

*Clif Hardin*

*REQUIEM*

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# ***Requiem***

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*Requiem* is scored for violin I and II, viola, violoncello, contrabass, two flutes, oboe, horn, percussion, harp, and optional organ part.

For permission to perform all or part of this work, contact Clif Hardin at  
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# 1. Timor Mortis Conturbat Me

William Dunbar

Clif Hardin

*Energetic*  $\sigma = 92$

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one flat. The tempo is indicated as  $\sigma = 92$ . The first section of the music begins with a dynamic of *mf*. Measure 8 starts with a dynamic of *g.* Measure 14 starts with a dynamic of *p.* Measure 21 starts with a dynamic of *mp*. The lyrics are provided in both English and their original form:

On - e to the ded go - is all es - ta - tis  
Own - eh toe the dehd goh-wahz ahll es - tah - tis

On - e to the ded go - is all es - ta - tis  
Own - eh toe the dehd goh-wahz ahll es - tah - tis

On - e to the ded go - is all es - ta - tis  
Own - eh toe the dehd goh-wahz ahll es - tah - tis

On - e to the ded go - is all es - ta - tis  
Own - eh toe the dehd goh-wahz ahll es - tah - tis

The music concludes with a dynamic of *mp*.

27

Prin - ces, pre - lo - tis and po - tes - ta - - tis,  
*Prin - ces, pray - loh - tis ahnd poh - tes - tah - - tis,*

Prin - ces, pre - lo - tis and po - tes - ta - - tis,  
*Prin - ces, pray - loh - tis ahnd poh - tes - tah - - tis,*

Prin - ces, pre - lo - tis and po - tes - ta - - tis,  
*Prin - ces, pray - loh - tis ahnd poh - tes - tah - - tis,*

Prin - ces, pre - lo - tis and po - tes - ta - - tis,  
*Prin - ces, pray - loh - tis ahnd poh - tes - tah - - tis,*

Prin - ces, pre - lo - tis and po - tes - ta - - tis,  
*Prin - ces, pray - loh - tis ahnd poh - tes - tah - - tis,*

33

*mf*  
Baithe riche and pur of al de - gre:  
*Byth reech ahnd pooer of ahll day - gray*

*mf*  
Baithe riche and pur of al de - gre:  
*Byth reech ahnd pooer of ahll day - gray*

*mf*  
Baithe riche and pur of al de - gre:  
*Byth reech ahnd pooer of ahll day - gray*

*mf*  
Baithe riche and pur of al de - gre:  
*Byth reech ahnd pooer of ahll day - gray*

*mf*

(39)

Ti - mor mor - tis con - tur - bat me.  
Tee - mor mor - tees con - toor - baht may

Ti - mor mor - tis con - tur - bat me.  
Tee - mor mor - tees con - toor - baht may

Ti - mor mor - tis con - tur - bat me.  
Tee - mor mor - tees con - toor - baht may

Ti - mor mor - tis con - tur - bat me.  
Tee - mor mor - tees con - toor - baht may

Ti - mor mor - tis con - tur - bat me.  
Tee - mor mor - tees con - toor - baht may

dim.

(45)

dim.

dim.

dim.

dim.

*finger cymbal*

p e cresc.

51

*f*

He ta - kis the k - nych - tis in to feild  
Hay tah - kis the kah - neek - tis in to feild  
He ta - kis the k - nych - tis in to feild  
Hay tah - kis the kah - neek - tis in to feild  
He ta - kis the k - nych - tis in to feild  
Hay tah - kis the kah - neek - tis in to feild  
*f*

An - ar - myt un - dir helme and scheild,  
Ahn - ahrm - it uhn - deer helm ahnd shayld,  
An - ar - myt un - dir helme and scheild,  
Ahn - ahrm - it uhn - deer helm ahnd shayld,

57

An - ar - myt un - dir helme and scheild,  
Ahn - ahrm - it uhn - deer helm ahnd shayld,  
An - ar - myt un - dir helme and scheild,  
Ahn - ahrm - it uhn - deer helm ahnd shayld,

(63)

Vic - tor he is at all mel - le:  
 Vic - toer hay is at ahll may - lu:  
 Vic - tor he is at all mel - le:  
 Vic - toer hay is at ahll may - lu:  
 Vic - tor he is at all mel - le:  
 Vic - toer hay is at ahll may - lu:

(69) *piu f*

Ti - mor mor - tis con - - tur - bat me.  
 Tee - mor mor - tees con - - toor - baht may  
 Ti - mor mor - tis con - - tur - bat me.  
 Tee - mor mor - tees con - - toor - baht may  
 Ti - mor mor - tis con - - tur - bat me.  
 Tee - mor mor - tees con - - toor - baht may  
 piu f

*8vb-----*

75

dim.

mp

con - - - tur - - - bat me. \_\_\_\_\_  
*con - - - toor - - - baht may*

dim.

mp

con - - - tur - - - bat me. \_\_\_\_\_  
*con - - - toor - - - baht may*

*f*

That strang un - mer ci - ful ty - - -  
*That strong oon - mer - see - fool tee - - -*

*(s)*

dim. ----- *mf*

81

*f*

dolce

Ta-kis on - e the mo - der - is breist sow - kand The bab  
*Tah - kis own - eh the moh - deh - rees brayst soh - kahnd The babb*

*f*

dolce

Ta-kis on - e the mo - der - is breist sow - kand The bab  
*Tah - kis own - eh the moh - deh - rees brayst soh - kahnd The babb*

dolce

The bab  
*The babb*

rand  
*rahnd*

87

full fool      be - nig - ni - te  
               bih - nig - nee - tay

full fool      be - nig - ni - te  
               bih - nig - nee - tay

full fool      be - nig - ni - te  
               bih - nig - nee - tay

Ti Tee - mor mor - tis mor - tees con - toor con - toor - bat baht

*dolce*

93

*f*

He Hay ta - tah - kis the cam - cam - pi-on pee - own in in the the stour stoorer

*f*

He Hay ta - tah - kis the cam - cam - pi-on pee - own in in the the stour stoorer

*f*

The The ca - cah - pi-tane pee - tahn

me. may

The The ca - cah - pi-tane pee - tahn

99

*dolce*

The la - dy in boo - ur full of  
*The dolce* The la - lady in boo - ur full of  
*The dolce* The la - lady in boo - ur full of  
clo - sit in the tour The la - lady in boo - ur full of  
*The dolce* clo - sit in the tour The la - lady in boo - ur full of  
*8va*  
*dolce*

105

*ff*bew - te Ti - mor mor - tis con - tur - bat  
*bew* *tay:* *Tee* *-* *mor* *mor* *-* *tis* *con* *-* *-* *toor* *-* *baht**ff*bew - te Ti - mor mor - tis con - tur - bat  
*bew* *tay:* *Tee* *-* *mor* *mor* *-* *tis* *con* *-* *-* *toor* *-* *baht**ff*bew - te Ti - mor mor - tis con - tur - bat  
*bew* *tay:* *Tee* *-* *mor* *mor* *-* *tis* *con* *-* *-* *toor* *-* *baht*

(111)

me.  
may

me.  
may

me.  
may

me.  
may

He  
Hay

spa - ris no  
spah - ris no

lord  
lord

(117)

for  
for

his  
his

pis - cence  
pee - sahnse

Na  
Nah

for  
for

his  
his

pis - cence  
pee - sahnse

Na  
Nah

8va -

(123)

f

His  
His  
His  
His  
His  
His  
His  
His

clerk \_\_\_\_\_ for his in - tel - li - gence,  
clark \_\_\_\_\_ for his in - tel - li - gahnse

clerk \_\_\_\_\_ for his in - tel - li - gence,  
clark \_\_\_\_\_ for his in - tel - li - gahnse

*8va*

(129)

aw - full strak may no man fle:  
ow - fool strakh my no mahn flay:

aw - full strak may no man fle:  
ow - fool strakh my no mahn flay:

aw - full strak may no man fle:  
ow - fool strakh my no mahn flay:

*8va - 1*

(135)

*cresc.*    *ff*    *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis  
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis  
*cresc.*    *ff*    *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis  
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis  
*cresc.*    *ff*    *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis  
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis  
*cresc.*    *ff*    *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis  
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis

*cresc.*    *ff*    *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis  
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis

{

*cresc.*    *ff*    *mp*

Ti - mor mor - tis con - tur - bat me. Art ma - gi - cia - nis  
 Tee - mor mor - tees con - toor - baht may Art mah - gee - seeah - nis

(141)

*f*

and as - tro - log - gis, Rhe - to - ris, lo - gi - cia - nis and the - o - log - gis:  
 ahnd as - troh - loh - gis, Rhe - toh - ris, loh - gee - seeah - nis and thay - oh - loh - gis  
*f*

and as - tro - log - gis, Rhe - to - ris, lo - gi - cia - nis and the - o - log - gis:  
 ahnd as - troh - loh - gis, Rhe - toh - ris, loh - gee - seeah - nis and thay - oh - loh - gis  
*f*

8 and as - tro - log - gis, Rhe - to - ris, lo - gi - cia - nis and the - o - log - gis:  
 ahnd as - troh - loh - gis, Rhe - toh - ris, loh - gee - seeah - nis and thay - oh - loh - gis  
*f*

and as - tro - log - gis, Rhe - to - ris, lo - gi - cia - nis and the - o - log - gis:  
 ahnd as - troh - loh - gis, Rhe - toh - ris, loh - gee - seeah - nis and thay - oh - loh - gis  
*f*

{

147

Thame hel - pis no con - clu - sion - is sle: Ti - mor mor - tis con -  
 Thahm hel - pis no con - cloo - zeeoh - nis slay: Tee - mor mor - tees con -  
 Thahm hel - pis no con - cloo - zeeoh - nis slay: Tee - mor mor - tees con -  
 8 Thahm hel - pis no con - cloo - zeeoh - nis slay: Tee - mor mor - tis con -  
 Thahm hel - pis no con - cloo - zeeoh - nis slay: Tee - mor mor - tees con -  
 { Thahm hel - pis no con - cloo - zeeoh - nis slay: Tee - mor mor - tis con -  
 Thahm hel - pis no con - cloo - zeeoh - nis slay: Tee - mor mor - tees con -

153

*f*  
 tur - bat me. In me - di - cyne the most prac - ti - ci - a - nis  
 toor - baht may In may - deh - sen the most prakh - tee - see - ah - nis,  
 tur - bat me. In me - di - cyne the most prac - ti - ci - a - nis  
 toor - baht may In may - deh - sen the most prakh - tee - see - ah - nis,  
 8 tur - bat me. In me - di - cyne the most prac - ti - ci - a - nis  
 toor - baht may In may - deh - sen the most prakh - tee - see - ah - nis,  
 tur - bat me. In me - di - cyne the most prac - ti - ci - a - nis  
 toor - baht may In may - deh - sen the most prakh - tee - see - ah - nis,  
 { f

(159)

Sur - ri - gi - a - nis and phi - si - ci - a - nis, Thame self fra ded may  
 Sur - ree - gee - ah - nis ahnd fi - zi - see - ah - nis, Thahm self fra dehd my  
 Thame self fra ded dehd may  
 Sur - ri - gi - a - nis and phi - si - ci - a - nis, Thame self fra ded may  
 Sur - ree - gee - ah - nis ahnd fi - zi - see - ah - nis, Thahm self fra dehd my  
 Thame self fra ded dehd may

(165)

*p*  
 not sup - ple Ti mor mor - tis con - tur - bat me.  
 not sup - ple Ti mor mor - tis con - tur - bat me.  
 not sup - ple Ti mor mor - tis con - tur - bat me.  
*p*  
 not sup - ple Ti mor mor - tis con - tur - bat me.  
*p*

(171) *mp*

Ti - mor mor - tis con - tur - bat me.  
Ti - mor mor - tis con - tur - bat me.  
Ti - mor mor - tis con - tur - bat me.  
Ti - mor mor - tis con - tur - bat me.  
Ti - mor mor - tis con - tur - bat me.  
Ti - mor mor - tis con - tur - bat me.  
Ti - mor mor - tis con - tur - bat me.

*mf*

Ti - mor mor - tis con -  
Ti - mor mor - tis con -  
Ti - mor mor - tis con -

(177) *f*

tur - bat me.  
tur - bat me.  
tur - bat me.

Ti - mor mor - tis con - tur - bat me.  
Ti - mor mor - tis con - tur - bat me.  
Ti - mor mor - tis con - tur - bat me.

*f*

tur - bat me.  
tur - bat me.  
tur - bat me.

(183)

Ti - mor      mor-tis con - tur - - bat      me.  
Tee - mor      mor-tees con - toor - - baht      may

Ti - mor      mor-tis con - tur - - bat      me.  
Tee - mor      mor-tees con - toor - - baht      may

Ti - mor      mor-tis con - tur - - bat      me.  
Tee - mor      mor-tees con - toor - - baht      may

Ti - mor      mor-tis con - tur - - bat      me.  
Tee - mor      mor-tees con - toor - - baht      may

*ff*

8va

(189)

*p.* *p.* *p.* *p.* *p.* *p.*

195

195

f      >>      >>      poco rit.

202

*Meno mosso**mp*

202

*Meno mosso*

*mp*

Sen for the ded re - meid is none  
Sin for the dehd re - mayd is nuh

Sen for the ded re - meid is none  
Sin for the dehd re - mayd is nuh

Sen for the ded re - meid is none  
Sin for the dehd re - mayd is nuh

*mp*

Sen for the ded re - meid is none  
Sin for the dehd re - mayd is nuh

*mp*

208

best is that we for de - de dis - pone  
Best is thaht way for for deh - deh dis - poh  
best is that we for de - de dis - pone  
Best is thaht way for for deh - deh dis - poh  
best is that we for de - de dis - pone  
Best is thaht way for for deh - deh dis - poh

*finger cymbal*

214

neh Ef - tir our deid that lif may we:  
Ef - teer our dayd that leef my way:  
Ef - tir our deid that lif may we:  
Ef - teer our dayd that leef my way:  
Ef - tir our deid that lif may we:  
Ef - teer our dayd that leef my way:

*finger cymbal*

*finger cymbal*

221

*pp*

con - tur -  
con - tur -  
con - tur -  
con - tur -

*pp*

Ti - mor mor-tis con - tur - bat me.  
Tee - mor mor - tees con - toor - baht may

228

bat  
baht

me.  
may

bat  
baht

me.  
may

bat  
baht

me.  
may

(Measure 234 continuation)

## 2. Telos

John Hall Wheelock

Clif Hardin

*Broad and expressive* ♩ = 84

Tenor solo

8 Give me your hand By these grey wa - ters The day is

mp

6 poco accel. e cresc. -----

8 end - ing. Al - read - y the first\_ Faint star pierc - 3es The

poco accel. e cresc.

II -----

8 veil\_ of hea - ven. Oh, the long way We two have come, In\_ joy\_ to-

(16)

geth - er, to these grey shores and qui - et wa - ters\_\_\_\_\_ And the days end-ing

(21)

The day is end - ing.\_\_\_\_\_ The jour - ney is end - ed.\_\_\_\_\_

(26)

- Give me your hand, Give me your hand, Give me -

(32)

- your hand.\_\_\_\_\_

Edna St. Vincent Millay **3. Dirge Without Music**

*Stanzas 1 and 4 and*

Clif Hardin

Christina Rossetti **When I Am Dead, My Dearest**

*Marcato* ♩ = 92

I am not re - signed to the shut - ting a - way of lo - ving hearts in the

I am not re - signed to the shut - ting a - way of lo - ving hearts in the

I am not re - signed to the shut - ting a - way of lo - ving hearts in the

I am not re - signed to the shut - ting a - way of lo - ving hearts in the

hard ground so it is and so it will be for

hard ground so it is and so it will be for

hard ground for

hard ground for

p

p

p

p

(10)

so it has been, time out of mind: In - to the  
 so it has been, time out of mind: In - to the  
 so it has been, time out of mind: In - to the  
 so it has been, time out of mind: In - to the

(15) *cresc. poco a poco*

dark-ness they go, the wise and the love-ly crowned with li-lies and with  
 dark-ness they go, the wise and the love-ly crowned with li-lies and with  
 dark-ness they go, the wise and the love-ly crowned with li-lies and with  
 dark-ness they go, the wise and the love-ly crowned with li-lies and with

(19)

lau-rel they go; but I am not re-signed,  
I am not re-signed,  
lau-rel they go; but I am not re-signed,  
I am not re-signed,  
lau-rel they go; but I am not re-signed, but I am not re-

(24)

I am not re-signed.  
I am not re-signed.  
signed, I am not re-signed, I am not re-signed.  
signed, I am not re-signed, I am not re-signed.

(30) **Bass solo**

When I am dead, my dear - est, sing no sad songs for me;

(34)

Plant thou no ro - ses at my head, nor sha - dy cy - prus tree:

(38) **Soprano solo**

Be the green grass a - bove me with sho-wers and dew - drops wet; And

(42)

if thou wilt, re - mem - ber, And if thou wilt, for - get.

(46)

*mp*

Down, down, down in - to the dark-ness of the grave Down, down, down in-

*mp*

Down, down, down in - to the dark-ness of the grave Down, down, down in-

*mp*

8 Down, down, down in - to the dark-ness of the grave Down, down, down in-

*mp*

Down, down, down in - to the dark-ness of the grave Down, down, down in-

*mp*

Down, down, down in - to the dark-ness of the grave Down, down, down in-

(52)

*mf*

to the dark-ness of the grave the

*mf*

to the dark-ness of the grave the

*mf*

8 to the dark-ness of the grave the

*mf*

to the dark-ness of the grave gently they go, the beau-ti-ful, the ten-der, the

*p*

Down, down, down in - to the dark-ness of the grave Down, down, down in-

58

Bass solo

64

I shall not see the sha - dows, I shall not feel the rain;

*p*

down Down, down, down Down, down,

*mp*

Down, down, down Down, down,

68

## Soprano solo



I shall not hear the nigh - ten-gale sing on, as if in pain: \_\_\_\_\_ And

down Down, down, down Down, down,

down Down, down, down Down, down,

8 down Down, down, down Down, down,

down Down, down, down Down, down,

72

drea - ming through the twi - light that doth not rise nor set,

oo oo

oo oo

8 oo oo

oo oo

oo oo

76

Hap - ly I may re - mem - ber, And hap - ly may for - get.

oo

oo

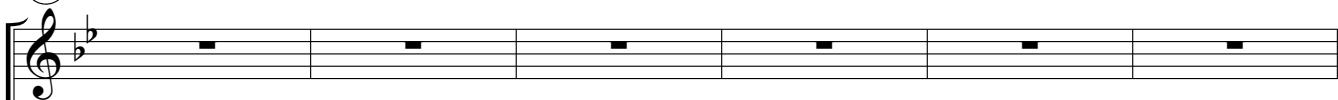
oo

oo

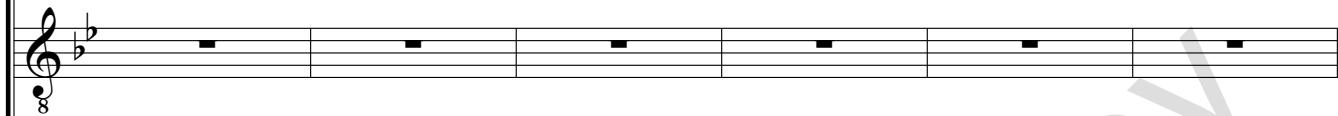
80

Qui-et-ly they go the in - tel-li-gent, the wit-ty, the brave.

85



*p*  
I know. But



I know. But I do not ap - prove. I know. But



91



*f*  
and I am not re - signed,



I do not ap - prove. and I am not re - signed,



and I am not re - signed,



I do not ap - prove. and I am not re - signed,



(97)

and I am not re - - - signed.

and I am not re - - - signed.

and I am not re - - - signed.

and I am not re - - - signed.

(103)

# 4. Holy Light

John Hall Wheelock

Clif Hardin

*Espressivo e rubato*  $\text{♩} = 84$

S1  
S2  
A1  
A2

Life, where your lone can - dle burns In the dark-ness of the  
 Life, where your lone can - dle burns In the dark-ness of the  
 Life, where your lone can - dle burns In the dark-ness of the  
 Life, where your lone can - dle burns In the dark-ness of the

*mf*

night, Moth - like my lost spi - rit turns To-ward  
 night, Moth - like my lost spi - rit turns To-ward  
 night, Moth - like my lost spi - rit turns To-ward  
 night, Moth - like my lost spi - rit turns To-ward

*mf*

**3**

S1  
S2  
A1  
A2

5

you, in its cir - cling flight.

poco rubato

8

*p*

Stea - di - ly      your beau - ty draws

*p*

Stea - di - ly      your beau - ty draws

*p*

Stea - di - ly      your beau - ty draws

*p*

Stea - di - ly      your beau - ty draws

10

On - ward, with each hur - ry - ing breath Till I flut - ter, till I  
 On - ward, with each hur - ry - ing breath Till I flut - ter, till I  
 On - ward, with each hur - ry - ing breath Till I flut - ter, till I  
 On - ward, with each hur - ry - ing breath Till I flut - ter, till I

12

*mf* pause In the *f* ra - diance of death.  
*mf* pause In the *f* ra - diance of death.  
*mf* pause In the *f* ra - diance of death.

(15)

*piu f*

I am fla-ming, I am fled      All a - round you reigns the  
*piu f*  
I am fla-ming, I am fled      All a - round you reigns the  
*piu f*  
I am fla-ming, I am fled      All a - round you reigns the  
*piu f*  
I am fla-ming, I am fled      All a - round you reigns the

(19)

night;      But my a - go - ny has fed you, a mo - ment, ho - ly  
night;      But my a - go - ny has fed you, a mo - ment, ho - ly  
night;      But my a - go - ny has fed you, a mo - ment, ho - ly  
night;      But my a - go - ny has fed you, a mo - ment, ho - ly

(23)

light,

*mp*

ho - - - - ly

*mp*

light,

*mp*

ho - - - - ly

*mp*

light,

*mp*

ho - - - - ly

*mp*

light,

ho - - - - ly

*mp*

*c*

*c*

*c*

*c*

*c*

*c*

*c*

*c*

(26)

*p*

light.

*p*

light.

*p*

light.

*p*

light.

*p*

*rit.* -----

*c*

## 5. Dirge Without Music

*Stanzas 2 and 3*

Edna St. Vincent Millay

Clif Hardin

Lovers and thinkers, into the earth with you. Be one with

Harp

*mf* Arpeggiate throughout

Measure 1: Open 6th string, muted. Open 5th string, muted. Open 4th string, muted.

Measure 2: Open 6th string, muted. Open 5th string, muted. Open 4th string, muted.

the dull, the indiscriminate dust, A fragment of what you felt, of what you knew, A formula,

(4)

Measure 3: Open 6th string, muted. Open 5th string, muted. Open 4th string, muted.

Measure 4: Open 6th string, muted. Open 5th string, muted. Open 4th string, muted.

a phrase remains, but the best is lost.

The answers quick and keen,

(7)

Measure 5: Open 6th string, muted. Open 5th string, muted. Open 4th string, muted.

Measure 6: Open 6th string, muted. Open 5th string, muted. Open 4th string, muted.

the honest look, the laughter the love, - They are gone.

They are gone to feed the roses.

(10)

Measure 7: Open 6th string, muted. Open 5th string, muted. Open 4th string, muted.

Measure 8: Open 6th string, muted. Open 5th string, muted. Open 4th string, muted.

elegant and curled Is the blossom. Fragrant is the blossom I know. But

Musical score for piano, page 13. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 13 starts with a forte dynamic. The piano part consists of eighth-note chords. The vocal part begins with "elegant and curled Is the blossom." The piano part ends with a forte dynamic.

I do not approve. More precious was the light in your eyes than all the roses in the world

Musical score for piano, page 16. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 16 starts with a forte dynamic. The piano part consists of eighth-note chords. The vocal part continues with "More precious was the light in your eyes than all the roses in the world." The piano part ends with a forte dynamic.

Musical score for piano, page 19. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 19 starts with a forte dynamic. The piano part consists of eighth-note chords. The vocal part continues with "I do not approve." The piano part ends with a forte dynamic.

# 6. Never More

Hilda Doolittle

Clif Hardin

*Espressivo e rubato* ♩ = 88

Soprano (S) *p*

Alto (A) *p*

Tenor (T) *p*

Bass (B) *p*

Ne - ver more will the wind che-ri-sh you a - gain.

Ne - ver more will the wind che-ri-sh you a - gain.

Ne - ver more will the wind che-ri-sh you a - gain.

Ne - ver more will the wind che-ri-sh you a - gain.

(5)

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

ne- ver more will the rain. Ne- ver more shall we

ne- ver more will the rain. Ne- ver more shall we

ne- ver more will the rain. Ne- ver more shall we

ne- ver more will the rain. Ne- ver more shall we

ne- ver more will the rain. Ne- ver more shall we

(10)

find you bright in the snow and wind, ne - ver more in the

find you bright in the snow and wind, ne - ver more in the

8 find you bright in the snow and wind, ne - ver more in the

find you bright in the snow and wind, ne - ver more in the

(14) *poco piu mosso*

snow\_ and wind. The snow\_ is mel - ted, the

snow\_ and wind. The snow is mel - ted, the

8 snow\_ and wind. The snow is mel - ted, the

snow\_ and wind. ne - ver more The snow is mel - ted, the

*mp poco piu mosso*

(19)

snow is gone, and you are flown, you are  
snow is gone, and you are flown, you are  
snow is gone, and you are flown, you are  
snow is gone, and you are flown, you are

*cresc.*

(24) *poco meno mosso*

, *f* , *mf* , , ,  
flown; like a bird out of our hand, like a light out of our heart, you are  
, *f* , *mf* , , ,  
flown; like a bird out of our hand, like a light out of our heart, you are  
8 , *f* , *mf* , , ,  
flown; like a bird out of our hand, like a light out of our heart, you are  
, *f* *poco meno mosso* , , ,  
flown; like a bird out of our hand, like a light out of our heart, you are

*mf*

(29)

gone, \_\_\_\_\_ you are gone, \_\_\_\_\_ you  
 gone, \_\_\_\_\_ you are gone, \_\_\_\_\_ you  
 gone, \_\_\_\_\_ you are gone, \_\_\_\_\_ you  
 gone, \_\_\_\_\_ you are gone, \_\_\_\_\_ you

*mp*

(34)

are gone. Ne-ver more will the wind che-rish you a -  
 are gone. Ne-ver more will the wind che-rish you a -  
 are gone. Ne-ver more will the wind che-rish you a -  
 are gone. Ne-ver more will the wind che-rish you a -

*pp*

*pp*

*pp*

*p*

40

gain.  
Ne - ver more will the rain.

gain.  
Ne - ver more will the rain.

gain.  
Ne - ver more will the rain.

gain.  
Ne - ver more will the rain. Ne - ver more Ne - ver

45

*p* Ne - ver more shall we find you bright in the snow and wind,

*p* Ne - ver more shall we find you bright in the snow and wind,

*p* Ne - ver more shall we find you bright in the snow and wind,

*p*, more shall we find you bright in the snow and wind,

49

ne - ver more in the snow and wind.

ne - ver more in the snow and wind.

8 ne - ver more in the snow and wind.

ne - ver more in the snow and wind. ne - ver more, ne - ver

53

*poco rall.*

ne - ver more, ne - ver more.

ne - ver more, ne - ver more. ne - ver more

8 ne - ver more, ne - ver more. ne - ver more

more. ne - ver more.

## 7. The First Day's Night

Emily Dickinson

Clif Hardin

$\bullet = 100$

Narrator: The first Day's Night had come- And, grateful that a thing  
so terrible had been endured I told my soul to sing.

She said

Musical score for the first section of "The First Day's Night". The score consists of two staves. The top staff is in 3/4 time with a key signature of one sharp. The bottom staff is also in 3/4 time with a key signature of one sharp. The tempo is marked  $\bullet = 100$ . The music begins with a piano dynamic (mf). The vocal line consists of sustained notes and some eighth-note patterns. Measure numbers 1 and 2 are indicated above the staff.

her strings were snapt, Her bow to atoms blown; And so, to mend her,  
gave me work until another morn

Continuation of the musical score. The vocal line continues with eighth-note patterns and sustained notes. Measure number 6 is indicated above the staff. The piano part provides harmonic support with sustained notes and chords.

And then a Day as huge As Yesterday in pairs Unrolled its horror on my face  
Until it blocked my eyes.

Continuation of the musical score. The vocal line continues with eighth-note patterns and sustained notes. Measure number 11 is indicated above the staff. The piano part provides harmonic support with sustained notes and chords.

Final section of the musical score. The vocal line begins with a melodic line at  $\bullet = 120$ , followed by a piano dynamic (f) and a rhythmic pattern at  $\bullet = 156$ . The vocal line consists of eighth-note patterns and sustained notes. Measure number 16 is indicated above the staff.

Sheet music for piano, featuring five staves of musical notation. The music is in common time (indicated by '4') throughout the shown pages.

- Staff 1 (Treble Clef):** Measures 24-25. The key signature is A major (two sharps). The melody consists of eighth-note chords and eighth-note pairs. Measure 25 begins with a bass note followed by eighth-note chords.
- Staff 2 (Bass Clef):** Measures 24-25. The bass line consists of quarter notes and eighth notes.
- Staff 3 (Treble Clef):** Measures 26-27. The key signature changes to G major (one sharp). The melody continues with eighth-note chords and eighth-note pairs.
- Staff 4 (Bass Clef):** Measures 26-27. The bass line consists of quarter notes and eighth notes.
- Staff 5 (Treble Clef):** Measures 28-29. The key signature changes to F# major (three sharps). The melody features eighth-note chords and eighth-note pairs.
- Staff 6 (Bass Clef):** Measures 28-29. The bass line consists of quarter notes and eighth notes.
- Staff 7 (Treble Clef):** Measures 30-31. The key signature changes to D major (one sharp). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 8 (Bass Clef):** Measures 30-31. The bass line consists of quarter notes and eighth notes.
- Staff 9 (Treble Clef):** Measures 32-33. The key signature changes to C major (no sharps or flats). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 10 (Bass Clef):** Measures 32-33. The bass line consists of quarter notes and eighth notes.
- Staff 11 (Treble Clef):** Measures 34-35. The key signature changes to A major (two sharps). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 12 (Bass Clef):** Measures 34-35. The bass line consists of quarter notes and eighth notes.
- Staff 13 (Treble Clef):** Measures 36-37. The key signature changes to E major (one sharp). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 14 (Bass Clef):** Measures 36-37. The bass line consists of quarter notes and eighth notes.
- Staff 15 (Treble Clef):** Measures 38-39. The key signature changes to B major (two sharps). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 16 (Bass Clef):** Measures 38-39. The bass line consists of quarter notes and eighth notes.
- Staff 17 (Treble Clef):** Measures 40-41. The key signature changes to G major (one sharp). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 18 (Bass Clef):** Measures 40-41. The bass line consists of quarter notes and eighth notes.
- Staff 19 (Treble Clef):** Measures 42-43. The key signature changes to F# major (three sharps). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 20 (Bass Clef):** Measures 42-43. The bass line consists of quarter notes and eighth notes.
- Staff 21 (Treble Clef):** Measures 44-45. The key signature changes to D major (one sharp). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 22 (Bass Clef):** Measures 44-45. The bass line consists of quarter notes and eighth notes.
- Staff 23 (Treble Clef):** Measures 46-47. The key signature changes to C major (no sharps or flats). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 24 (Bass Clef):** Measures 46-47. The bass line consists of quarter notes and eighth notes.
- Staff 25 (Treble Clef):** Measures 48-49. The key signature changes to A major (two sharps). The melody consists of eighth-note chords and eighth-note pairs.
- Staff 26 (Bass Clef):** Measures 48-49. The bass line consists of quarter notes and eighth notes.

(55)

(60)

*rall. poco a poco*

(65)

(73)

*free and rhapsodic*

*L.v.* *harp and flute*

(76)

(79)

3 2

3 2

(82)

4/2

4/2

(85)

8/2

8/2

(88)

3/2

3/2

## 8. To Everything There is a Season

Ecclesiastes 3: 1-6

Clif Hardin

*DRAFT*

SA  $\text{D} = 54$

To ev' - ry thing there

is a sea - son, and a time for ev' - ry pur - pose

un - der heav'n:

A time to be born, a time to die; a

(25)

SA

time to plant, a time to pluck up that which is plan - ted; —

(31) *mf*

SA

A

(37) *poco piu mosso*

S

time to kill, a time to heal, a time to break down, —

A

time to kill, a time to heal, a time to break —

*poco piu mosso*

*mf*

48

SI time to cast a - way stones, \_\_\_\_\_ a time to  
*mp*

S2 cast a - way stones, \_\_\_\_\_ a time to  
*mp*

A cast to cast a - way \_\_\_\_\_ a time to

53

poco rall.

SI      ga - ther stones to - ge - ther a

S2      ga - ther stones to - ge - ther a

A      ga - gather stones to - ge - ther stones to - ge - ther a

58

*Tempo 1*

SI      time to em - brance, a time to re - train

S2      time a time a time a time a time a time a

A      time a time a time a time a time a time a

*Tempo 1*

64

*Rit.*

SI from em - bra - - - cing; *a tempo*, SA **p**

S2 time to re - frain from em - bra - - - cing; To ev' - ry thing there

A time to re - frain from em - bra - - - cing; There's a Tenor **p**

B Bass **p**

There's a

*Rit.*

**p.** **p.** **p.** **p.** **p.**

70

*Solo*

A

SA is a sea - son, and a time for ev' - ry pur - pose

T sea - - son, and a time

B sea - son, and a time

**p.** **p.** **p.** **p.** **p.**

76

Solo

time to get, a time to lose, a time to keep, and a  
un - der heav'n:  
for ev' - ry pur - pose un - - der  
for ev' - ry pur - pose un - - der

82

Solo

time to cast a - way.  
A time to be born, a time to die; a  
hea - - ven There's a sea - - son,  
hea - - ven There's a sea - - son,

(88)

Solo

SA

T

B

A time to get, a  
time to plant, a time to pluck up that which is plan - ted;  
and a time for ev' - ry  
and a time for ev' - ry

(94)

Solo

SA

T

B

time to lose, a time to keep, and a time to cast a -  
pur - pose un - - - der hea - - - ven  
pur - pose un - - - der hea - - - ven

(100)

Solo

way.

SA

a time to cast a - way.

T

There's a time

B

There's a time

There's a

There's a time

There's a

(106)

SA

time

T

time

B

time

Bass

time



Bhartrihari  
trans. Paul Elmer More

Helen Keller

## 9. Time & We Bereaved

Clif Hardin

*Pavane*  $\sigma = 72$

1 7 13 19 25

*poco cresc.* *mf*

*dim.*

31

*mp*

Time is the root of all this earth;

*mp*

Time is the root of all this earth;

*mp*

Time is the root of all this earth;

*mp*

Time is the root of all this earth;

Piano accompaniment (two staves):

- Top staff: Treble clef, one sharp (F#). Notes: D, E, F#, G, A, B, C, D.
- Bottom staff: Bass clef, one sharp (F#). Notes: A, B, C, D, E, F#, G, A.

37

These crea - tures who from Time had birth, With - in his bo-som at the

These crea - tures who from Time had birth, With - in his bo-som at the

These crea - tures who from Time had birth, With - in his bo-som at the

These crea - tures who from Time had birth, With - in his bo-som at the

Piano accompaniment (two staves):

- Top staff: Treble clef, one sharp (F#). Notes: A, B, C, D, E, F#, G, A.
- Bottom staff: Bass clef, one sharp (F#). Notes: D, E, F#, G, A, B, C, D.

43

end shall sleep; Time hath nor e - ne - my nor friend.

end shall sleep; Time hath nor e - ne - my nor friend.

end shall sleep; Time hath nor e - ne - my nor friend.

end shall sleep; Time hath nor e - ne - my nor friend.

49 *mf**legato*

All we in one long ca - ra - van are jour - ney-ing since the

All we in one long ca - ra - van are jour - ney-ing since the

All we in one long ca - ra - van are jour - ney-ing since the

All we in one long ca - ra - van are jour - ney-ing since the

55

world be - gan; We know not whi - ther, but we know Time

world be - gan; We know not whi - ther, but we know Time

8 world be - gan; We know not whi - ther, but we know Time

world be - gan; We know not whi - ther, but we know Time

61

*poco dim.*

Narrator: We bereaved are not alone.

gui-deth at the front, and all must go.

*poco dim.*

gui-deth at the front, and all must go.

*poco dim.*

8 gui-deth at the front, and all must go.

*poco dim.*

gui-deth at the front, and all must go.

We belong to the largest company

in all the world-- the company of those who have known suffering.

When it seems our sorrow is too great to be borne, let us think of the

Musical score for piano, page 61, measures 67-73. The score consists of two staves: treble and bass. Measure 67 starts with a forte dynamic. Measures 68-70 show a rhythmic pattern of eighth and sixteenth notes. Measure 71 begins with a forte dynamic. Measures 72-73 continue the rhythmic pattern established in measure 71.

great family of the heavy-hearted into

which our grief has given us entrance, and inevitably, we feel about us their arms, their sympathy,  
their understanding.

Musical score for piano, page 61, measures 74-80. The score consists of two staves: treble and bass. Measure 74 starts with a forte dynamic. Measures 75-77 show a rhythmic pattern of eighth and sixteenth notes. Measure 78 begins with a forte dynamic. Measure 79 features a dynamic marking "poco cresc.". Measures 80-81 continue the rhythmic pattern established in measure 79.

Musical score for piano, page 61, measures 81-87. The score consists of two staves: treble and bass. Measure 81 starts with a dynamic marking "mf". Measures 82-84 show a rhythmic pattern of eighth and sixteenth notes. Measure 85 begins with a dynamic marking "mf". Measures 86-87 continue the rhythmic pattern established in measure 85.

Musical score for piano, page 61, measures 88-94. The score consists of two staves: treble and bass. Measures 88-94 show a rhythmic pattern of eighth and sixteenth notes, continuing from the previous section.

87

all must yield, So we be - neath Time's pas - sing breath

all must yield, So we be - neath Time's pas - sing breath

8 all must yield, So we be - neath Time's pas - sing breath

all must yield, So we be - neath Time's pas - sing breath

93

*poco dim.* *mp* <> <>  
Bow each in turn, why tears for birth or death?

*poco dim.* *mp* <> <>  
Bow each in turn, why tears for birth or death?

8 Bow each in turn, why tears for birth or death?  
*poco dim.* *mp* <> <>

Bow each in turn, why tears for birth or death?

Believe, when you are most unhappy that there is something for  
you to do in this world. So long as you can

(99)

mp

sweeten another's pain, life is not in vain.

(105)

#8

(109)

rall.

Ralph Waldo Emerson  
Ardchibald Rutledge

## 10. Threnody & Limitless

Clif Hardin

The musical score consists of four staves of music. The top staff uses treble clef and common time, starting with a dotted quarter note followed by a fermata. The tempo is marked as  $\text{♩} = 152$ . The second staff also uses treble clef and common time, with a dynamic of  $mf$  and the word "Old" written above it twice. The third staff uses treble clef and common time, with a dynamic of  $p$  and the word "Old" written below it once. The fourth staff uses bass clef and common time. A circled "5" is placed above the fifth measure of the first staff. The lyrics "ser - vant Death, with sol - ving rite, Pours fi - nite in - to in - fi - nite." are repeated between the first and second staves. The music concludes with a final staff consisting of two measures of common time.

$\text{♩} = 152$

$mf$

Old

Old

$p$

5

ser - vant Death, with sol - ving rite, Pours fi - nite in - to in - fi - nite.

ser - vant Death, with sol - ving rite, Pours fi - nite in - to in - fi - nite.

9

*f*

Old ser-vant Death, with  
*f*  
Old ser-vant Death, with

*f*

Wilt thou freeze love's ti-dal flow, Whose streams through Na-ture cir-cling go?

Wilt thou freeze love's ti-dal flow, Whose streams through Na-ture cir-cling go?

14

sol - ving rite, Pours fi - nite in - to in - fi - nite.

sol - ving rite, Pours fi - nite in - to in - fi - nite.

8

Or nail the wild star to its track

Or nail the wild star to its track

19

*f*

Wilt thou freeze love's ti - dal flow, Whose  
*f*

Wilt thou freeze love's ti - dal flow, Whose

8 On the half - climbed Zo - di - ak?

On the half - climbed Zo - di - ak?

24

streams through Na - ture cir - cling go? Or nail the wild star to its track

streams through Na - ture cir - cling go? Or nail the wild star to its track

8

Or nail the wild star to its track

Or nail the wild star to its track

*8va*

28



On the half-climbed Zo-di-ak?



On the half-climbed Zo-di-ak?



On the half-climbed Zo-di-ak?

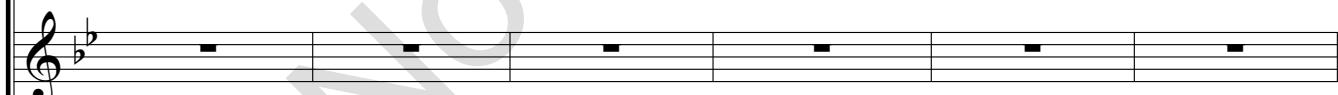


On the half-climbed Zo-di-ak?

8va



33

*f**cresc.**ff*

Joy, how far can you go?

*f**cresc.**ff*

Joy, how far can you go?



39

*Solo*

"As far as the shade

8

44

Where my flo - wers fade; In the light,

8

The score features a treble clef for the vocal part and a bass clef for the piano part. Measure numbers 39 and 44 are indicated at the top left of their respective staves. The vocal part is labeled "Solo" above the staff. The piano part includes a dynamic marking "mp" (mezzo-forte) and a measure number "8" below the staff. The vocal line consists of sustained notes with grace notes and eighth-note chords. The piano accompaniment consists of eighth-note chords throughout both pages.

49

by the light For the light was I made."

*8va-*

54

Joy, how far can you go?

*f*

Joy, how far can you go?

*8va-*

*cresc.*

*f*

59

*All*

*f*

Old ser - vant Death, with sol - ving rite, Pours

Old ser - vant Death, with sol - ving rite, Pours

64

fi - nite in - to in - fi - nite.

fi - nite in - to in - fi - nite.

*f*

Light is light which ra - di - ates, Life is life

Light is light which ra - di - ates, Life is life

69

*f*

Old ser - vant Death, with sol - ving rite, Pours fi - nite in - to

*f*

Old ser - vant Death, with sol - ving rite, Pours fi - nite in - to

which ge - ne-rates

which ge - ne-rates

73

in - fi - nite.

in - fi - nite.

And ma - ny seem-ing life is one,

And ma - ny seem-ing life is one,

78

Wilt thou trans - fix and make it none?

Wilt thou trans - fix and make it none?

84

*Solo*

"As far as the dawn Where

Grief, how far can you go?

Grief, how far can you go?

mp

90

Musical score page 90. The vocal part (Treble clef) has lyrics: "hope is born. That night is mine Where no stars". The piano part (Treble and Bass clefs) consists of mostly rests.

Continuation of musical score page 90, showing piano chords in both treble and bass staves.

Continuation of musical score page 90, showing piano chords in both treble and bass staves.

96

Musical score page 96. The vocal part (Treble clef) has lyrics: "shine, But I die with the dawn". The piano part (Treble and Bass clefs) consists of mostly rests.

Continuation of musical score page 96, showing piano chords in both treble and bass staves.

Continuation of musical score page 96, showing piano chords in both treble and bass staves.

Continuation of musical score page 96, showing piano chords in both treble and bass staves. A dynamic instruction "8va" is present above the piano staff.

(102)

All *f*

Old *f*

Old

Grief, how far can you go?

Grief, how far can you go?

*f*

(107)

ser-vant Death, with sol-ving rite, Pours fi-nite in-to in-fi-nite.

ser-vant Death, with sol-ving rite, Pours fi-nite in-to in-fi-nite.

*f*

Wilt thou freeze

Wilt thou freeze

Wilt thou freeze

112

Old ser - vant Death, with  
 Old ser - vant Death, with  
 8 love's ti - dal flow, Whose streams through Na - ture cir - cling go?  
 love's ti - dal flow, Whose streams through Na - ture cir - cling go?

116

sol - ving rite, Pours fi - nite in - to in - fi - nite.  
 sol - ving rite, Pours fi - nite in - to in - fi - nite.

8 Or nail the wild star to its track  
 Or nail the wild star to its track

121

*mp*

Love, how far can you go?  
*mp*

Love, how far can you go?  
*mp*

Love, how  
*mp*

On the half - climbed Zo - di - ak? Love, how

On the half - climbed Zo - di - ak? Love, how

127

*mf*

Love, how  
*mf*

Love, how

Love, how

far can you go? Love,

far can you go? Love,

Love,

*mf*

133

*cresc.*

far can you go?

*cresc.*

far can you go?

*mf**cresc.*

Love, how far can you go?

*mf**cresc.**f*

Love, how far can you go?

*f*

139

*ff*

— 2 —

Love, how far can you go?

*ff*

— 2 —

Love, how far can you go?

*ff*

— 2 —

Love, how far can you go?

*ff*

— 2 —

Love, how far can you go?

*ff*

— 2 —

Love, how far can you go?

(145) *ff*

Through all light and all shade,

(151)

Past all things made,

Past all things made,

Past all things made,

Past all things made,

157

And deep be - yond

*(8va)* *loco*

163

death: deep be - yond death:

*loco*

(169)

*mp*

Af - ter these tears                      And fail - ure of  
*mp*  
Af - ter these tears                      And fail - ure of  
*mp*  
Af - ter these tears                      And fail - ure of  
*mp*  
Af - ter these tears                      And fail - ure of

(175)

*f*

breath,                                    In o - ther spheres,  
breath,                                    In o - other spheres,  
breath,                                    In o - other spheres,  
breath,                                    In o - other spheres,

181

— and o - ther years,  
— and o - ther years,  
— and o - other years,  
— and o - other years,  
— and o - other years,  
*8va*

187

*ff*  
Deep be - yond, Deep be - yond, Deep be - yond,  
*ff*  
Deep be - yond, Deep be - yond, Deep be - yond,  
*ff*  
8 Deep be - yond, Deep be - yond, Deep be - yond,  
*ff*  
Deep be - yond, Deep be - yond, Deep be - yond,  
*(8va)*

193



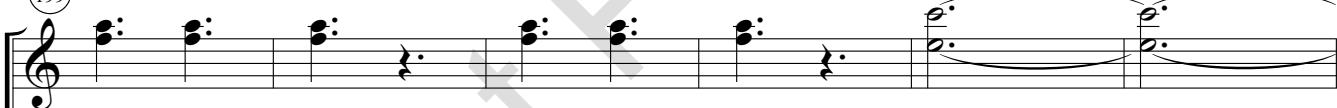
death!" \_\_\_\_\_ Deep be - yond,

death!" \_\_\_\_\_ Deep be - yond,

death!" \_\_\_\_\_ Deep be - yond,

(8<sup>va</sup>)

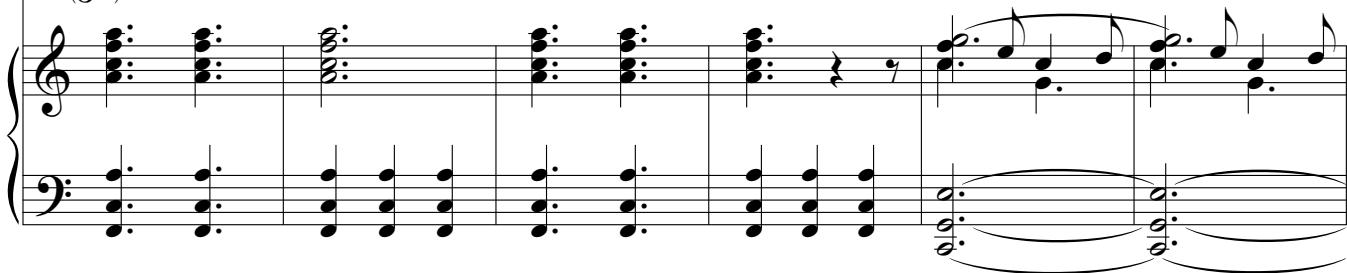
199



Deep be - yond, Deep be - yond, death!" \_\_\_\_\_

Deep be - yond, Deep be - yond, death!" \_\_\_\_\_

8 Deep be - yond, Deep be - yond, death!" \_\_\_\_\_

(8<sup>va</sup>)

205

—

(8va)

213

(8va)

John Buxton

# 11. Wherever You Go Now

*This movement inspired by the courageous life of Evelyn Nasca,  
dedicated to all who have lost one they love.*

Clif Hardin

$\text{♩} = 84$  *Espressivo, rubato*  
*pp*

*p*

Wher - ev - er you go now\_\_\_\_\_

I go with you:\_\_\_\_\_

Wher - ev - er you go now.\_\_\_\_\_

I go with you:\_\_\_\_\_

$\frac{8}{8}$

$\frac{8}{8}$

*pp*

(6)

I am the wind\_\_\_\_\_

I tou - sle your hair,\_\_\_\_\_

I am the wind\_\_\_\_\_

I tou - sle your hair,\_\_\_\_\_

$\frac{8}{8}$

$\frac{8}{8}$

*poco cresc.* -----

(10) *mf* *rubato*

Fling it a-way from brow and tem-ple, Back from your cheek and your small ear bare,

Fling it a-way from brow and tem-ple, Back from your cheek and your small ear bare,

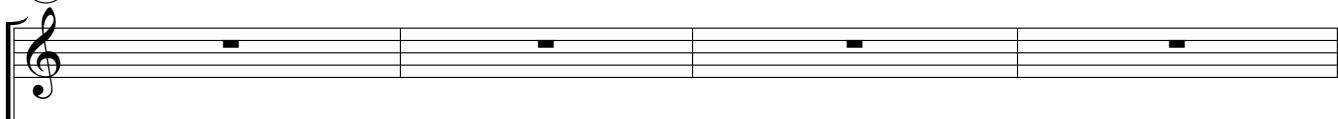
*rubato*

(14)

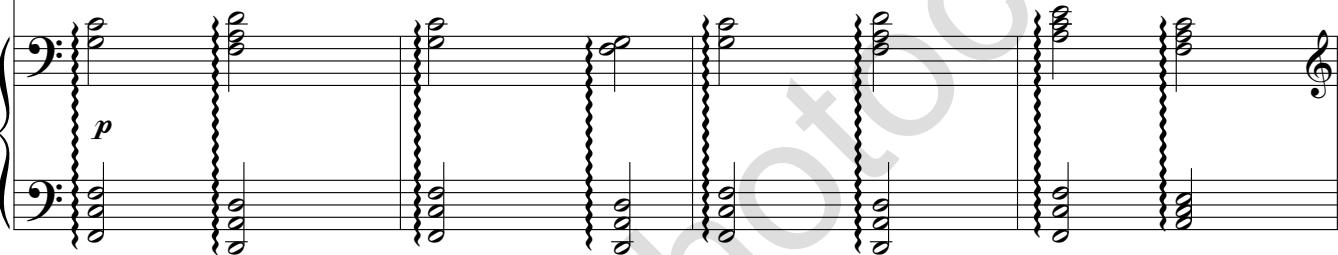
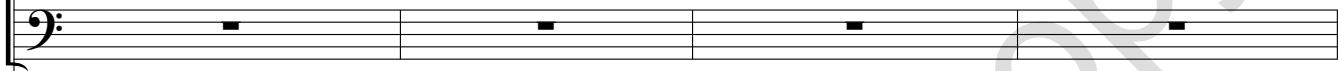
— Wher - ev - er you go now. — Wher - ev - er you go now.

— Wher - ev - er you go now. — Wher - ev - er you go now.

19

*sempre legato e expressivo*

I am the sun - light that wa - kens with you, I am your sha - dow a - long the grass, Wher-



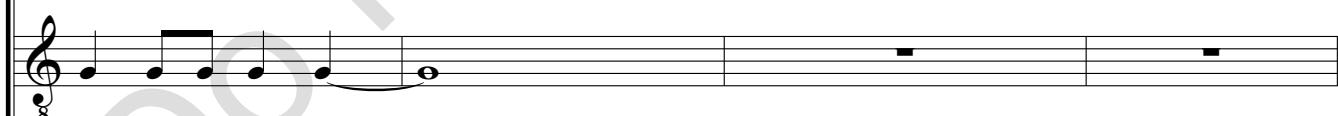
23



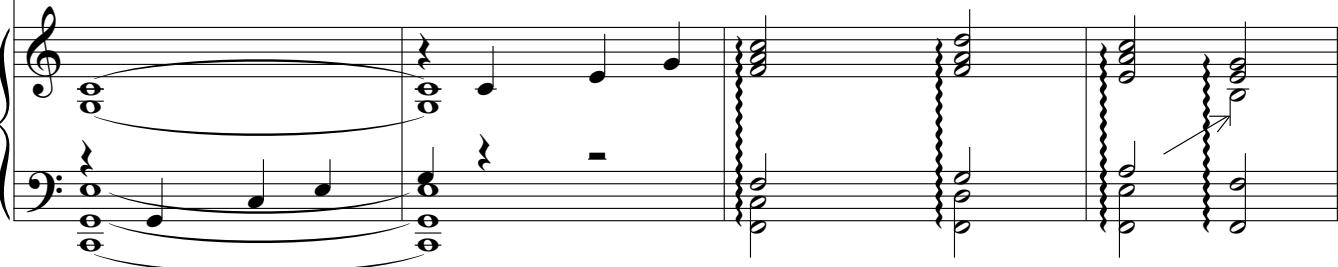
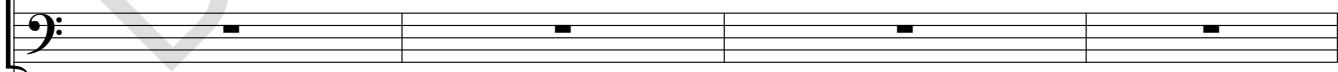
In the quick - set hed - ges when you go walk - ing I

*p*

In the quick - set hed - ges when you go walk - ing I



ev - er you go now.\_\_\_\_\_



27

, *mf*

dance on the leaves to see you pass Wher - ev - er you go now. Wher-

, *mf*

dance on the leaves to see you pass Wher - ev - er you go now. Wher-

, *mf*

Wher-

*mf*

Wher-

ev - er you go now. Wher - ev - er you go now. In au - tumn that

, *Piu mosso*

ev - er you go now. Wher - ev - er you go now. In au - tumn that

ev - er you go now. Wher - ev - er you go now. In au - tumn that

ev - er you go now. Wher - ev - er you go now. In au - tumn that

, *f Piu mosso*

36

scat - ters rain on your win - dows, In win - ter that brings the si - lent  
 scat - ters rain on your win - - - dows, In win - ter that brings the si - lent  
 8 scat - ters rain on your win - - - dows, In win - ter that brings the si - lent  
 scat - ters rain on your win - - - dows, In win - ter that brings the si - lent

41

snow To lift long night from earth's la - den shoul - ders,  
 snow To lift long night from earth's la - den shoul - ders,  
 8 snow, the si - lent snow To lift long night from earth's la - den  
 snow, the si - silent snow To lift long night from earth's la - den

(46)

— My step by your side you still may know, To lift long  
— My step by your side you still may know, To lift long  
8 shoul - ders, My step by your side you still may know, To  
shoul - ders, My step by your side you still may know, To

(8va)

(51)

night from earth's la-den shoul - ders, My step by your side  
night from earth's la-den shoul - ders, My step by your side  
8 lift long night from earth's la-den shoul - ders, My step by your side  
lift long night from earth's la-den shoul - ders, My step by your side

(8va)

56

— you still may know, Wher-ev-er you go now.

— you still may know, Wher-ev-er you go now.

<sup>8</sup> side you still may know, Wher-ev-er you go

61

Stare at the **p**

Stare at the

<sup>8</sup> now.

**pp**

now.

**p semplice**

67

fire, at the cord - ed mould - ing That

fire, at the cord - ed mould - ing That

72

*mp*

holds the ash on the fire - back there. *mp* Do you not hear me?

*mf*

holds the ash on the fire - back there. *mf* Do you not hear me?

(77)

I am with you. My hands are strok - ing your fire - lit hair, And you may

I am with you. My hands are strok - ing your fire - lit hair, And you may

8

(81)

rest now. And you may rest now.

rest now. And you may rest now.

I am the sun - light that wa - kens with you,

8

85

*mp*

And you may rest now.

*mp*

And you may rest now.

*mf*

I am your sha - dow a - long the grass, Wher - ev - er you go now In the quick-set

*mp*

Wher - ev - er you go now

89

*mf*

Do you not hear me? I am with you.

oo

(oo)

8 hed - ges when you go walk - ing I dance on the leaves to see you pass Wher-

oo

(oo)

Wher-

(93)

now.

Wher - ev - er you go now. Wher -

Wher - ev - er you go now. Wher -

8 ev - er you go now. Wher - ev - er you go now. Wher -

ev - er you go now. Wher - ev - er you go now. Wher -

(8va) ---

*mf*

*cresc.*

(97)

ev - er you go now.

Wher - ev - er you go

Wher - ev - er you

ev - er you go now.

Wher - ev - er you go

Wher - ev - er you

8 ev - er you go now.

Wher - ev - er you go

Wher - ev - er you

ev - er you go now.

Wher - ev - er you go

Wher - ev - er you

*f*

now.

Wher - ev - er you go now.

(102)

go now. And you may  
go now. And you may  
go now.  
go now.

(108)

rest now, you may rest now,  
rest now, you may rest now,

114

*pp*

Musical score for page 114. The top staff consists of two lines of vocal music in treble clef. The lyrics "you may rest now." are written below the notes. The bottom staff consists of two lines of piano music in bass clef. Measure 1 contains eighth notes and rests. Measure 2 contains eighth notes and rests. Measure 3 contains eighth notes and rests.

Musical score for page 114. The top staff consists of two lines of piano music in treble clef. Measures 1-3 feature sustained notes with a circled '8' above them. Measure 4 features eighth notes and rests. The bottom staff consists of two lines of piano music in bass clef. Measures 1-3 feature eighth notes and rests. Measure 4 features eighth notes and rests.

119

Musical score for page 119. The top staff consists of two lines of piano music in treble clef. Measures 1-3 feature sustained notes with a circled '8' above them. Measure 4 features eighth notes and rests. The bottom staff consists of two lines of piano music in bass clef. Measures 1-3 feature eighth notes and rests. Measure 4 features eighth notes and rests.

Musical score for page 119. The top staff consists of two lines of piano music in treble clef. Measures 1-3 feature sustained notes with a circled '8' above them. Measure 4 features eighth notes and rests. The bottom staff consists of two lines of piano music in bass clef. Measures 1-3 feature eighth notes and rests. Measure 4 features eighth notes and rests.

*Optional bass solo*

## 2. Telos

John Hall Wheelock

Clif Hardin

*Broad and expressive* ♩ = 84

Bass solo

Give me your hand      By these grey wa - ters      The day is

*mp*

poco accel. e cresc. 3

end - ing. Al - read - y the first\_ Faint star pierc-es The

poco accel. e cresc.

11

veil\_\_\_\_ of hea - ven. Oh, the long way We two have come, In\_\_\_\_ joy\_\_\_\_ to-

(16)

geth - er, to these grey shores and qui - et wa - ters \_\_\_\_\_ And the days end - ing

(21)

The day is end - ing. \_\_\_\_\_ The jour - ney is end - ed. \_\_\_\_\_

(26)

- Give me your hand, Give me your hand, Give me -

(32)

- your hand.

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