

031.00

SHARA NOVA

# WINTER HYMNS

for SSA choir (with divisi), harp, and viola (2024)

Blue Sword Publishing

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Music and Lyrics by  
Shara Nova, 2024.

Instrumental arrangements and  
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# WINTER HYMNS

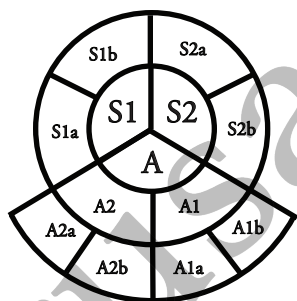
for SSA choir (with divisi), harp, and viola

Shara Nova, 2024 — Instrumentals arr. J. Clay Gonzalez — Duration ca. 15'00"

## Divisi

The choir has is divided into three main sections; Soprano 1, Soprano 2, and Alto. Each of these is also subdivided in two (S1a, S1b, S2a, S2b, A1, A2). The piece also calls for a soloist from the Soprano 1 section.

Briefly, in the final movement, each alto part has two part divisi for a bar or two. It may help to designate A1a, A1b, A2a, and A2b.



## Commissioning Information

Commissioned by iSing Silicon Valley, conducted by Jennah Delp. Premiered December 2, 2023 at St. Mark's Episcopal Church featuring harpist Jieyin Wu and violist Lesley Roberston.

## Movements

1. Come 'Round the Evergreen (2'53")
2. Owl Song (3'46")
3. The Last Light (3'10")
4. When Cardinals Appear, Spirits are Near (5'09")

## Instrumentation

For this piece, the choir is accompanied by a viola and a harp. The harp part can be substituted for a piano in no harp is available.

## Editions

This complete edition contains all four movements.

[031.00] Winter Hymns, for SSA choir, harp, and viola

Additionally, each movement is available as stand-alone works.

[031.10] "Come 'Round the Evergreen," from Winter Hymns

[031.20] "Owl Song" from Winter Hymns

[031.30] "The Last Light" from Winter Hymns

[031.40] "When Cardinals Appear, Spirits Are Near"

## Program Note

As midwinter approaches, many people slow down a bit to reflect, and to listen to the world around them. The internality of the season invites us to take stock of what we have, and grieve what we've lost. For many, it's a time to pay attention to the relationships that give our lives meaning.

"Winter Hymns" brings us into the emotional world that characterizes these end-of-year reflections, often using nature as a lens.

Winter is a time of profound changes in the natural world, where the colors of fall give way to the austerity of December. These changes affect us deeply, shaping our moods and outlook. Within winter's gloom, though, are hints of abundance. The vibrancy of an evergreen in snow. A glimpse of a silent barred owl. Stars emerging from a brilliant winter sunset. A flash of red as a cardinal flies by.

In "Winter Hymns," these images lead us into a space of celebration and reflection, where we consider what connects us to loves ones, to nature, and to home.

## LYRICS

### I. Come 'Round the Evergreen

Come 'round the evergreen,  
Come 'round and sing;  
"Oh, joy to see you,  
Oh joy, joy!"

All the birds gather at the evergreen  
In its boughs, we fold our winds,  
And in the rush of gathering, (Ah, ah,  
And in the rush of reuniting at the evergreen, (Ah,  
ah,)  
Come round and sing;  
"Oh, joy to see you,  
Oh joy, joy!"

### II. Owl Song

(Who, who, who, who,  
Who, who, who, who,)

Listen long enough,  
And the wind will tell a tale  
of the goings and comings of the creatures,  
Of the movements of the fox upon the rabbit's trail.

I hear all the laughter and confusion,  
I hear all their hopes and illusions  
By listening quietly,  
Listening so quietly  
to the falling snow,  
The world I know,  
The world I know,  
The world I know,

(Who, who, who, who,  
Who, who, who, who).

### III. The Last Light

The last star, ah  
The last starlight, ah,  
The last star, ah,  
The last starlight, ah.

To appear in the night sky,  
above the top of the trees,  
Shines to tell me,  
I have made it the long way home.

The last light, ah,  
Light, ah.

### IV. When Cardinals Appear, Spirits Are Near

Ah, ah, ah-ah-ah-ah-ah-ah,  
Ah, ah, ah-ah-ah-ah-ah-ah,

Amid the winter's muted palate  
The cardinal in it's bright red cape  
Is radiance, radiance.

Hope flashing color,  
The sadness of the season will not last.  
The sadness, the sadness,  
The sadness of the season will not last.

Yet I weep!  
This winter of weeping for love,  
lost from the body.  
Weep, weep, weep,  
For love, lost from the body,  
The sorrow is equal to love's magnitude.

The cardinal bright appears  
Even in this winter's gloom,

Amid the winter's muted palate,  
The cardinal in it's bright red cape  
Is radiance, radiance.

Hope, flashing color,  
Hope, flashing color,  
And at its bright appearance, I know  
the spirit of my love is near,  
The spirit, the spirit,  
The spirit of my love is near,  
The spirit, the spirit,  
The spirit of my love is near,  
So near, so near,  
Radiant, radiant!

VOCAL RANGES

WINTER HYMNS  
(Full Piece)

1. Come 'Round  
the Evergreen

2. Owl Song

Soprano Solo

Soprano 1

Soprano 2a

Soprano 2b

Alto

VOCAL RANGES

3. The Last Light

4. When Cardinals Appear,  
Spirits Are Near

Soprano Solo

Soprano 1

Soprano 2a

Soprano 2b

Alto

The musical notation for 'The Last Light' consists of five staves, each representing a different vocal part. Each staff shows a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The notes are: Soprano Solo (G4, A4, B4), Soprano 1 (F4, G4, A4), Soprano 2a (E4, F4, G4), Soprano 2b (D4, E4, F4), and Alto (C4, D4, E4). Each staff has a diagonal line connecting the first and last notes, indicating the vocal range.

The musical notation for 'When Cardinals Appear, Spirits Are Near' consists of five staves, each representing a different vocal part. Each staff shows a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The notes are: Soprano Solo (G4, A4, B4), Soprano 1 (F4, G4, A4), Soprano 2a (E4, F4, G4), Soprano 2b (D4, E4, F4), and Alto (C4, D4, E4). Each staff has a diagonal line connecting the first and last notes, indicating the vocal range.

Commissioned by iSing Silicon Valley, conducted by Jennah Delp.  
Premiered December 2, 2023 at St. Mark's Episcopal Church featuring harpist Jieyin Wu and violist Lesley Roberston.

# WINTER HYMNS

for SSA voices, viola, and harp

SHARA NOVA

## I. Come Round the Evergreen

SHARA NOVA (2024)  
arr. J. Clay Gonzalez

**Swaying**,  $\text{♩} = 76$

The score is written for SSA voices, viola, and harp. It begins with a tempo marking of 'Swaying' and a metronome marking of 76 quarter notes per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The vocal parts (S1, S2, and A) enter with a mezzo-forte (*mf*) dynamic. The viola part starts with a fortissimo (*fp*) dynamic and includes the instruction 'sul c, with vib.'. The harp part begins with a fortissimo (*f*) dynamic. The lyrics are: 'Come round the ev-er- green, Come round the ev-er-green, Come round the'.



13

S1  
S2a

joy — to see you," — Come round — and sing,

S2b  
A

"Oh, joy — to see you," — Come round — and

sul C, with vib.

Vla.

mp

Hp.

18

S1  
S2a

"Oh, joy — to see you, — Oh, joy,

S2b  
A

sing, — "Oh, joy — to see you, — Oh, joy,

Vla.

Hp.

f

mp

mp

**B**

24

S1  
S2a

joy. Oh, joy.

S2b  
A

joy. Oh, joy.

Vla.

warm vibrato

*mp* *mp*<sup>3</sup>

Hp.

29

S1

joy!" All the birds gath-er at the ev-er-green,

S2

joy!" All the birds gath-er at the ev-er-green,

A

joy!" All the birds gath-er at the ev-er-green,

Vla.

*pp* *mf*

Hp.

*ff* *mf*

**C**

33

S1  
S2a

In its boughs, we fold our wings,

S2b  
A

In its boughs, we fold our wings,

Vla.

pizz.

Hp.

*p* *f*

37

S1  
S2a

And in the rush of the gather-ing,

S2b  
A

And in the rush of the gather-ing,

Vla.

arco

Hp.

*mp*

41 **D**

S1  
S2a

*p* Ah, ah, ah,

S2b  
A

*p* *mf* *p* *mf* *p* *mf*

Ah, ah,

Vla.

*p* 3

Hp.

45

S1  
S2a

*mf* And in the rush of re - u - nit - ing, no vib. *p*

S2b  
A

*p* *mf* And in the rush of re - u - nit - ing, no vib. *p*

Vla.

*f* *pp*

Hp.

*p* *f* l.v.

50 *pp* *p* no vib. **E**

S1  
S2a re - u - nit - ing at the ev - er - green, at the ev - er - green,

S2b  
A re - u - nit - ing at the ev - er - green, at the

Vla. sul pont. *p*

Hp.

55 *mp* *mf*

S1  
S2a at the ev - er - green,

S2b  
A ev - er - green, at the ev - er - green,

Vla. sul pont. *p*

Hp. *mf*

**F**

59

S1  
S2a

Ah, ah,

*mf* *f* *mp* *mf*

S2b  
A

ev-er-green, ah, ah,

Vla.

Hp.

*ff* *mp* *8va* *8va* *8va*

64

S1  
S2a

ah, ah,

S2b  
A

ah, ah, molto vib.

Vla.

*f* *mp* bisbig.

Hp.

*f* *p*

## II. The Owl's Song

♩ = 66, **swinging**

**Solo**  
as a Barred Owl

*mf*

\*shaky gliss.

S

Who, who, who, who, \_\_\_\_\_ Who, who, who,

Viola

Harp

==

S

who, \_\_\_\_\_ Lis - - - ten long e-nough,

Vla.

Hp.

8

S

And the wind will tell a tale,

Hp.

10

**B**

S

Of the go - - ings and com - - ings

Hp.

12

S

of the crea - - - tures, Of the

Hp.

14

S *p*

move - ments of \_\_\_\_\_ the fox \_\_\_\_\_ up-on the rab - - - bit's

Hp. *mf*  $A_b$  to  $A_b$

17

S *mp*

trail. \_\_\_\_\_ I hear all the laugh - ter \_\_\_\_\_ and con-romantically

Vla. *pp*  $A_b$  to  $A_b$

Hp. *p*

20

S *mp*

fu - sion, \_\_\_\_\_ I hear all their hopes and il-

Vla. *mf*

Hp.

24 **Tutti** **mf** **D**

S lu - - - sions, By lis - extemporaneously, ten  
freewheeling

Vla. *mf*

Hp. *f*  
D<sub>4</sub> to D<sub>3</sub>

27 *mf*

S ing qui - - et - ly,

Vla.

Hp.

29 *pp*

S Lis - - - - ten-

Vla. *p*

Hp. *pp* *sva-*

31

S  
ing — so qui - et - ly — to the

Vla.

Hp.

34

S  
fall - - - ing snow,

Vla.

Hp.

**E**

36

S *f*  
The world I know, The world

A *f*  
The world I know, The world

Vla. *mf*

Hp. *f*  
E<sub>b</sub> to E<sub>1</sub>  
D<sub>b</sub> to D<sub>1</sub> E<sub>1</sub> to E<sub>b</sub>

39

S  
I know, The world I know.

A  
I know, The world I know.

Vla. *pp*

Hp.

### III. The Last Light

Relentlessly, ♩ = 148

*mf*

S1

The last star,

Detailed description: This is the first vocal staff for Soprano 1. It is in 4/4 time and contains the lyrics 'The last star,'. The music consists of a half rest in the first two measures, followed by a quarter note 'The', a quarter note 'last', and a half note 'star,' with a fermata. The dynamic marking *mf* is placed above the staff.

*mf*

S2

The last star,

Detailed description: This is the second vocal staff for Soprano 2. It is in 4/4 time and contains the lyrics 'The last star,'. The music consists of a half rest in the first two measures, followed by a quarter note 'The', a quarter note 'last', and a half note 'star,' with a fermata. The dynamic marking *mf* is placed above the staff.

*mf*

A1

The last star,

Detailed description: This is the first vocal staff for Alto 1. It is in 4/4 time and contains the lyrics 'The last star,'. The music consists of a half rest in the first two measures, followed by a quarter note 'The', a quarter note 'last', and a half note 'star,' with a fermata. The dynamic marking *mf* is placed above the staff.

*mf*

A2

The last star,

Detailed description: This is the second vocal staff for Alto 2. It is in 4/4 time and contains the lyrics 'The last star,'. The music consists of a half rest in the first two measures, followed by a quarter note 'The', a quarter note 'last', and a half note 'star,' with a fermata. The dynamic marking *mf* is placed above the staff.

Relentlessly, ♩ = 148

Viola

Detailed description: This is the musical staff for the Viola. It is in 4/4 time and contains a whole rest in each of the four measures.

metronomically, never slowing down

*sim.*

Harp

*sempre p*

Detailed description: This is the musical staff for the Harp. It is in 4/4 time and features a complex rhythmic pattern of eighth notes. The pattern consists of eighth notes with beams, followed by groups of eighth notes with beams, and groups of eighth notes with beams. The dynamic marking *sempre p* is placed below the staff. The word *sim.* is placed above the staff. The bass line of the harp is a whole rest in each of the four measures.

5

S1  
ah, The

S2  
ah, The

A1  
ah, The

A2  
ah, The

Vla.  
*ff* *p*

Hp.  
*ff* *pp*

Detailed description: This page of a musical score for 'The Last Light' features five staves. The vocal staves (S1, S2, A1, A2) are in treble clef with a common time signature. S1 and A1/A2 have a melodic line with a long note followed by a triplet of eighth notes. S2 has a similar melodic line. The Viola staff (Vla.) is in alto clef with a common time signature, playing a long note followed by a rest. The Harp staff (Hp.) is in grand staff with a common time signature, playing a rhythmic pattern of eighth notes in both hands, with triplets indicated. Dynamics include *ff* and *pp*.

9 *f*

S1 last star light, *f* **A**

S2 last star light, *f*

A1 last star light, *f*

A2 last star light, *f*

Vla. sappy, vibrant *mf* *mp* **A**

Hp.

Detailed description: This page of a musical score for 'The Last Light' features five staves. The vocal parts (S1, S2, A1, A2) are in treble clef with a key signature of one flat and a 9-measure phrase. They sing 'last star light,' with a forte (*f*) dynamic and a box labeled 'A' above the final measure. The Viola part is in alto clef with a 12/8 time signature, marked 'sappy, vibrant' and starting with a mezzo-forte (*mf*) dynamic. It features triplet patterns and a dynamic shift to mezzo-piano (*mp*) at measure 9, also marked with a box 'A'. The Harp part consists of a rhythmic accompaniment of eighth-note triplets in the right hand, with rests in the left hand.

The musical score is arranged in a system with the following parts and details:

- S1 (Soprano 1):** Treble clef, starting at measure 13. Features a long melisma on "ah," with a *f* dynamic and a triplet of eighth notes.
- S2 (Soprano 2):** Treble clef, mirroring S1 with a long melisma on "ah," *f* dynamic, and triplet.
- A1 (Alto 1):** Treble clef, mirroring S1 with a long melisma on "ah," *f* dynamic, and triplet.
- A2 (Alto 2):** Treble clef, mirroring S1 with a long melisma on "ah," *f* dynamic, and triplet.
- Vla. (Viola):** Alto clef, 3/4 time signature. Dynamics include *ff*, *p*, and *ff*. Features a triplet of eighth notes.
- Hp. (Harp):** Grand staff (treble and bass clefs). Features a continuous triplet of eighth notes in the right hand and a *fff* dynamic in the left hand.

**B**  
*mf*

S1  
The last star,

S2  
The last star,

A1  
The last star,

A2  
The last star,

Vla.  
*p*

Hp.  
*ff* *pp*

The image shows a page of a musical score for 'The Last Light' from 'Winter Hymns, III'. The score is for a full ensemble, including vocalists and instrumentalists. The vocal parts (S1, S2, A1, A2) are in soprano, alto, and tenor/bass staves, with lyrics 'The last star,'. The instrumental parts include Viola (Vla.) and Harp (Hp.). The Harp part features a complex rhythmic pattern of triplets. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). A section marker 'B' is placed above the vocal parts. The page number '27' is in the top right corner, and the title 'Winter Hymns, III. The Last Light — Shara Nova — Full Score' is at the top.

21

S1

S2

A1

A2

Vla.

Hp.

The musical score is for measures 21-24. It features four vocal parts (S1, S2, A1, A2), a Viola part, and a Harp part. The vocal parts have lyrics: S1 and A2 sing "ah," while A2 also sings "The". The Viola part is marked *ff* and features a triplet of eighth notes in the final measure. The Harp part is marked *ff* in the first measure and *mp* in the final measure, with a complex rhythmic pattern of triplets and eighth notes.

25 *f* **C** *f*

S1 last star light,

S2 star light,

A1 star light,

A2 last star light,

Vla. **C** sweetly

Hp.

Detailed description: This page of a musical score for 'The Last Light' features five staves. The vocal parts (S1, S2, A1, A2) are in treble clef with a forte (*f*) dynamic. S1 and A2 sing 'last star light,' while S2 and A1 sing 'star light,'. A Viola part (Vla.) is in alto clef with a 'C' time signature and 'sweetly' marking. The Harp (Hp.) part is in grand staff with a rhythmic accompaniment of eighth notes in triplets, marked with '3' and '3'.

29

S1 ah.

S2 ah.

A1 ah.

A2 ah.

Vla. *mp*

Hp. *p*

**D**

*with quiet energy*

**mp**

33

S1

To ap-pear

Detailed description: This is the first staff of the vocal ensemble, for Soprano 1 (S1). It begins with a treble clef and a key signature of one flat. The music starts at measure 33 with a long, sustained note on a high pitch, held across several measures. The lyrics "To ap-pear" are written below the staff, with the notes corresponding to the vocal line.

*with quiet energy*

**mp**

S2

To ap-pear

Detailed description: This is the second staff of the vocal ensemble, for Soprano 2 (S2). It follows the same musical structure as S1, with a long, sustained note in the first part of the staff and the lyrics "To ap-pear" below.

*with quiet energy*

**mp**

A1

To ap-pear

Detailed description: This is the third staff of the vocal ensemble, for Alto 1 (A1). It follows the same musical structure as the soprano parts, with a long, sustained note and the lyrics "To ap-pear" below.

*with quiet energy*

**mp**

A2

To ap-pear

Detailed description: This is the fourth staff of the vocal ensemble, for Alto 2 (A2). It follows the same musical structure as the other vocal parts, with a long, sustained note and the lyrics "To ap-pear" below.

*sul pont.  
ghostly, with quiet energy*

**D**

Vla.

**pp**

Detailed description: This is the staff for the Viola (Vla.). It is written in a lower register with a bass clef. The music consists of a continuous, rhythmic pattern of eighth notes, organized into groups of three (trios). The dynamic marking is **pp** (pianissimo).

Hp.

**ppp**

**f**

Detailed description: This is the staff for the Harp (Hp.). It is written in a grand staff (treble and bass clefs). The music features a rhythmic pattern of eighth notes in the bass clef, with a dynamic marking of **ppp** (pianississimo). In the later part of the staff, there is a shift to a dynamic marking of **f** (forte) for a sustained chord in the treble clef.

**f**

37 *mf*

S1 in the night sky, A - bove

S2 in the night sky, A - bove

A1 in the night sky, A - bove

A2 in the night sky,

Vla. *mf*

Hp.

The musical score is arranged in a vertical system. At the top, the measure number '37' and the dynamic marking '*mf*' are indicated. The vocal parts are labeled S1, S2, A1, and A2. S1 and S2 have lyrics 'in the night sky, A - bove'. A1 has lyrics 'in the night sky, A - bove'. A2 has lyrics 'in the night sky,'. The Violin part (Vla.) features a melodic line with triplets. The Harp part (Hp.) consists of two staves with chords and arpeggiated figures.

41 *f*

S1  
the top of the trees, Shines

S2  
the top of the trees, Shines

A1  
the top of the trees, Shines

A2

Vla. *to ord.*

Hp. *p mp*

Detailed description of the musical score: The score is for a hymn titled 'The Last Light' from the collection 'Winter Hymns, III'. It is page 33 of the full score. The piece begins at measure 41. The vocal parts (Soprano 1, Soprano 2, Alto 1, and Alto 2) all sing the lyrics 'the top of the trees, Shines'. The vocal lines are marked with a forte (*f*) dynamic. The Viola part features a melodic line with triplets and a 'to ord.' (trill) marking. The Harp part provides accompaniment with chords and a melodic line in the right hand, marked with piano (*p*) and mezzo-piano (*mp*) dynamics.

**E** *mf*

S1  
to tell

S2  
to tell

A1  
to tell

A2

Vla. *mp* ord. *mf*

gently bisbig. *pp* *ppp*

Hp. *f* *pp* *ppp*

49

S1  
me,

S2  
me, I have made it the *p*

A1  
me, I have made it the *p*

A2

Vla.  
dying away  
*pp*

Hp.

The musical score is for the hymn 'The Last Light' and is page 35 of the full score. It begins at measure 49. The vocal parts are arranged as follows: S1 (Soprano 1) has a single note 'me,' with a fermata. S2 (Soprano 2) has a melodic line with lyrics 'me, I have made it the' and a dynamic marking of *p*. A1 (Alto 1) has a similar melodic line with lyrics 'me, I have made it the' and a dynamic marking of *p*. A2 (Alto 2) has a whole rest. The Viola part features a triplet figure with the instruction 'dying away' and a dynamic marking of *pp*. The Harp part consists of whole rests.

54 **F**  
*p*

S1 I have made it the long way home.

S2 long way, the long way home.

A1 long way, the long way, mm.

A2 the long way, mm.

Vla.

Hp.

This musical score page includes the following parts and markings:

- Vocal Parts (S1, S2, A1, A2):** Each part begins at measure 62 with a *pp* dynamic and a **G** chord box. The vocal lines are marked with *n* (noisy) and feature a *rit.* (ritardando) marking at the end of the phrase.
- Viola (Vla.):** Starts at measure 62 with a *mp* dynamic and a **G** chord box. The part includes a *f* (forte) dynamic and a *rit.* marking.
- Harmonica (Hp.):** The part is mostly silent, with some faint markings in the lower register.

69

S1

S2

A1

A2

Vla.

Hp.

freely 3

**H**

75 **a tempo**

S1 *mp* *f*  
light, \_\_\_\_\_

S2 *mp* *f*  
light, \_\_\_\_\_

A1 *mp* *f*  
The last light, \_\_\_\_\_

A2 *mp* *f*  
The last light, \_\_\_\_\_

**H**

**a tempo**

Vla. *mf* *ff*

Hp. *mf* *f*

79

S1

S2

A1

A2

Vla.

Hp.

*f*

The musical score for page 40 consists of six staves. The vocal staves (S1, S2, A1, A2) feature long, sustained notes with phrasing slurs. The Viola (Vla.) and Harp (Hp.) parts are characterized by a complex, rhythmic accompaniment of triplets. The Harp part includes a dynamic marking of *f* (forte) in the third measure of the lower staff.

# IV. When Cardinals Appear, Spirits Are Near

Dedicated to sculptor Ginger Geyer who taught me to recognize Spirit.

Tentative, ♩ = 60

*mf*

Soprano Solo

Ah, ah, ah-ah-ah-ah-ah-ah-ah-ah-ah-ah-ah-ah-ah, Ah, ah,

*p* *mf*

molto sul pont

Viola

*ppp*

Harp

==

**A** Moderate, ♩ = 90

S solo

ah - ah-ah-ah-ah-ah-ah-ah-ah-ah - ah - ah - ah,

*p*

Vla.

Hp.

*pp*

*sva*

7 **All S1** *p*

S1 A - mid the win - ter's mut - ed pal - late, —

Vla. *pp*

Hp. (8)

10 **B** *mf*

S1 The car - di-nal in it's bright red

S2 The car - di-nal in it's bright red

A car - di-nal in it's bright red

Vla. ord. *mf* *f*

Hp. (8)

13

S1 *f* cape, Is ra - - - di - ance,

S2 *f* cape, Is ra - - - di - ance,

A *f* cape, Is ra - - - di - ance,

Vla. *ppp* molto sul pont.

Hp. (8)

15

S1 ra - - - di - ance.

S2 ra - - - di - ance.

A ra - - - di - ance.

Vla. *f* *ppp* ord. molto sul pont.

Hp. (8)



small group ad. lib

*mp*

S  
Hope flash-ing co - lor, Hope flash - ing

A  
Hope flash-ing co - lor, Hope flash - ing

Vla.

Hp.



20

S  
co - lor, The sad ness of the sea - son will not last, The

A  
co - lor, The sad ness of the sea - son will not last,

Vla.

Hp.

*p* *S1 only p*

*ppp*

25 **D**

S1 *mp*  
sad-ness, The sad - ness, The sad - ness of the sea - son will not

S2 *mp*  
The sad-ness, The sad - ness, The sad - ness of the sea - son will not

A *p*  
The sad - ness, the sea - son will not

Vla.

Hp. *E $\flat$  to E $\flat$   
B $\sharp$  to B $\flat$*



30 *p* **E**

S *p*  
last. Yet I weep! This win - ter of weep - ing for

A *p*  
last.

Vla.

Hp. *pp* *sva-*

34

S love, \_\_\_\_\_ lost from the bo - dy.

A \_\_\_\_\_ lost from the bo - dy.

Viola: *mp*

Hp.

**F**

37 *p*

S1 Weep, \_\_\_\_\_ weep, \_\_\_\_\_

S2 Weep, \_\_\_\_\_ weep, \_\_\_\_\_

A1 Weep, \_\_\_\_\_ weep, \_\_\_\_\_

A2 Weep, \_\_\_\_\_ weep, \_\_\_\_\_

Viola:

Hp.

C<sub>4</sub> to C<sub>3</sub>  
F<sub>4</sub> to F<sub>3</sub>

41

S1  
weep, weep,

S2  
weep, weep,

A1  
weep, weep,

A2  
weep, weep,

Vla.  
*f*

Hp.

Detailed description: This page of a musical score, numbered 41, features six staves. The top four staves are vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). Each vocal line begins with a long, expressive slur over the first two measures, with the word 'weep,' written below. The vocal lines are in a soprano/alto range with a key signature of one flat. The fifth staff is for the Viola (Vla.), playing a rhythmic accompaniment of eighth and sixteenth notes, marked with a forte (*f*) dynamic. The bottom staff is for the Harp (Hp.), which is currently silent, indicated by a whole rest in both the treble and bass clefs.

45

S1

S2

A1

A2

Vla.

Hp.

**G**

weep,

weep,

*mp*

For love, for love, for love,

bisbig.

48 *mp* *p*

S1  
lost from the bo - dy, To love,

S2  
*mp* *mf*  
lost from the bo - dy, The sor - row is

A1  
*mp*  
lost from the bo - dy,

A2  
*p*  
lost from the bo - dy, To love, to love, to love, to love,

Vla.

Hp.  
G<sub>4</sub> to G<sub>3</sub>  
D<sub>4</sub> to D<sub>3</sub>

Detailed description: This is a page of a musical score for a hymn. It features five vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2) and piano accompaniment. The score is in 4/4 time and begins at measure 48. The key signature has one flat (B-flat). The vocal parts have lyrics: 'lost from the body, To love,' for S1; 'lost from the body, The sorrow is' for S2; 'lost from the body,' for A1; and 'lost from the body, To love, to love, to love, to love,' for A2. The piano part consists of chords in the left hand and rests in the right hand. A dynamic marking of *mp* (mezzo-piano) is used for the vocal parts, and *p* (piano) for the piano accompaniment. A fermata is placed over the final notes of the vocal parts. A watermark 'Perusal' is visible across the page.

52

S1  
to love, to love, to love, to love, to love, to mag - ni-tude.

S2  
e - qual to love's mag - ni-tude.

A1  
to love, to love, to love, to love, to mag - ni-tude.

A2  
to love, to love, to love, to love, mag - ni-tude.

Vla.  
*mf* *p* 5 3

Hp.

**H**

56

The musical score is arranged in a system with six staves. The vocal parts (S1, S2, A1, A2) are in treble clef, 3/4 time, with a key signature of one flat. They all sing the same lyrics: "The card-'nal bright ap - pears, E - ven in this win - ter's\_". The vocal parts are marked with a *mf* dynamic. The Viola part (Vla.) is in bass clef, 3/4 time, with a key signature of one flat. It features a *mf* dynamic in the first half and a *p* dynamic in the second half, with a fermata over the final measure. The Harp part (Hp.) is in bass clef, 3/4 time, with a key signature of one flat. It features a *f* dynamic in the first half and a *p* dynamic in the second half, with a fermata over the final measure. The score includes various musical notations such as slurs, ties, and dynamic markings.

S1  
The card-'nal bright ap - pears, E - ven in this win - ter's\_

S2  
The card-'nal bright ap - pears, E - ven in this win - ter's\_

A1  
The card-'nal bright ap - pears, E - ven in this win - ter's\_

A2  
The card-'nal bright ap - pears, E - ven in this win - ter's\_

Vla.  
*mf* *p*

Hp.  
*f* *p*

*Al<sub>1</sub> to Ab*

*sva*

60

S1a. *gloom.*

S1b. *gloom.*

S2 *gloom.*

A1 *gloom.*

A2 *gloom.*

Vla. *f* *mf* *p*

Hp. *f* *p*

63 *mp*

S1 A - midst the win - ter's

S2

A

Vla. *molto sull pont.*  
*pp*

Hp. *pp*

Ab to A $\sharp$  D $\flat$  to D $\sharp$   
B $\flat$  to B $\sharp$  E $\flat$  to E $\sharp$   
C $\flat$  to C $\sharp$  F $\flat$  to F $\sharp$

66 *mf*

S1 mu - ted pa - lette, The car - di-nal

S2 The car - di-nal

A car - di-nal

Vla. *ord.*  
*f*

Hp. *f*

G $\flat$  to G $\sharp$

69

S1

in it's bright red cape, *f* Is ra - - di - ance,

S2

in it's bright red cape, *f* Is ra - - di - ance,

A

in it's bright red cape, *f* Is ra - - di - ance,

Vla.

*mf*

Hp.

72

S1

ra - - di - ance.

S2

ra - - di - ance.

A

ra - - di - ance.

Vla.

*ff*

Hp.

74

S solo

*mf*  
And

*mp*

S  
Hope, flash-ing co - lor, Hope, flash-ing co - lor,

A  
*mp*  
Hope, flash-ing co - lor, Hope, flash-ing co - lor,

Vla.  
*mp*

79

S solo

I

at its bright ap - pea - rance I know, The spi - rit of my love is

84

S solo

J

near,

S  
*p*  
The spi - rit, The spi -

A  
*p*  
The spi - rit, The spi -

Vla.  
*mp*

sumptuously

Hp.  
*f*

88 *p* ————— *mf* ————— *p*

S solo  
The spi - rit of my love is near,

S  
-rit, The spi - rit of my love is near,

A  
-rit, The spi - rit of my love is near,

Vla.

Hp.

92 *p*

S solo  
is near,

S  
*p*  
The spir - - - rit,

A  
*p*  
The spi - - - rit,

Vla.

Hp.