

031.50

SHARA NOVA

WINTER HYMNS

for SSA choir (with divisi), piano, 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

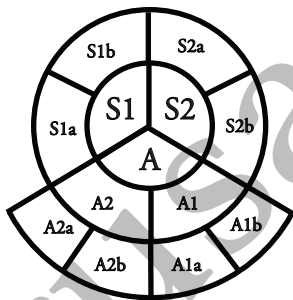
for SSA choir (with divisi), piano, and viola

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 piano.

Editions

The original version of this work is written for SSA choir, harp, and viola.

The following 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, for SSA choir, harp, and viola

[031.20] "Owl Song" from Winter Hymns, for SSA choir, harp, and viola

[031.30] "The Last Light" from Winter Hymns, for SSA choir, harp, and viola

[031.40] "When Cardinals Appear, Spirits Are Near", for SSA choir, harp, and viola

This edition substitutes the harp for a piano, rewriting various passages to be more idiomatic for the piano.

[031.50] Winter Hymns, for SSA choir, piano, and viola

Additionally, each movement with viola and piano is available as a stand-alone work.

[031.60] "Come 'Round the Evergreen," from Winter Hymns, for SSA choir, piano, and viola

[031.70] "Owl Song" from Winter Hymns, for SSA choir, piano, and viola

[031.80] "The Last Light" from Winter Hymns, for SSA choir, piano, and viola

[031.90] "When Cardinals Appear, Spirits Are Near", for SSA choir, piano, and viola

(continued on next page)

Editions, continued.

Finally, versions are available for SSA choir and piano alone.

- [031.A0] Winter Hymns, for SSA choir and piano
[031.B0] “Come ‘Round the Evergreen,” from Winter Hymns, for SSA choir and piano
[031.C0] “Owl Song” from Winter Hymns, for SSA choir and piano
[031.D0] “The Last Light” from Winter Hymns, for SSA choir and piano
[031.E0] “When Cardinals Appear, Spirits Are Near”, for SSA choir and piano

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.

(continued on next page)

LYRICS continued

(IV. When Cardinals Appear, Spirits Are Near)

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

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 piano

SHARA NOVA

I. Come Round the Evergreen

SHARA NOVA (2024)
arr. J. Clay Gonzalez

Swaying, $\text{♩} = 76$

The musical score is arranged in five systems. The first system is for Soprano 1 (S1), with lyrics "Come round the ev-er- green,". The second system is for Soprano 2 (S2), with lyrics "Come round the ev-er-green,". The third system is for Alto (A), with lyrics "Come round the". The fourth system is for Viola, marked *fp* and *f*, with the instruction "sul c, with vib.". The fifth system is for Piano, marked *f* and *mf*, with pedal markings "Ped." under the bass line.

For performances in a wet space, the pedal markings shown here may be amended at the performer's discretion.

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

Pno.

18

S1
S2a

“Oh, joy — to see you, — Oh, joy,

S2b
A

sing. — “Oh, joy — to see you, — Oh, joy,

Vla.

Pno.

f *mp*

mp

B

24

S1
S2a

joy, Oh, joy,

S2b
A

joy, Oh, joy,

Vla.

warm vibrato

mp *mp*³

Pno.

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*

Pno.

ff *mf*

C

33

S1
S2a

In its boughs, we fold our wings,

S2b
A

In its boughs, we fold our wings,

Vla.

pizz.

Pno.

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

Pno.

mp

41 **D**

S1
S2a

p Ah, ah, ah,

S2b
A

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

Ah, ah,

Vla.

p 3

Pno.

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*

Pno.

p *f* l.v.

50

S1
S2a

pp < > *p* no vib. **E**

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

S2b
A

pp < > *p* no vib.

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

Vla.

sul pont.
p

Pno.

55

S1
S2a

mp < > *mf*

at the ev - er - green,

S2b
A

mf < >

ev - er - green, at the ev - er - green,

Vla.

sul pont.
p

Pno.

mf

F

59

S1 S2a

Ah, ah,

mf *f* *mp* *mf*

S2b A

ev-er-green, ah, ah,

Vla.

Pno.

ff *mp* *8va*

64

S1 S2a

ah, ah,

S2b A

ah, ah, molto vib.

Vla.

f *mp* bisbig.

Pno.

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

Piano

==

S

who, _____ Lis - - - ten long e-nough,

Vla.

Pno.

sotto voce

p

Red _____ Red _____ Red _____

8

S

And the wind will tell a tale,

Pno.

10

B

S

Of the go - - ings and com - - ings

Pno.

12

S

of the crea - - - tures, Of the

Pno.

14

S *p*

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

Pno. *mf*

17

S *mp*

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

Vla. *pp*

Pno. *p*

C

20

S *mp*

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

Vla. *mf*

Pno.

Tutti **mf** **D**

24

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

Vla.

Pno.

f

27

S
ing qui - - et - ly,

Vla.

Pno.

mf

sim.

29

S
Lis - - - ten-

Vla.

Pno.

pp

p

pp

31

S
ing — so qui - et - ly — to the

Vla.

Pno.

34

S
fall - - - ing snow,

Vla.

Pno.

E

36

S *f*
The world I know, The world

A *f*
The world I know, The world

Vla. *mf*

Pno. *f*

39

S
I know, The world I know.

A
I know, The world I know.

Vla. *pp*

Pno.

III. The Last Light

Relentlessly, ♩ = 148

mf

S1

The last star,

mf

S2

The last star,

mf

A1

The last star,

mf

A2

The last star,

Relentlessly, ♩ = 148

Viola

metronomically, never slowing down

sim.

Piano

sempre p

Red.

5

S1
ah, The

S2
ah, The

A1
ah, The

A2
ah, The

Vla.
ff *p*

Pno.
ff *pp*

Detailed description: This page of a musical score for 'The Last Light' features five vocal staves (S1, S2, A1, A2) and two piano staves (Vla. and Pno.). The vocal parts are in treble clef with a soprano range. S1 and A1 have lyrics 'ah, The' and feature a melodic line with triplet markings. S2 and A2 have lyrics 'ah, The' and feature a more sustained melodic line. The Viola part is in alto clef with a dynamic range from *ff* to *p*. The Piano part is in grand staff with a dynamic range from *ff* to *pp*, featuring a complex rhythmic accompaniment with many triplets. A large bracket spans the bottom of the piano part.

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**

Pno.

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. They sing the lyrics 'last star light,' with a dynamic of *f* (forte). A box labeled 'A' is placed above the vocal staves at the beginning of the second measure of the second system. The Viola part (Vla.) is in alto clef with a key signature of one flat and a 3/4 time signature. It is marked 'sappy, vibrant' and starts with a dynamic of *mf* (mezzo-forte), which changes to *mp* (mezzo-piano) in the second system. The piano accompaniment (Pno.) is in grand staff with a key signature of one flat and a 3/4 time signature, featuring a rhythmic pattern of eighth notes and triplets. A box labeled 'A' is also present above the Viola staff in the second system.

13

S1 *f* ah,

S2 *f* ah,

A1 *f* ah,

A2 *f* ah,

Vla. *ff* *p* *ff*

Pno. *f* *fff*

B *mf*

17

S1

S2

A1

A2

Vla.

Pno.

ff *pp*

The last star,

The last star,

The last star,

The last star,

p

21

S1

S2

A1

A2

Vla.

Pno.

ah,

ah,

ah,

The

ff

mp

mp

ff

mp

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

S1 last star light,

S2 star light,

A1 star light,

A2 last star light,

Vla. **C** sweetly

Pno. *sim.*

Detailed description: This page of a musical score for 'The Last Light' features five vocal parts (S1, S2, A1, A2), a Viola (Vla.), and a Piano (Pno.). The score begins at measure 25. The vocal parts (S1, S2, A1, A2) are in treble clef and sing the lyrics 'last star light,'. The Viola part is in alto clef and plays a melodic line with triplets. The Piano part is in grand staff and provides accompaniment with a steady triplet rhythm. A dynamic marking of *f* (forte) is present at the start of the vocal parts. A key signature change to C major is indicated by a 'C' in a box above the vocal staves. The Viola part includes a 'sweetly' marking. The Piano part concludes with a *sim.* (sforzando) marking.

29

S1

ah.

S2

ah.

A1

ah.

A2

ah.

Vla.

mp

Pno.

p

D

with quiet energy
mp

33

S1

To ap-pear

Detailed description: This is the first vocal staff, labeled 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 whole note, followed by a half note. The lyrics "To ap-pear" are written below the staff.

with quiet energy
mp

S2

To ap-pear

Detailed description: This is the second vocal staff, labeled S2. It follows the same musical notation as S1, with a treble clef and a key signature of one flat. The lyrics "To ap-pear" are written below the staff.

with quiet energy
mp

A1

To ap-pear

Detailed description: This is the third vocal staff, labeled A1. It follows the same musical notation as the soprano parts, with a treble clef and a key signature of one flat. The lyrics "To ap-pear" are written below the staff.

with quiet energy
mp

A2

To ap-pear

Detailed description: This is the fourth vocal staff, labeled A2. It follows the same musical notation as the other vocal parts, with a treble clef and a key signature of one flat. The lyrics "To ap-pear" are written below the staff.

sul pont.
ghostly, with quiet energy

D

Vla.

pp

Detailed description: This is the Viola (Vla.) staff. It is written in a 5/4 time signature. The music consists of a continuous stream of eighth notes, many of which are beamed in groups of three (trios). The dynamic marking is **pp** (pianissimo).

pedal ad. lib to expand the sound, but
don't let it bleed too much.

Pno.

ppp **f**

Detailed description: This is the Piano (Pno.) staff. The right hand has a long, sustained note on a whole note. The left hand plays a rhythmic pattern of eighth notes, many of which are beamed in groups of three. The dynamic marking starts at **ppp** (pianississimo) and changes to **f** (forte) later in the piece. A pedal instruction is written above the staff.

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*

Pno.

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.

Pno.
no ped.
p *mp*

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 key signature of one flat and a 3/4 time signature. They all begin at measure 41 with a forte (*f*) dynamic. The lyrics 'the top of the trees, Shines' are written below the vocal lines. The Viola (Vla.) part is in alto clef and consists of a continuous triplet eighth-note pattern. The Piano (Pno.) part is in bass clef and features a melodic line with a fermata over the final measure, marked 'no ped.', and a dynamic shift from piano (*p*) to mezzo-piano (*mp*) in the final measure.

45

S1 *mf* **E** to tell

S2

A1 *mf* to tell

A2

Vla. *mp* **E** ord. gently sparkling tremolo

Pno. *mf* *pp*

Detailed description: This page of a musical score for 'The Last Light' features vocal and instrumental parts. The vocal parts include Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). S1 and A1 have lyrics 'to tell' and are marked *mf*. A boxed 'E' indicates a chord change. The Viola (Vla.) part features a 'gently sparkling tremolo' with triplets and is marked *mp*. The Piano (Pno.) part includes *mf* and *pp* dynamics. A large watermark 'Perusahaan Perusasa Perusasa' is overlaid on the page.

48

S1
me,

S2
mf to tell me, *p* I have made

A1
me, I have made *p*

A2

Vla.
dying away *pp*

Pno.
ppp

The musical score is for the hymn 'The Last Light' and is page 35 of the full score. It begins at measure 48. The vocal parts are arranged as follows: Soprano 1 (S1) has a melodic line starting with a half note 'me,' followed by rests. Soprano 2 (S2) has a melodic line starting with a half note 'to', followed by eighth notes 'tell me,', then a half note 'I', and eighth notes 'have made'. Alto 1 (A1) has a melodic line starting with a half note 'me,', followed by rests, and then a half note 'I' and eighth notes 'have made'. Alto 2 (A2) has a whole rest. The Viola (Vla.) part features a melodic line with triplets and a 'dying away' dynamic marking. The Piano (Pno.) part has a few chords in the first measure, marked 'ppp', followed by rests.

53

F
p

S1 I have made it the long way

S2 it the long way, the long way

A1 it the long way, the long way,

A2 the long way,

F

Vla.

Pno.

The musical score is arranged in a system with six staves. The vocal parts (S1, S2, A1, A2) are in treble clef. The Viola part is in alto clef. The Piano part is in bass and treble clefs. A dynamic marking of *p* (piano) is present at the beginning of the first vocal line. A fermata is placed over the final note of the vocal lines. A large 'F' in a box is placed above the first vocal line and below the Viola part, indicating a first ending or repeat sign.

61

G

pp *n* **rit.**

S1
home.

S2
home.

A1
mm.

A2
mm.

G

Vla. *mp* *f* **rit.**

Pno.

68

S1

S2

A1

A2

Vla.

Pno.

H

75 **a tempo**

S1

S2

A1

mp
The last

A2

mp
The last

H

a tempo

Vla.

Pno.

mf *mp*

78

f
light,

f
light,

f
light,

f
light,

Vla.
ff 3 3 3 3 3 3 3 3 3 3 3 3

Pno.
f 3 3 3 3 3 3 3 3 3 3 3 3

The musical score for 'The Last Light' features six staves. The vocal parts (S1, S2, A1, A2) are in treble clef and play a simple, sustained melody with a forte (*f*) dynamic. The Viola (Vla.) part is in treble clef, playing a rhythmic accompaniment of eighth-note triplets with a fortissimo (*ff*) dynamic. The Piano (Pno.) part is in grand staff (treble and bass clefs), playing a more complex accompaniment with eighth-note triplets and a forte (*f*) dynamic. The score is marked with measure numbers 78, 79, and 80.

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*

Viola

ppp

molto sul pont

Piano

==

A Moderate, ♩ = 90

S solo

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

p

Vla.

Pno.

pp

sm

ped. Check every bar or so. A resonant sound, but without too much bleed.

7

All S1 *p*

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

Vla. *pp*

Pno. (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*

Pno. (8) *pp*

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.

Pno. (8)

15

S1 ra - - - di - ance.

S2 ra - - - di - ance.

A ra - - - di - ance. ord. molto sul pont.

Vla. *f* *ppp*

Pno. (8)

C

small group ad. lib

17 *mp*

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

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

Vla.

Pno.

20 *p* S1 only *p*

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.

Pno.

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.

Pno.

30 **E**

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

A *p*
last.

Vla.

Pno. *pp*
grw
red. sim.

34

S love, _____ lost from the bo - dy.

A _____ lost from the bo - dy.

Viola: *mp*

Pno.

F

37

S1 Weep, _____ weep, _____

S2 Weep, _____ weep, _____

A1 Weep, _____ weep, _____

A2 Weep, _____ weep, _____

Viola:

Pno.

41

S1
weep, weep,

S2
weep, weep,

A1
weep, weep,

A2
weep, weep,

Vla.
f

Pno.

This musical score page, numbered 41, contains six staves. The vocal parts (S1, S2, A1, A2) are written in treble clef with a key signature of one flat. S1 and S2 have lyrics 'weep, weep,' with long horizontal lines indicating sustained notes. A1 and A2 have lyrics 'weep, weep,' with similar sustained notes. The Viola part (Vla.) is in bass clef and features a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Piano part (Pno.) is in grand staff (treble and bass clefs) and is currently empty.

45

S1

S2

A1
weep,

A2
weep, *mp* For love, for love, for love,

Vla.

Pno.
gentle, loose tremolo.
pp
half-check every bar, for a rumbly, dark sound

G

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.

Pno.

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

Pno.

H

56

S1 *mf*
The card-'nal bright ap - pears, E - ven in this win - ter's_

S2 *mf*
The card-'nal bright ap - pears, E - ven in this win - ter's_

A1 *mf*
The card-'nal bright ap - pears, E - ven in this win - ter's_

A2 *mf*
The card-'nal bright ap - pears, E - ven in this win - ter's_

Vla. *mf* *p*
5

Pno. *f* *p* *swr*

ped. Check every bar or so. A resonant sound, but without too much bleed.

60

S1a. *gloom.*

S1b. *gloom.*

S2. *gloom.*

A1. *gloom.*

A2. *gloom.*

Vla. *f* *mf* *p*

Pno. *f* *p*

63

S1 *mp*
A - midst the win - ter's

S2

A

Vla. *molto sull pont.*
pp

Pno. (8)

66

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

S2 *mf*
The car - di-nal

A *mf*
car - di-nal

Vla. *ord.*
f

Pno. *f*
sustained sound, legato
no pedal

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*

Pno. *mf*

72

S1 ra - - di - ance.

S2 ra - - di - ance.

A ra - - di - ance.

Vla.

Pno. *ff*

74

S solo *mf* And

S *mp* 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 **I**

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

84 **J**

S solo near,

S *p* The spi - rit, The spi

A *p* The spi - rit, The spi

Vla. *mp*

Pno. *f* sumptuously

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.

Pno.

92 *p*

S
is near,

S *p*
The spir - - - rit,

A *p*
The spi - - - rit,

Vla.

Pno.