf let all my mind bend down at thy
mf let all my mind bend down at thy
 un - shed showers, _____
 un - shed showers, _____

poco accel. - - - - -

16

door in one sal - u - ta - tion to thee, _____ in one sal - u - ta - tion to thee. _____
 door in one sal - u - ta - tion to thee, _____ in one sal - u - ta - tion to thee. _____
mf in one sal - u - ta - tion to thee, in one sal - u -
mf in one sal - u - ta - tion to thee, in one sal - u -
poco accel. - - - - -

B *Faster* ♩ = 132 *with energy*

19

ta - tion, my God, my God,

B *Faster* ♩ = 132 *with energy*

22

God, I touch the world at thy feet.

God, I touch the world at thy feet.

I touch the world at thy feet.

I touch the world at thy feet.

25

p *poco rit.* *mf*

poco rit. *p* *f*

C ♩ = 120

28

songs ga - ther to - geth - er their strains in - - - to a
 songs ga - ther to - geth - er their strains in - - - to a

C ♩ = 120

p

30

sin - - gle cur - rent

sin - - gle cur - rent

mf and flow to a sea of

mf and flow to a sea of

Red. *Red.*

poco accel. - - - - -

33

mf in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

mf in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

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

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

poco accel. - - - - -

D ♩ = 132

36

ta - tion, my God, ta - tion, my God,

D ♩ = 132

39

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

42

poco rit. - - - - -

p *poco rit.* - - - - -

p *p* *p* *mf*

Like a

p *mf*

Like a

poco rit. - - - - -

p *f*

45

E ♩ = 120 or slower

day and night, night and day,

day and night, night and day,

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

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

E ♩ = 120 or slower

p *non cresc.*

3 3 3 3

p

Red.

48

day and night, night and day.
 day and night, night and day.
 - let all my life take its voy - age to its e -

Red.

51

f in one sal - u -
f in one sal - u -
f ter - - - nal home
f ter - - - nal home

53

poco accel. - - - - -

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

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

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

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

poco accel. - - - - -

F ♩ = 132

55

(f)

my

ta - tion my

ta - tion my God,

F ♩ = 132

58

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

61

p **G** (♩ = 132)
p
p
p
p (*p*)
 In one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
G (♩ = 132)
p
 3 3 3 3
 3 3 3 3
 Ped. Ped.

64

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

sim.

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

66

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,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 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**

69

I

mf

In one sal - - u - - - ta - - - - tion,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 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

mf

72

f

in one sal - - - u - - - - ta - - - - - - - - - tion, my
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

J Quickly ♩ = 160

74

God, my God, my God, my God, my God, my God,

f

f

f

f

J Quickly ♩ = 160

f

rit. - - - - -

77

my God, my God, my God, my God,

my God, my God, my God,

my God, my God,

rit. - - - - -

rit.

K Slower

80

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

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

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

K Slower

to ———— thee,

83

my ———— God! ———— *ff*

my ———— God! ———— *ff*

my ———— God! ———— *ff*

my ———— God! ———— *ff*

my ———— God! ———— *f* *p* ———— *ff*

ECSPUBLISHING

