

031.A0

SHARA NOVA

WINTER HYMNS

for SSA choir (with divisi) and piano (2025)

Blue Sword Publishing

Copyright © 2025 Blue Sword Publishing (ASCAP)
International Copyright Secured. All Rights Reserved.

Music and lyrics by
Shara Nova, 2024.

Instrumental arrangements and
engraving by J. Clay Gonzalez.

Unauthorized reproduction of this
publication is prohibited by Federal
law and subject to criminal prosecution.

WINTER HYMNS

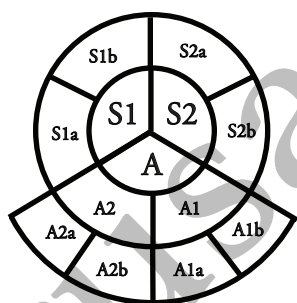
for SSA choir (with divisi) piano

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 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

An edition that substitutes the harp for a piano, rewriting various passages to be more idiomatic for the piano, is also available.

[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.

This edition is arranged for choir and piano (only.)

[031.A0] Winter Hymns, for SSA choir and piano

As with the other arrangements, the individual movements arranged for choir and piano are also available as stand-alone editions.

[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 loved 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-ah-ah,

(continued on next page)

Lyrics continued

(IV. When Cardinals Appear, Spirits Are Near)

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

The image displays a musical score for vocal ranges, organized into three columns corresponding to the pieces: 'WINTER HYMNS (Full Piece)', '1. Come 'Round the Evergreen', and '2. Owl Song'. The rows represent different vocal parts: Soprano Solo, Soprano 1, Soprano 2a, Soprano 2b, and Alto. Each cell in the grid contains a musical staff with a treble clef and a key signature of one flat (B-flat). The notes are as follows:

Vocal Part	WINTER HYMNS (Full Piece)	1. Come 'Round the Evergreen	2. Owl Song
Soprano Solo	G4, A4, Bb4	G4, A4, Bb4	G4, A4, Bb4
Soprano 1	F4, G4, A4	F4, G4, A4	F4, G4, A4
Soprano 2a	E4, F4, G4	E4, F4, G4	E4, F4, G4
Soprano 2b	D4, E4, F4	D4, E4, F4	D4, E4, F4
Alto	C4, D4, E4	C4, D4, E4	C4, D4, E4

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 4/4 time signature. 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 range of the part.

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 4/4 time signature. 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 range of the part.

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, $\text{♩} = 76$

S1 *mf*
Come round the ev - er - green,

S2 *mf*
Come round the ev - er - green,

A *mf*
Come round the

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

Piano *f* *mf*

5

S1
Come round the ev - er - green,

S2
Come round the ev - er - green,

A
ev - er - green, Come round the

Pno.

9

S1
mf Come round and sing, "Oh,

S2a
mf Come round and sing,

(Alto only) S2b and A
mf ev - er - green, Come round and sing,

Pno.
mp gently

13

S1
S2a

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

S2b
A

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

Pno.

18

S1
S2a

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

S2b
A

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

Pno.

B

24

S1
S2a

S2b
A

Pno.

joy, Oh, joy,

joy, Oh, joy,

mp

29

S1

S2

A

Pno.

C

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

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

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

ff *mf*

ff *mf*

ff *mf*

pp *mf* *mf*

33

S1
S2a

In its boughs, we fold our wings,

S2b
A

In its boughs, we fold our wings,

Pno.

p *f*

37

S1
S2a

And in the rush of the gathering,

S2b
A

And in the rush of the gathering,

Pno.

mp

41 **D**

S1
S2a

p

Ah, ah, ah,

S2b
A

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

Ah, ah,

Pno.

45

S1
S2a

mf *p*

no vib.

And in the rush of re - u - nit - ing,

S2b
A

p *mf* *p*

no vib.

And in the rush of re - u - nit - ing,

Pno.

f *mp* l.v.

p *f*

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

Pno.

sempre pp

f

55

S1
S2a

mp < > *mf*

at the ev - er - green,

S2b
A

mf < >

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

Pno.

(pp)

59

S1
S2a

f **F** *mp*

Ah, ah,

S2b
A

mf *f* *mp* *mf*

ev-er-green, ah, ah,

Pno.

ff *mp*

mf

8va *8va* *8va*

64

S1
S2a

ah, ah,

S2b
A

ah, ah,

Pno.

f *mp*

II. The Owl's Song

♩ = 66, **swinging**

Solo
as a Barred Owl

mf *shaky gliss.

S

Who, who, who, who, _____ Who, who, who,

Piano

4 **A**

S

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

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*

C

17

S *mp*
trail. I hear all the laugh - ter and con-

Pno. *p* *mp* *pp*
romantically

20

S *mp*
fu - sion, I hear all their hopes and il-

Pno. *mf*

Tutti **D**
mf

24

S *f*
lu - - - sions, By lis - - - ten

Pno. *f*

27 *mf*

S ing qui - - et - ly,

sim.

Pno.

29 *pp*

S Lis - - - - ten -

pp *sva*

Pno.

31

S ing so qui - et - ly to the

(8)

Pno.

III. The Last Light

Relentlessly, ♩ = 148

S1 *mf*
The last star,

S2 *mf*
The last star,

A1 *mf*
The last star,

A2 *mf*
The last star,

metronomically, never slowing down
sempre p
sim.
Piano

Red.

5

S1
ah,

S2
ah, The

A1
ah, The

A2
ah, The

Pno.

ff *pp*

Detailed description: This page of a musical score contains five staves. The top four staves are for vocalists: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). Each vocal line begins with a measure containing a whole note chord, followed by a rest. The second measure of each vocal line features a melodic line starting with a half note, followed by a triplet of eighth notes, and then a quarter note. The lyrics 'ah,' and 'The' are placed below the notes. The piano accompaniment (Pno.) is shown in the bottom two staves, with a treble and bass clef. It consists of a continuous eighth-note triplet pattern in both hands. The dynamic markings *ff* and *pp* are placed below the piano part.

9 *f*

S1 last star light,

S2 last star light,

A1 last star light,

A2 last star light,

Pno. sappy, vibrant *mf* *mp*

A *f*

f

f

f

The musical score is for the hymn "The Last Light" from the collection "Winter Hymns, III." by Shara Nova. It is page 23 of the full score. The score features four vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), along with a piano accompaniment (Pno.). The vocal parts begin at measure 9 with the lyrics "last star light,". The piano accompaniment is characterized by a "sappy, vibrant" texture, featuring triplets in both the right and left hands. The dynamic markings for the piano part are *mf* (mezzo-forte) and *mp* (mezzo-piano). A rehearsal mark 'A' is placed above the vocal staves, indicating the start of a section marked with a forte (*f*) dynamic. The piano part also features a forte (*f*) dynamic marking in this section.

The musical score is arranged in five systems. The first four systems are for vocal parts: S1, S2, A1, and A2. Each vocal part begins with a measure marked '13' containing a long, sustained note. The vocal lines then move to a new melodic phrase starting with a triplet of eighth notes, marked with a forte (*f*) dynamic. The lyrics 'ah,' are written below each vocal line. The fifth system is for the piano accompaniment (Pno.), consisting of two staves. The right hand features a continuous eighth-note triplet pattern, while the left hand provides a harmonic accompaniment with sustained notes and some triplet figures. The piano part is marked with dynamics *ff*, *p*, and *ff* across the system.

17 **B** *mf*

S1 The last star,

S2 *mf* The last star,

A1 *mf* The last star,

A2 *mf* The last star,

Pno. *ff* *pp*

The musical score is arranged in five systems. The first four systems are for vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). Each vocal line begins with a rest for the first two measures, followed by the lyrics 'The last star,'. The vocal parts are marked with a 'B' in a box and a mezzo-forte (*mf*) dynamic. The piano accompaniment (Pno.) is in the fifth system, featuring a rhythmic pattern of eighth-note triplets. The piano part starts with a fortissimo (*ff*) dynamic and ends with a pianissimo (*pp*) dynamic. A large brace spans the bottom of the piano part across the four measures.

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

S1
last star light,

S2
star light,

A1
star light,

A2
last star light,

Pno.
sweetly

The musical score is arranged in five systems. The first four systems are vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The fifth system is the piano accompaniment (Pno.).

- S1:** Treble clef, lyrics "last star light,". Dynamics: *f* at the start, *f* after the key signature change. A box containing the letter "C" is placed above the staff at the beginning of the second measure.
- S2:** Treble clef, lyrics "star light,". Dynamics: *f* at the start, *f* after the key signature change.
- A1:** Treble clef, lyrics "star light,". Dynamics: *f* at the start, *f* after the key signature change.
- A2:** Treble clef, lyrics "last star light,". Dynamics: *f* at the start, *f* after the key signature change.
- Pno.:** Grand staff (treble and bass clefs). The right hand features a complex rhythmic pattern of eighth notes with triplet markings (3) and slurs. The left hand has a simpler accompaniment with slurs and dynamic markings. The word "sweetly" is written above the piano part in the final measure.

The musical score is arranged in five systems. The first four systems are for vocal parts: S1 (Soprano 1), S2 (Soprano 2), A1 (Alto 1), and A2 (Alto 2). Each vocal part begins at measure 29 with a long, sustained note. In measures 30 and 31, the vocalists enter with a melodic line featuring triplet eighth notes. The lyrics "ah." are written below the notes in measures 30 and 31. The fifth system is for the piano accompaniment (Pno.), which features a complex rhythmic pattern of triplets in the right hand and sustained chords in the left hand. A dynamic marking of *p* (piano) is present in the right hand of the piano part in measure 31.

33

S1

S2

A1

A2

Pno.

D *with quiet energy*
mp

with quiet energy
mp

with quiet energy
mp

with quiet energy
mp

sempre pp

ppp

f

The musical score is arranged in five systems. The first four systems are for vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). Each vocal part begins with a measure number '33' and a treble clef. The lyrics 'To ap-pear' are written below the vocal lines. The piano accompaniment (Pno.) is in the fifth system, featuring a grand staff with treble and bass clefs. It includes dynamic markings 'sempre pp' and 'ppp' in the first part, and 'f' in the second part. The piano part consists of a steady eighth-note accompaniment in the bass and a more active melody in the treble, with some triplet markings.

37

S1 *mf*
in the night sky, A - bove

S2 *mf*
in the night sky, A - bove

A1 *mf*
in the night sky, A - bove

A2
in the night sky,

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

Pno.

no ped.

p *mp*

Detailed description: This page of a musical score for 'The Last Light' features four vocal staves (S1, S2, A1, A2) and a piano accompaniment. The vocal parts are in treble clef and include lyrics: 'the top of the trees, Shines'. The piano part is in bass clef and consists of a steady eighth-note accompaniment with triplets. Dynamics include *f* for the vocalists and *p* and *mp* for the piano. A 'no ped.' instruction is present above the piano part.

E

The musical score consists of five staves. The top four staves are for voices: S1, S2, A1, and A2. S1 and S2 have lyrics "to tell" and "to tell" respectively. A1 also has lyrics "to tell". A2 is silent. The piano part (Pno.) features a melody with triplets and a section marked "8va" with the instruction "gently sparkling tremolo". Dynamics include *mf*, *pp*, and *mp*. A box labeled "E" is positioned above the first staff.

49

S1
me,

S2
me, I have made it the long way,

A1
me, I have made it the long way,

A2

Pno.
dying away

pp

The musical score is arranged in five staves. The first four staves are for vocal parts: S1 (Soprano 1), S2 (Soprano 2), A1 (Alto 1), and A2 (Alto 2). The fifth staff is for the piano accompaniment (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 49. S1 has a whole note rest followed by the lyric 'me,'. S2 has a melodic line starting with a dotted quarter note, followed by lyrics 'me, I have made it the long way,'. A1 has a whole note rest followed by the lyric 'me, I have made it the long way,'. A2 has a whole note rest. The piano accompaniment features a bass line with triplets of eighth notes, marked 'dying away' and 'pp' (pianissimo). Dynamic markings include 'p' (piano) for S2 and A1, and 'pp' for the piano accompaniment.

F

55

S1 *p* I have made it the long way *pp* home.

S2 the long way *pp* home.

A1 the long way, *pp* mm.

A2 the long way, *pp* mm.

Pno.

63 **G** *n* **rit.**

S1

S2

A1

A2

Pno. *mp* *f* 3

H

a tempo

S1



S2



A1



A2



Pno.



freely

mp

Red

76

S1

S2

A1

A2

Pno.

The musical score is for the hymn "The Last Light" from the collection "Winter Hymns, III." by Shara Nova. It is page 37 of the full score. The score is written for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), and Piano (Pno.).

The vocal parts (S1, S2, A1, A2) are in treble clef. S1 and S2 have lyrics "light,". A1 and A2 have lyrics "The last light,". The piano part (Pno.) is in grand staff (treble and bass clefs). It features triplets in the first two measures and a forte (*ff*) section with sixteenth-note patterns in the final two measures.

The musical score is arranged in five systems. The first four systems are for vocal parts: S1 (Soprano 1), S2 (Soprano 2), A1 (Alto 1), and A2 (Alto 2). The fifth system is for the piano accompaniment (Pno.).

- S1:** Starts at measure 80 with a long melisma. Enters in measure 81 with a triplet of eighth notes marked *mf* and the vocalization "ah,".
- S2:** Similar to S1, with a melisma and a triplet of eighth notes marked *mf* and "ah," in measure 81.
- A1:** Similar to S1, with a melisma and a single eighth note marked *mf* and "ah," in measure 81.
- A2:** Similar to S1, with a melisma and a triplet of eighth notes marked *mf* and "ah," in measure 81.
- Pno.:** Features a rhythmic accompaniment of eighth-note triplets. The first measure is marked *f*. The piano part continues through measure 81.

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, Ah, ah,

Piano

a gentle, uneven roll with one finger.

ppp

A Moderate, ♩ = 90

4

S solo

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

Pno.

p

pp

grv

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

7

All S1

S1

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

(8)

Pno.

B

10 *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.

Pno. *f*

13 *f*

S1 cape, Is ra - - di - ance,

S2 cape, Is ra - - di - ance,

A cape, Is ra - - di - ance,

Pno. *mf*

The image shows a page of a musical score for a hymn. It features four vocal parts (S1, S2, A) and a piano accompaniment (Pno.). The lyrics are: 'The car - di nal in it's bright red.' and 'cape, Is ra - - di - ance,'. The score includes dynamic markings like *mf* and *f*, and a section marked with a box containing the letter 'B'. The piano part has a triplet pattern in the right hand and a steady bass line in the left hand.

15

S1

S2

A

Pno.

ra - di - ance.

ra - di - ance.

ra - di - ance.

ff

17

C small group ad. lib
mp

S

A

Pno.

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

small group ad. lib
mp

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

pp

sva

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

20

S

A

Pno.

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

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

p *S1 only p*

p

(8)

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

Pno.

=

30 *p* *p* **E**

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

A *p*
last.

Pno. *pp*
8va
And. sim.

34

S love, _____ lost _____ from the bo - dy.

A _____ *p* lost _____ from the bo - dy.

Pno. *mp* *mf*

F

37 *p*

S1 Weep, _____ weep, _____

S2 Weep, _____ weep, _____

A1 Weep, _____ weep, _____

A2 Weep, _____ weep, _____

Pno. *mf*

41

S1 weep, weep,

S2 weep, weep,

A1 weep, weep,

A2 weep, weep,

Pno.

45

S1

S2

A1 weep,

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

Pno. *pp*

G

half-check every bar, for a rumbly, dark sound

48 *mp* *p*

S1
lost from the bo - dy, To love,

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

A1
lost from the bo - dy,

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

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.

Pno.

f *mp* 5 3

H

55

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_

Pno. *mf* *p*
8va-
8va-

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

60

S1a. *gloom.*

S1b. *gloom.*

S2. *gloom.*

A1. *gloom.*

A2. *gloom.*

Pno. *f* *p* *p* *5* *3*

(8) *15^{ma}*

Detailed description: This page of a musical score contains six vocal staves and a piano accompaniment. The vocal parts are labeled S1a, S1b, S2, A1, and A2. Each vocal line begins with the word 'gloom.' and features a melodic line with triplets and a long slur. The piano accompaniment (Pno.) is in 4/4 time and includes dynamic markings of *f* and *p*, as well as fingering numbers 5 and 3. A rehearsal mark (8) is placed above the first measure of the piano part, and a 15-measure rest is indicated above the final measure of the piano part.

64

mp

S1 A - midst the win - ter's

S2

A

Pno. no pedal *pp*

66

mf

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

S2 *mf* The car - di nal

A *mf* car - di nal

Pno. *f* *p* *f* ord.

sustained sound, legato

69

S1 *f*
in it's bright red cape, Is ra - - di - ance,

S2 *f*
in it's bright red cape, Is ra - - di - ance,

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

Pno. *mf*
Red.

72

S1
ra - - di - ance.

S2
ra - - di - ance.

A
ra - - di - ance.

Pno. *ff*

74

S solo *mf* And

mp

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

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

Pno. *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

Pno. *f*

sumptuously

ad. lib. to expand the sound

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,

Pno.

92

S solo
is near,

S
The spir - - - rit,

A
The spi - - - rit,

Pno.