

novum musica
music from emerging composers

HOPE SALMONSON

Kinder Than Man

POEM BY ALTHEA DAVIS



musica printima



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I grew up near a highway, so roadkill was a normalized sight since I was young. Althea Davis' poem reframes the common image of a dead animal, wondering what comes next and praying for the next step of their journey to be safer. As the poem goes on, attention moves to animals that have lesser and lesser respect and care from the public, and the need for simple comfort becomes more and more dire. Davis then turns the attention to us; human beings are animals too, and if such a grisly fate awaits us, then hopefully we'll receive the same love that all creatures deserve.

Performance Notes:

Glissandi and Vowel Shifts: Glissandi are intended to be a messy 'smear' effect, and so should not necessarily cross the barline together or line up, even between members of the same section. Once all singers reach and hold the destination chord, move together as normal. Similarly, shifting vowels should not necessarily line up, but should be fully changed by the end of the arrival beat.

Air Sounds: At m. 108, experiment on air sounds that work for your choir to create a feeling of aether or nirvana. Fricative ("ff") sounds may work better in intimate performance spaces, whereas hissing ("sh" or "ss") sounds may work better in larger spaces.

Performing this work? Be sure to reach out via email (hopeariamusic@gmail.com) or Instagram (@HopeAriaMusic) with performance details and the program if available. This helps Hope keep track of how frequently her works are performed, and where in the world the music has gone! Thank you!

And God,
please let the deer
on the highway
get some kind of heaven.
Something will tall soft grass
and sweet reunion.
Let the moths in porch lights
go some place
with a thousand suns,
that taste like sugar
and get swallowed whole.
May the mice
in oil and glue
have forever dry, warm fur
and full bellies

If I am killed
for simply living
let death be kinder
than man.

Text by Althea Davis.
IG: @_altheadavis_
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Kinder Than Man

for *musica intima's* 2023 *novum musica* program

Althea Davis

Hope Salmonson

PREPUSAL COPY

Tempo: ♩ = 76 *Ethereal*

Instrumentation: Soprano, Alto, Tenor, Bass, Piano (for rehearsal only)

Key Signature: One sharp (F#)

Time Signature: 3/4

Dynamics: *pp*, *p*, *mp*, *gliss.*

Performance markings: *Ethereal*

Rehearsal marking: Piano (for rehearsal only)

12 *p* *mf* *rit.* *p* *pp*

S. *p* *mf* *p* *pp*
And God, And God,

A. *p* *mf* *p* *pp*
And God, And God,

T. *p* *mf* *p* *pp*
And God, And God,

B. *p* *mf* *p* *pp*
And God, And God,

Pno. *rit.*

19 *p* *mf* *rit.* *p* *pp*

S. *p* *mf* *rit.* *p* *pp*
Please let the deer on the high-way get some kind of

A. *p* *mf* *rit.* *p* *pp*
Please let the deer on the high-way get some kind of

T. *p* *mf* *rit.* *p* *pp*
Please let the deer on the high-way get some kind of

B. *p* *mf* *rit.* *p* *pp*
Get some kind of

Pno. *rit.*

♩ = 80 Gently

26 *mp* *mf*

S. hea - ven. Some-thing with tall soft grass and sweet re - un - ion.

A. hea - ven. Ooh... Some-thing with tall soft grass and sweet re - un - ion.

T. hea - ven. Tall soft grass and sweet re - un - ion.

B. hea - ven. Tall soft grass, sweet re - un - ion.

Pno.

33 *p* *mp* *p* *pp*

S. Let death be kind-er than man. Ooh...

A. Let death be kind-er than man. Ooh...

T. Let death be kind-er than man. Ooh...

B. Let death be kind-er than man. Ooh...

Pno.

p *mp* *pp*

gliss.

♩ = 76 Reflective

♩ = 84 **Stirring**

mp *mp* *mf*

S. Let, Let the moths in porch lights

A. Let the moths in porch lights

T. Let the moths in porch lights

B. Let the moths in porch lights

mp *mf*

Pno. Let the moths in porch lights

♩ = 84 **Stirring**

47 *mp* *f* *p*

S. (ts) go some place with a thou - sand suns, that

A. (ts) go some place with a thou - sand suns, that

T. (ts) go some place with a thou - sand suns, that

B. (ts) go some place with a thou - sand suns, that

mp *f* *p*

Pno.

52 *poco rit.*

S. *pp*
taste like su-gar, that taste like su - gar, ooh...

A. *pp* *p* *pp*
taste like su - gar, that taste like su - gar and get swal - lowed whole.

T. *pp*
taste like su - gar, that taste like su - gar, ooh...

B. *p* *pp*
Ooh... that taste like su - gar, ooh...

Pno. *poco rit.*

59 *♩ = 72 Reflective* *stringendo poco a poco*

S. *mp* *mf*
Let death be kind-er than man, than man, than

A. *mp* *mf*
Let death be kind-er than man, kind-er than man, than

T. *mp* *mf*
Let death be kind-er than man, than man, than

B. *mp* *mf*
Let death be kind-er than man, kind-er than man, than

Pno. *♩ = 72 Reflective* *stringendo poco a poco*

♩ = 92 **Passionately**

63

S. *f* *mf* *mp*

A. *f* *mf* *mp*

T. *f* *mf* *mp*

B. *f* *mf* *mp*

man. Ah *(Oh

gliss.

Pno. *f* *mf* *mp*

♩ = 92 **Passionately**

67

S. *mp*

A. *mp*

T. *mp*

B. *mp*

* (Oh → oo)

poco rit.

Pno. *p*

*Slowly close vowel from "oh" to "oo"

♩ = 80 Peaceful **poco accel.**

72 *p*

S. May the mice in oil and glue have for-ev-er dry, warm fur and full

A. *p* Oo... oil and glue have for-ev-er dry, warm fur

T. *p* May the mice in oil and glue have for-ev-er dry, warm fur and full

B. *p* Oo... have for-ev-er dry, warm fur and full

Pno. **♩ = 80 Peaceful** **poco accel.**

♩ = 88 Yearning **rit.**

80 *ff* *mf*

S. bel - - lies. And full bel - lies.

A. *ff* *mf* and full bel - lies. Full bel - lies.

T. *ff* *mf* bel - - lies. Dry, warm fur and full bel - lies.

B. *ff* *mf* bel - - lies. Dry, warm fur and full bel - lies.

Pno. **♩ = 88 Yearning** **rit.**

90 $\text{♩} = 66$ Hushed, solemn

S. *p* If I am killed For *solo p* sim - ply liv - ing, *mp*

A. *p* If I am killed for *mp* sim - ply liv - ing, *pp* mm..._____

T. *p* If I am killed For *mp* sim - ply liv - ing, *pp* mm..._____

B. *p* If I am killed for *mp* sim - ply liv - ing, *pp* mm..._____

Pno. $\text{♩} = 66$ Hushed, solemn

97 *tutti* *rit.* *mp* (a tempo) *p*

S. let death be kind - er than man._____

A. *p* let death be kind - er than Oo_____

T. *p* mm..._____ Oo_____

B. *p* mm..._____ Oo_____

Pno. *rit.* (a tempo)

103 **fading into light...**

S. *pp* *ppp* *pppp*
(Oo-----> mm) (mm-----> air sounds)_

A. *pp* *ppp* *pppp*
(Oo-----> mm) (mm-----> air sounds)_

T. *pp* *ppp* *pppp* *gliss.*
(Oo-----> mm) (mm-----> air sounds)_

B. *pp* *ppp* *pppp*
(Oo-----> mm) (mm-----> air sounds)_

Pno. **fading into light...**

ABOUT HOPE SALMONSON



Composer-tubist Hope Salmonson is queering her music through a cross-genre artistic voice and an emphasis on establishing musical community. Her approach embodies musical joy, placing equal emphasis on elegant composition and camaraderie onstage. She weaves accessible musical language and contemporary approaches to musicking, seeking meaningful collaborative experiences. Through her interactive compositions, Hope seeks to ensure that every voice in the room is valued, on and off the stage.

An import from unceded Mi'kmaq territory (Halifax), Hope is spreading her wings on Musqueam, Squamish and Tsleil-Waututh lands (Vancouver). Dipping her toes in the Pacific, she has never forgotten her Atlantic home and continues to strengthen connections across the land. To Hope, people always come first, and her compositions serve and honour her communities. She is actively engaged in efforts to decentralize and shift the institution of classical music through amplifying underrepresented voices and needs in the industry.

Established in 2014, *novum musica* is an ever-evolving mentorship scheme for emerging composers. Through a series of workshops and sessions with the ensemble and with mentor composers, new choral music is created and developed - reflecting musica intima's goals of developing a new canon of contemporary music for vocal ensemble. We hope these pieces are the first of many from these exciting voices!

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mp-S006	OLIASSA (MALIKA TIROLIEN)
mp-NM003	O SPEAK (MARI ALICE CONRAD)



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MARI ALICE CONRAD
O Speak

musica printima



PERUSAL

COPY

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Program Notes

In my work I search for meaning and connection in the landscapes around me. I have learned that my own environment, if mindfully explored, can summon deep questions about being human and reveal beauty in the unexpected, everyday moments.

O Speak for SSSAATTBB is a reflective response to how I am processing the world right now. Mother nature is displaying her strength and power through devastating fires, storms, earthquakes, extreme weather conditions and drought.

The text is from the bible, in Job 12:8. However, the verse transcends religion and can be universally interpreted as a meaningful reminder to speak and then listen to the earth. By doing so, the earth can teach us how to be responsible stewards.

Performance Notes

- All held (tied notes) are to have staggered breath throughout.
 - The “mm” indicates a closed hum.
 - \longrightarrow denotes a gradual change from “mm” closed hum to the indicated vowel. The transition may occur asynchronously.
 - Annunciate the “(k)” marked at a ppp very lightly, barely audible, and synchronously.
 - Measures 32-36, Soprano 1 upper part is to be performed by a soloist.
-

Text

“ . . . [O] speak to the earth, and it shall teach thee . . . ”

Job 12:8 (KJV)

Written for musica intima vocal ensemble of Vancouver, British Columbia for their novum musica program for emerging composers in October 2023 to February 2024.

Contact Mari Alice Conrad:
E: marialiceconrad@gmail.com

O Speak

for musica intima's 2023 novum musica program

Job 12:8 (KJV)

Mari Alice Conrad

With lament; grounded
(♩ = resting heart rate)

Soprano 1
p *p* *mp* *ppp* p
O... O speak (k) O...

Soprano 2
p *p* *mp* *ppp* p
O... O speak (k) O...

Alto 1
pp
mm

Alto 2
pp
mm

9

S1. *mp* *ppp* p
speak (k) O...

S2. *mp* *ppp* p
speak (k) O...

A1. p *mp* *ppp* *pp* *pp*
O... O speak (k) speak speak

A2. p *mp* *ppp* *pp*
O... O speak (k) O...

T. p *mp* *ppp* *pp* p
O... speak (k) O...

B. p *mp* *ppp* *pp*
O... speak (k) O...

17

S1. *p* *mp* *ppp* *mp* *mf*
 O speak (k) O speak O speak O speak to the

S2. *p* *mp* *ppp* *mp* *mf*
 O speak (k) O speak O speak O speak to the

A1. *pp* *mp* *mf*
 speak O speak O speak O speak to the

A2. *mp* *mf*
 O speak O speak O speak to the

T. *pp* *p* *mp* *mf*
 O speak O speak O speak O speak to the

B. *mp* *mf*
 O speak O speak O speak to the

24 *con moto* *p* *mp* *f*

S. earth, O speak to the earth, O speak, O speak to the earth, O

A. earth, O speak to the earth, O speak, O speak to the earth, O

T. earth, O speak to the earth O speak, o speak to the earth, O speak,

B. earth, O speak to the earth O speak, o speak to the earth, O speak,

30 *mp* *p*

S1. speak (k) O speak, O speak to the earth, O

S2. speak (k) O speak, O speak to the earth, O

A. speak (k) O speak, O speak to the earth O speak to the earth O

T. O speak, (k) O speak, O speak, O speak,

B. O speak, (k) O speak to the earth, O speak to the earth, O

34 *ff* *mp*

S1. speak to the earth O

S2. speak to the earth O

A. speak to the earth O speak to the earth

T. O speak, O speak, O speak,

B. speak to the earth, O speak to the earth, O speak,

l'istesso tempo

*as if time is standing still;
pulling back*

37 *ppp*

S. speak, O speak, O speak (k) O speak to the earth, O speak to the

A. *mp* *ppp* O speak, O speak, O speak (k) O speak to the earth, O speak to the

T. *ppp* (k) O speak to the earth, O speak to the

B. *ppp* (k) O speak to the earth, O speak to the

43 *pp* *mp* *mp*

S. earth, O speak (k) to the earth, and

A. *pp* *mp* earth, O speak (k) to the earth,

T. *pp* *mp* earth, O speak (k) to the earth,

B. *pp* *mp* earth, O speak (k) to the earth,

49 *express.* *f* *mf*

S. it, _____ and it shall, _____ and it shall teach thee. The

A. *mp express.* *f* *mf*
and it, and it shall teach, it shall teach thee. The

T. *mp express.* *f* *mf*
and it, and it shall teach, it shall teach thee. The

B. *mp express.* *f* *mf*
and it, and it shall teach, it shall teach thee. The

55 *as if time is standing still; moving forward* *mp*

S. earth shall teach thee. The earth shall teach thee. The earth shall teach

A. earth shall teach thee. The earth shall teach thee. The earth shall teach

T. earth shall teach thee. The earth shall teach thee. The earth shall teach

B. earth shall teach thee. The earth shall teach thee. The earth shall teach

60

S1. *p* *(p)* *mp* *ppp* *p* *mm* *3*
thee. O speak (k)

S2. *p* *(p)* *mp* *ppp* *p* *mm* *3*
thee. O speak (k)

A1. *p* *pp* *p*
thee. *mm* O

A2. *p* *pp* *p*
thee. *mm* O

T. *p*
thee. O

B. *p*
thee.

67

S1. *mp* *ppp*
speak (k)

S2. *mp* *ppp*
speak (k)

A1. *mp* *ppp*
O speak (k)

A2. *mp* *ppp*
O speak (k)

T. *ppp*
speak (k)

B. *ppp*
O speak (k)

ABOUT MARI ALICE CONRAD



Mari Alice Conrad is an award-winning composer currently living in Alberta, Canada who specializes concert works for chamber ensembles, choirs, soloists, and large ensembles in a variety of genres. Her works have been performed by various ensembles across Canada, United States, and Europe most notably at Ottawa Chamberfest, Été musical de Barachois in New Brunswick, in the Žofín Palace in Prague, Czech Republic, New Music Edmonton, GroundSwell Concert (Manitoba), Modulus Festival (Vancouver), the Banff Centre for Arts and Creativity, and Toronto New Music Concerts.

Mari Alice's choral compositions have recently been performed by the BBC Singers (UK), musica intima vocal ensemble (Vancouver), The Canadian Chamber Choir, Ensemble ArtChoral (Québec), Pro Coro Canada (Edmonton), Luminous Voices (Calgary), Bab 1 Choir (Toronto), and Exultate Chamber Singers (Toronto). Mari

Alice's compositional practice shines an exceptional light on the human condition by fostering curiosity, authenticity, connection, and collaboration. Her choral music is published by Hinshaw Music (USA), Cypress Choral Music, and musica printima (Canada).

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NICHOLAS RYAN KELLY
Love Said to the Wind
POEM BY MARJORIE PICKTHALL

imp

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Love

I
Love said to the wind, Be still;
To Time, Be merciful;
To Life, Be sufficient.
But these answered,
Shall breath command breath,
Or the relentless the relentless,
Or the shadow the shadow?

II
Love, in whom all things are,
Shadow and light,
Make of my grief a star
Crowning his night.

Love, in whom all things nest,
Tired of the way,
Make of my pains a rest
Healing his day.

Love, in whom all things hide,
Far though they roam,
Make my life's loss the tide
Bearing him home.

Marjorie Pickthall (1883-1922)

Love Said to the Wind

Marjorie Pickthall

Nicholas Ryan Kelly

Lightly, with motion ♩=104

mp *p*

Soprano
"Be still."

Alto
p *mp* *p*
Love said to the wind, "be still." Love said to

Tenor
p *mp* *p*
Love said to the wind, "be still." To time, to

Bass
p *mp* *p*
Love said to the wind, "be still." Love said to time,

7

S.
mf *p* *cresc. poco a poco*
"Be mer-ci - ful." Life, to life, to

A.
mf *p* *cresc. poco a poco*
time, "be mer - ci - ful." To life, love said to

T.
mf *p* *cresc. poco a poco*
time, to time... To life, to life,

B.
mf *p* *cresc. poco a poco*
to time... Love said to life, love said to life,

11

S. life, to life, "be suf-fi-cient, be suf-fi-cient,

A. life, to life, "be suf-fi-cient, be suf-fi-cient,

T. love said to life, to life, to life, to

B. love said to life, to life, to life, to

f *mf* *mp*

15

S. be suf-fi-cient." "Shall breath com-mand breath,

A. be suf-fi-cient, be suf-fi-cient." "Shall breath com-mand breath,

T. life, "be suf-fi-cient." "Shall breath com-mand breath,

B. life... But these answered: "Shall breath com-mand

p *pp* **B** *pp* **accel. poco a poco**

19

S. or the re-lent-less, the re-lent-less? Shall breath com-mand breath,

A. or the re-lent-less, the re-lent-less? Shall breath com-mand breath,

T. or the re-lent-less, the re-lent-less? Shall breath com-mand, com-mand

B. breath, the re-lent-less? Shall breath com-mand

p *pp* *p* *pp* *p* *pp* *p* *pp*

(♩=60)

23 *mf* **C** (♩=72)

S. or the re-lent-less, the re-lent - less, or the shad ow, the shad - ow,

A. or the re-lent-less, the re-lent-less, or the shad ow, the shad-ow,

T. breath, or the re-lent-less, the re-lent - less, or the shad-ow com - mand the shad - ow,

B. breath, or the re-lent - less the re-lent-less, or the shad-ow com - mand the shad - ow,

27 *f* **Urgent** ♩=80 *dim poco a poco* **poco rit.**

S. or the shad-ow... shall breath com-mand breath, the re-lent-less, the re - lent-less, or the

A. or the shad-ow... or the re-lent-less, the re-lent - less, or the shad-ow the

T. or the shad-ow com - mand

B. or the shad - ow com - mand

31 *p* *pp* **D** A tempo (♩=80)

S. shad - ow?" _____ O love in whom all things

A. shad- ow?" _____ O love in whom all things

T. the shad - ow?" _____ O love in whom all things

B. _____ the shad - ow?" _____ O love in whom all things

36 *mp*

S. are, shad-ow and light, make of my grief a star crown-ing the night. —

A. are, shad-ow and light, make of my grief a star crown-ing the night. —

T. are, shad-ow and light, make of my grief a star crown-ing the night. —

B. are, shad-ow and light, make of my grief a star crown-ing the night. —

41 E

S. *p* *pp* *mf*
Love,

A. *p* *mf*
Love, in whom all things nest, tired of the way,

T. *p*
Love, in whom all things nest, tired... love,

B. *p* *mf*
Love, in whom all things nest, tired of the way,

46

S. *f* *p sub.* *f*
make of my pain a rest, heal - ing the day.

A. *f* *p sub.*
make of my pain a rest, heal - ing the day.

T. *f* *p*
heal - ing the day,

B. *f* *p sub.* *p* *f*
make of my pain a rest, heal - ing the day.

50 **F** *poco accel. poco a poco*
p cresc. poco a poco

S. Love, in whom all things hid, far _____ though they

A1. Love, love, _____ love, _____ love, _____

A2. *fp cresc. poco a poco*
 Love, _____ love, _____ love, _____

T. love, _____ far _____ though they

B. *p cresc. poco a poco*
 Love, in whom all things hide, far _____ though they

55 *with momentum* ♩=96 **G**

S. roam, _____ *f* _____ *f* _____
 roam, they roam, _____ make of my life's _____

A1. _____ *f* _____ *f* _____
 _____ make of my life's _____ loss the tide, _____

A2. _____ *f* _____ *f* _____
 _____ make of my life's _____ loss the tide, _____

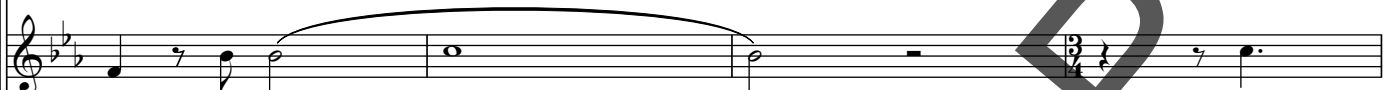
T1. roam, _____ *f* _____ *f* _____
 _____ make of my life's _____ loss the tide, _____

T2. roam, _____ *f* _____ *f* _____
 _____ make of my life's _____ loss the tide, _____


B. _____ *f* _____ *f* _____
 roam, they roam, _____ make of my loss _____ the tide, make of my

60


S1. 
 loss the tide, make of my loss _____ the tide,


S2. 
 loss the tide, _____ the


A1. 
 make of my life's _____ loss the tide,

A2. 
 make of my life's _____ loss the tide, _____

T1. 
 make of my loss _____ the tide,

T2. 
 make of my loss _____ the tide, _____

Bar. 
 loss the tide, loss make of my _____ loss the tide,

B. 
 loss _____ the tide, make of my _____ loss the



poco rit.

64 Upper notes: solo

S1. the tide

S2. tide, the tide

A1. the tide, the

A2. the tide, the

T1. tide, tide, the tide

T2. tide, tide

Bar. the tide

B. tide, the tide

ff *p* *ff* *ff* *ff* *ff* *ff* *ff*

Tempo I

poco rit.

68 **H** *pp* < *p* > *pp* < *p* > *pp* ————— *mf* *p*

S. that bears us, that bears us home, home.

A. tide that bears us that bears us home.

T. *pp* < *p* > *pp* < *p* > *pp* ————— *mf* *p* home.

B. *pp* < *p* > *pp* < *p* > *pp* ————— *mf* *p* home.

home.

PERUSAL

ABOUT NICHOLAS RYAN KELLY



Commended by the Vancouver Sun for his “sophisticated work of such immediate, glittery appeal” and called “a rising star in the constellation of Canadian composers” by Oregon Arts Watch, Nicholas Ryan Kelly writes choral, wind ensemble, and chamber music infused with a sense of cinematic drama.

His choral compositions have been premiered by many of Canada’s top choirs, including the Elmer Iseler Singers, Pro Coro Canada, Vancouver Chamber Choir, musica intima, the Elektra Women’s Choir, Chor Leoni, Da Capo Chamber Choir, and the National Youth Choir of Canada. International performances include the Singapore Youth Choir, True Concord Voices, the West Point Band of the US Army, and many others. Since 2015, he has received over 20 national and international prizes for both choral and wind ensemble compositions, including the Howard Cable Prize from the Canadian Band Association and the Edwin Fissinger Choral Composition Prize.

Originally from the northeastern USA, Nick studied composition at Ithaca College in New York (B.M.) and the University of British Columbia in Vancouver (M.Mus.) He lives in BC’s beautiful Okanagan Valley with his partner and their nature-obsessed toddler. His choral scores are published with Pavane Publishing, Cypress Choral Music, Renforth Music, and Alliance Music. He also self-publishes through Lone Moose Music, distributed by MusicSpoke.

Established in 2014, *novum musica* is an ever-evolving mentorship scheme for emerging composers. Through a series of workshops and sessions with the ensemble and with mentor composers, new choral music is created and developed - reflecting musica intima’s goals of developing a new canon of contemporary music for vocal ensemble. We hope these pieces are the first of many from these exciting voices!

novum musica runs biennially. The 2024 edition of the program was presented in collaboration with the Canadian Music Centre BC, and sponsored by the Y.P. Heung Foundation, with composer-mentor Leslie Uyeda.

MORE NEW CHORAL MUSIC:

mp-N006	OMAA BIINDIG (ANDREW BALFOUR)
mp-N007	TRAPPED IN STONE (ANDREW BALFOUR)
mp-S001	A SUMMER’S SINGING (LESLIE UYEDA)
mp-S005	ON MONSIEUR’S DEPARTURE (JEFFREY RYAN)
mp-S006	OLIASSA (MALIKA TIROLIEN)
mp-NM002	KINDER THAN MAN (HOPE SALMONSON)

Many years in the dreams of ensemble singers, musica printima was formally established in 2022, as a composer-centric, exclusively digital publisher. With a small but spectacular catalogue of music commissioned by, written for, or performed by musica intima, the imprint exists to ensure that composers intentions are honoured in the publishing of their works, and that the profits find their way back to the composer, without the publisher interfering. 80% of earnings from musica printima sales go to the composer - without whom, these works would never have come to life. Please support their art by not photocopying this music.

mp

O Heart of Spring!

for musica intima's 2023 novum musica program

John Shaw Neilson

Katharine Petkovski

With Spirit ♩ = 66

Soprano

Alto

pp
O Heart of Spring! O Heart of Spring! O Heart of Spring!

S.

mp *mf* *mp* *mf* *mp*
Spi-rit of light and love and joy-ous day, so soon to faint be-neath the fie-ry sum-mer, still

A.

mf *mp* *mf* *mp*
O Heart of Spring! so soon, so soon, O Heart of Spring! still

S.

f
smiles the earth, ea-ger for thee al-way: Wel-come art thou, so-ev-er short thy stay,

A.

f
smiles the earth, ea-ger for thee al-way: Wel-come art thou, so-ev-er short thy stay,

T.

f
Wel-come art thou, so-ev-er short thy stay,

B.

f
Wel-come art thou, so-ev-er short thy stay,

19 *sub. p* *mf* *mp*

S. wel-come art thou so - ev - er short thy stay, Thou bold, thou blithe new -

A. *sub. p* *mf* *mp*

A. wel-come art thou so - ev - er short thy stay, Thou bold, thou blithe new -

T. *sub. p* *mf* *mp*

T. wel-come art thou, so - ev - er short thy stay Thou bold, thou blithe new -

B. *sub. p* *mf* *mp*

B. wel-come art thou, so - ev - er short thy stay Thou bold, thou blithe new -

25 *ff* *mp* *mf* *p*

S. ² com-er, Whi-ther, O whi-ther this thy jour-ney-ing, O heart of Spring?

A. *ff* *mp* *mf* *p*

A. ² com-er, Whi-ther, O whi - ther this thy jour-ney-ing, O heart of Spring?

T. *ff* *p*

T. com-er, O Heart of Spring!

B. *ff* *p*

B. com-er, O Heart of Spring!

32 *f* *ff*

S. O Heart of Spring!

A. *f* *ff*

A. O Heart of Spring!

T. *mp* *mf* *f* *ff*

T. O Heart of Spring! O Heart of Spring! O Heart of Spring!

B. *mp* *mf* *f* *ff*

B. O Heart of Spring! O Heart of Spring! O Heart of Spring!

39 *pp* $\text{♩} = 60$ *p*

S. *pp* *p* *mp* *mp* *mf*
 O Heart, O

A. *p* *mp* *mp* *mf*
 Af-ter the stor my days of Win-ter's reign, When keen winds' last la-ment are sigh-ing,

T. *p* *mp* *mp* *mf*
 Af-ter the stor my days of Win-ter's reign, When keen winds' last la-ment are sigh-ing,

B. *p* *mp* *mp* *mf*
 Af-ter the stor my days of Win-ter's reign, When keen winds' last la-ment are sigh-ing,

43 *mp* *mf*

S. *mp* *mf*
 Heart, O Heart, O Heart, O

A. *mp* *mf* *mp* *mf*
 the Sun shall rise thee up to life a-gain: In thy dim death thou shalt not suf-fer pain: suf-fer pain:

T. *mp* *mf* *mp* *mf*
 the Sun shall rise thee up to life a-gain: In thy dim death thou shalt not suf-fer pain: suf-fer pain:

B. *mp* *mf* *mp* *mf*
 the Sun shall rise thee up to life a-gain: In thy dim death thou shalt not suf-fer pain: suf-fer pain:

48 *pp* *mp* *mf* **a tempo** ($\text{♩} = 66$)

S. *pp* *p* *mf*
 Heart, O Heart of Spring! Spi-rit of light and love and joy-ous

A. *pp* *p* *mf*
 suf-fer pain: O Heart of Spring! and love and joy-ous

T. *pp* *p* *mf*
 suf-fer pain: O Heart of Spring! and love and joy-ous

B. *pp* *p* *mf*
 suf-fer pain: O Heart of Spring! and love and joy-ous

54

S. *f* day, so soon to faint be - neath, be - neath the fie - ry sum - mer, *mp* still smiles the earth,

A. *f* day, so soon, be-neath, be-neath the fie - ry sum - mer, *mp* still smiles the earth,

T. *f* day, so soon, be-neath, be-neath the fie - ry sum - mer, *mp* O

B. *f* day, so soon, be-neath, be-neath the ry sum - mer, *mp* O

60

S. *mf* ea - ger for thee al - way: still smiles the earth, ea - ger for thee

A. *mf* ea - ger for thee al - way: still smiles the earth, ea - ger for thee

T. *mp* Heart of Spring! O Heart of Spring! O Heart of Spring! O Heart of

B. *mp* Heart of Spring! O Heart of Spring! O Heart of Spring! O Heart of

66

S. *ff* al - way: Wel-come art thou, so-ev - er short thy stay; wel-come art thou, so-ev - er

A. *ff* al - way: Wel-come art thou, so-ev - er short thy stay; wel-come art thou, so-ev - er

T. *ff* Spring! O Heart! Wel-come art thou, so-ev - er short thy stay; wel-come art thou, so-ev - er

B. *ff* Spring! O Heart! Wel-come art thou, so-ev - er short thy stay; wel-come art thou, so-ev - er

poco rit. ----- Liltong ♩ = 80

72 *mp* *p*

S. short thy stay;

A. short thy stay; O Heart of Spring, O

T. short thy stay; O Heart of Spring, O

B. short thy stay; O Heart of Spring, O

78 *mp* *mf*

S. Youth's em-blem an - cient and un - chan - ging light, un - com - pre - hen - ded, un - con -

A. Heart of Spring, O Heart of Spring, O Heart of Spring, un - com - pre - hen - ded, un - con -

T. Heart of Spring, O Heart of Spring, O Heart of Spring, O Heart of Spring! un -

B. Heart of Spring, O Heart of Spring, O Heart of Spring, O Heart of Spring! un -

82 *mp* *p*

S. sumed, still burn - ing, Oh that we could, as thou rise from the

A. sumed, still burn - ing, still burn - ing, still burn - ing, still

T. - con - sumed, still burn - ing, still burn - ing, still burn - ing, still

B. - con - sumed, still burn - ing, still burn - ing, still burn - ing, still

86 *mf* *mp* *mp* *mf*

S. night, To find a world of blos-soms li-lac white, And long-wing'd swal-lows un-a-

A. burn-ing, To find a world of blos-soms li-lac white, And long-wing'd

T. burn-ing, still burn-ing, still burn-ing, still burn-ing, still

B. burn-ing, still burn-ing, still burn-ing, still burn-ing, still

90 *mp* *p* *pp*

S. fraid, re-turn-ing, re-turn-ing, re-

A. swal-lows un-a-fraid, re-turn-ing, re-turn-ing,

T. burn-ing, re-turn-ing, re-turn-ing, still burn-ing, re-turn-ing, still

B. burn-ing, re-turn-ing, re-turn-ing, still burn-ing, still

95 *pp* *p* *pp* *p*

S. turn-ing.

A. re-turn-ing.

T. burn-ing, re-turn-ing, O Heart of Spring, O Heart of Spring,

B. burn-ing, re-turn-ing, O Heart of Spring, O Heart of Spring,