

# 1. A Song

Words by  
Digby Mackworth Dolben  
(1848-1867)

Music by  
Edward Alstrom

Breezy Samba ♩ = 160

Piano

*p*

Measures 1-8 of the piano introduction. The right hand has whole rests, and the left hand plays a rhythmic pattern of eighth notes.

*p*

Measures 9-16 of the piano introduction. The right hand plays chords, and the left hand continues the rhythmic pattern.

**A** (SOPRANO +ALTO) *mp*

The world is young to - day:—

*mp*

Measures 17-22. The vocal line (Soprano + Alto) is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

23

For - get the gods are old, —

Measures 23-29. The vocal line continues in the treble clef, and the piano accompaniment continues in the grand staff.

1. A Song

27

For - get the years of gold \_\_\_\_

This system contains measures 27 through 30. The vocal line begins with a whole rest in measure 27, followed by a quarter rest in measure 28, and then the lyrics "For - get the years of gold" starting in measure 29. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with a fermata over the final chord in measure 30.

31

When all the months were May. \_\_\_\_

This system contains measures 31 through 34. The vocal line has a whole rest in measure 31, followed by a quarter rest in measure 32, and then the lyrics "When all the months were May." starting in measure 33. The piano accompaniment continues with the eighth-note bass line and chords, ending with a fermata in measure 34.

35

This system contains measures 35 through 37. The vocal line is silent, indicated by whole rests. The piano accompaniment continues with the eighth-note bass line and chords, ending with a fermata in measure 37.

38

This system contains measures 38 through 41. The vocal line is silent, indicated by whole rests. The piano accompaniment continues with the eighth-note bass line and chords, ending with a fermata in measure 41.

1. A Song

**B** *mf*

S  
A

*mf* A lit - tle flower of Love —

T  
B

*mf*

47

Is ours, with - out a root, —

51

With - out the end\_ of fruit, —

56

Yet take the scent there of.

C

Bm7sus

B $\flat$ Maj7b5 F $\sharp$ m7sus

Cm7sus

Bm7sus

B $\flat$ Maj7b5 F $\sharp$ m7sus

Cm7sus

*f*

D

66

*f*

*f* There may be hope a - bove, There

Bm7sus

B $\flat$ Maj7b5F $\sharp$ m7sus

Cm7sus

1. A Song

71

may be rest be - neath; We see

C#m7sus FMaj9 DMaj9 BMaj9 Ebm9 Fm9/Ab

Detailed description: This system contains measures 71 through 75. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord symbols: C#m7sus, FMaj9, DMaj9, BMaj9, Ebm9, and Fm9/Ab. The vocal line has a long note on 'neath;' and 'see'.

76

them not, but

B Maj9 A Maj7b5 Abm11

*ff*

Detailed description: This system contains measures 76 through 80. The vocal line has lyrics 'them not, but'. The piano accompaniment features chords: B Maj9, A Maj7b5, and Abm11. A fortissimo (*ff*) dynamic marking is present. The vocal line has a long note on 'not,'.

81

Death is pal - pa - ble and

*mf*

*ff*

Detailed description: This system contains measures 81 through 85. The vocal line has lyrics 'Death is pal - pa - ble and'. The piano accompaniment features chords: Bb7, Eb7, Ab7, and Bb7. A mezzo-forte (*mf*) dynamic marking is present. The piano part starts with a fortissimo (*ff*) dynamic marking. The vocal line has a long note on 'ble'.

6

E

1. A Song

Love. \_\_\_\_\_ and

*mf*

and Love. \_\_\_\_\_

D<sup>b</sup>Maj7 E<sup>b</sup>Maj7

*mf*

89

Love. \_\_\_\_\_ and

and Love. \_\_\_\_\_

G<sup>b</sup>Maj7b5 E<sup>b</sup>Maj7

*mp*

93

Love. \_\_\_\_\_ and Love. \_\_\_\_\_ and Love. \_\_\_\_\_

and Love. \_\_\_\_\_

D<sup>b</sup>Maj7 E<sup>b</sup>Maj7

1. A Song

97

and Love... Love... and Love... Love...

*pp*

*mp*

*pp*

*G<sup>b</sup>Maj7b5* *E<sup>b</sup>Maj7*

**F**

109

*attacca #2*

# 2. The Dream

(from 'Dum Agonizatur Anima, Orent Assistentes')

Words by  
Digby Mackworth Dolben  
(1848-1867)

Music by  
Edward Alstrom

**Fiery Jazz Samba** ♩ = 172

Piano

(optional, if no segue)

CMaj7 F11 B♭11 E♭11 A♭11 D♭Maj7 G7+b5

Pno.

5 C♯m7b5 E♭/F♯ B7+ E7b9b13 A7b13 D7#9 G7+

The piano accompaniment is written in 4/4 time with a tempo of 172. It features a complex harmonic structure with various chords and a rhythmic bass line. The first system includes chords CMaj7, F11, B♭11, E♭11, A♭11, D♭Maj7, and G7+b5. The second system includes C♯m7b5, E♭/F♯, B7+, E7b9b13, A7b13, D7#9, and G7+. The piano part is marked as optional if there is no segue.

**A**

S  
I stood a - mid the lights that ne - ver die,

T  
I stood a - mid the lights that ne - ver die,

**A**

CMaj7 F11 B♭11 E♭11 A♭11 D♭Maj7 G7+b5

Pno.

The vocal part consists of two staves, Soprano (S) and Tenor (T), with lyrics: "I stood a - mid the lights that ne - ver die,". The piano accompaniment (Pno.) is written in 4/4 time and features the same harmonic structure as the first system, with chords CMaj7, F11, B♭11, E♭11, A♭11, D♭Maj7, and G7+b5. A section marker 'A' is placed above the piano part.



2. The Dream

2

13

S The on-ly stars the daw-ning pas-ses by,

A Be - neath the whis-

T 8 The on-ly stars the daw-ning pas-ses by,

B Be - neath the whis-

13 CMaj7 F11 Bb11 Eb11 Ab11 DbMaj7 G7+b5 CMaj7 F11 Bb11

Pno.

18

S

A - per of the cen-tral dome That holds and hides the my-ctic

T 8

B - per of the cen-tral dome That holds and hides the my-ctic

18 Eb11 Ab11 DbMaj7 G7+b5 CMaj7 F11 Bb11

Pno.

2. The Dream

23

S

A

T

B

Pno.

But in mine eyes the light of o-ther times, heart of Rome.

But in mine eyes the light of o-ther times, heart of Rome.

23 E<sup>b</sup>11 A<sup>b</sup>11 D<sup>b</sup>Maj7 G7+b5CMaj7F11 B<sup>b</sup>11 E<sup>b</sup>11 A<sup>b</sup>11 D<sup>b</sup>Maj7 G7+b5

29

S

A

T

B

Pno.

And in mine ears the sound of En-lish chimes;

And in mine ears the sound of En-lish chimes;

29 CMaj7 F11 B<sup>b</sup>11 E<sup>b</sup>11 A<sup>b</sup>11 D<sup>b</sup>Maj7 G7+b5

## 2. The Dream

4

33

S  
I smelled a - gain the fresh - ness of the morn, The pri - mal in - cense of the

A  
I smelled a - gain the fresh - ness of the morn, The pri - mal in - cense of the

T  
I smelled a - gain the fresh - ness of the morn, The pri - mal in - cense of the

B

Pno.

33 CMaj7F11 B<sup>b</sup>11 E<sup>b</sup>11 A<sup>b</sup>11 D<sup>b</sup>Maj7 G7+b5 C<sup>#</sup>m7b5 E<sup>b</sup>/F<sup>#</sup> B7+

**B**

39

S  
dai-sied lawn. I said, 'And have I come so ve - ry far in - deed?'

A  
dai-sied lawn.

T  
dai-sied lawn.

B

Pno.

39 E7b9b13 A7b13 D7#9 G13 C<sup>#</sup>m9 GMaj7 EMaj7 C(#11)/B<sup>b</sup> F<sup>#</sup>m6

2. The Dream

46

S  
so ve-ry far in - deed?

A  
so ve-ry far in - deed?

T  
8 'And have I come so ve-ry far in - deed?

B  
'And have I come so ve-ry far in - deed?

Pno. 46 F13b9 Ebm11 D/C Bb/Ab

Pno. 53 CMaj7 F11 Bb11 Eb11 Ab11 DbMaj7 G7+b5

Pno. 57 C#m7b5 Eb/F# B7+ E7b9b13 A7b13 D7#9 G7+

2. The Dream

6

C

S The e-ver-las - ting mur-mur e-choes 'Far \_\_\_\_\_

A \_\_\_\_\_ e - choes 'Far \_\_\_\_\_

T \_\_\_\_\_ As from green earth

B \_\_\_\_\_ e - choes 'Far \_\_\_\_\_

C

Pno. CMaj7 F11 Bb11 Eb11 Ab11 DbMaj7 G7+b5 CMaj7 F11 Bb11

66

S \_\_\_\_\_ Men have not named. \_\_\_\_\_ A jour-ney

A \_\_\_\_\_ Men have not named. \_\_\_\_\_

T \_\_\_\_\_ is set the fur-thest star \_\_\_\_\_ Men have not named. \_\_\_\_\_ A jour-ney

B \_\_\_\_\_ Men have not named. \_\_\_\_\_

66

Pno. Eb11 Ab11 DbMaj7 G7+b5 CMaj7 F11 Bb11

## 2. The Dream

71

S none re - trace \_\_\_\_\_ Is thine, and steps \_\_\_\_\_ the seas could not ef - face. \_\_\_\_\_

A \_\_\_\_\_ Is thine, and steps \_\_\_\_\_

T none re - trace \_\_\_\_\_ Is thine, and steps \_\_\_\_\_ the seas could not ef - face. \_\_\_\_\_

B \_\_\_\_\_ Is thine, and steps \_\_\_\_\_

Pno.  $E^b11$   $A^b11$   $D^bMaj7$   $G7+b5$   $CMaj7$   $F11$   $B^b11$   $E^b11$   $A^b11$   $D^bMaj7$

76

S \_\_\_\_\_ the voice of \_\_\_\_\_

A \_\_\_\_\_

T \_\_\_\_\_ How cold and pi - ti - less the voice of Truth,' \_\_\_\_\_

B \_\_\_\_\_

Pno.  $G7+b5$   $CMaj7$   $F11$   $B^b11$   $E^b11$   $A^b11$   $D^bMaj7$   $G7+b5$

## 2. The Dream

8

81

S  
Truth,' Ah! who re - store

A  
Ah! who re - store

T  
I cried; 'Ah! who will give me my lost youth? Ah! who re-store the years the

B

Pno.

81 CMaj7F11 B $\flat$ 11 E $\flat$ 11 A $\flat$ 11 D $\flat$ Maj7 G7+b5CMaj7F11 B $\flat$ 11

87

S  
Ah! Hard to re-mem - ber, har-der to for - get?'

A  
Ah!

T  
lo-cust ate, Hard to re-mem - ber, har-der to for - get?'

B

Pno.

87 E $\flat$ 11 A $\flat$ 11 D $\flat$ Maj7 G7+b5 C $\sharp$ m7b5 E $\flat$ /F $\sharp$  B7+ E7b9b13 A7b13 D7#9

2. The Dream

**D**

92

S I said, 'And have I come so ve-ry far\_\_ in - deed?'

A 'And have I come so

T

B

Pno. **D** G7+ C#m9 GMaj7 EMaj7 C(#11)/Bb F#m6

'And have I come

98

S 'And have I come so ve-ry far\_\_ in - deed?'

A ve-ry far\_\_ in - deed?' ve-ry far\_\_ in - deed?'

T 'And have I come so ve-ry far\_\_ in - deed?'

B 'And have I come so ve-ry far\_\_ in - deed?'

Pno. F13b9 Ebm11 D/C Bb/Ab



2. The Dream

**E**

*p*

S A mul - ti - tude of voi - ces sweet and grave, \_\_\_\_\_ A long pro - ces - sion up the

A A mul - ti - tude of voi - ces sweet and grave, \_\_\_\_\_ A long pro - ces - sion up the

T A mul - ti - tude of voi - ces sweet and grave, \_\_\_\_\_ A long pro - ces - sion up the

B A mul - ti - tude of voi - ces sweet and grave, \_\_\_\_\_ A long pro - ces - sion up the

**E**

*p*

Dm D $\flat$  G $\flat$ Maj7 B E $^+$  E26 Dm D $\flat$  B2b5

*III*

S soun - ding nave. \_\_\_\_\_ 'The Li - on of the tribe of Ju - dah, He \_\_\_\_\_

A soun - ding nave. \_\_\_\_\_ 'The Li - on of the tribe of Ju - dah, He \_\_\_\_\_

T soun - ding nave. \_\_\_\_\_ 'The Li - on of the tribe of Ju - dah, He \_\_\_\_\_

B soun - ding nave. \_\_\_\_\_

*III*

B E $^+$  E26 Dm D $\flat$  G $\flat$ Maj7 B E $^+$  E26

2. The Dream

117

S  
Has con-quered, but in Wounds and A-go-ny. The en-sign of His tri-umph

A  
Has con-quered, but in Wounds and A-go-ny.

T  
8  
Has con-quered, but in Wounds and A-go-ny. The en-sign of His tri-umph

B  
Has con-quered, but in Wounds and A-go-ny.

Pno.

117 Dm D<sup>b</sup> B2b5 B E<sup>+</sup> D<sup>b</sup>Maj7 G7+b5 CMaj7 F11 B<sup>b</sup>11

123

S  
is the Rood, His ro-yal robe is pur-ple, but with Blood.

A  
is the Rood, His ro-yal robe is pur-ple, but with Blood.

T  
8  
is the Rood, His ro-yal robe is pur-ple, but with Blood.

B  
is the Rood, His ro-yal robe is pur-ple, but with Blood.

Pno.

123 E<sup>b</sup>11 A<sup>b</sup>11 D<sup>b</sup>Maj7 G7+b5 CMaj7 F11 B<sup>b</sup>11 E<sup>b</sup>11 A<sup>b</sup>11 D<sup>b</sup>Maj7 G7+b5

2. The Dream

12

129

S And we who fol - low in His Mar-tyr - train \_\_\_\_\_ Have ac-cess on - ly thro' the

A And we who fol - low in His Mar-tyr - train \_\_\_\_\_ Have ac-cess on - ly thro' the

T And we who fol - low in His Mar-tyr - train \_\_\_\_\_ Have ac-cess on - ly thro' the

B And we who fol - low in His Mar-tyr - train \_\_\_\_\_ Have ac-cess on - ly thro' the

Pno. 129 CMaj7 F11 Bb11 Eb11 Ab11 DbMaj7 G7+b5 C#m7b5 Eb/F# B7+

F

135

S courts of pain. I said, 'And have I come so ve - ry far\_ in -

A courts of pain. I said, 'And have I come so ve - ry far\_ in -

T courts of pain.

B courts of pain.

Pno. 135 E7b9b13 A7b13 D7#9 G13 C#m9 GMaj7 EMaj7 C(#11)/Bb

'And have I

141

S  
deed?' 'And have I come so

A  
deed?' 'And have I come so

T  
'And have I come so

B  
come 'And have I come so

Pno.

141 F#m6 F13b9 Ebm11

144

S  
ve - ry far in - deed?'

A  
ve - ry far in - deed?'

T  
ve - ry far in - deed?'

B  
ve - ry far in - deed?'

Pno.

144 D/C Bb/Ab

14 **G** (Extended Solo)

Pno.

CMaj7 F11 B<sup>b</sup>11 E<sup>b</sup>11 A<sup>b</sup>11 D<sup>b</sup>Maj7 G7+b5

Pno.

153 C<sup>#</sup>m7b5 E<sup>b</sup>/F<sup>#</sup> B7+ E7b9b13 A7b13 D7#9 G7+

**H**

S

A Man shall be \_\_\_\_\_ a co-vert from the heat, \_\_\_\_\_ Where-on in vain \_\_\_\_\_ the san-dy

**H**

Pno.

CMaj7 F11 B<sup>b</sup>11 E<sup>b</sup>11 A<sup>b</sup>Maj9

S

noon shall beat: \_\_\_\_\_ A Man shall be \_\_\_\_\_ a per-fect sum-mer sun, \_\_\_\_\_

A

Pno.

163 D<sup>b</sup>Maj7 C<sup>#</sup>m7b5 F<sup>#</sup>7b9 B7b13

169

S  
When all the wes - tern lights are paled and gone.

A

Pno.

E7b9                      A7b13                      Dm11                      Fm/G      F/G

173

S  
A Man shall be a Fa - ther, Bro - ther, Spouse,

A

T  
A Man shall be a Fa - ther, Bro - ther, Spouse,

Pno.

173 CMaj7                      F11                      Bb11

177

S  
A land, a ci - ty and per - pe - tual House:

A

T  
A land, a ci - ty and per - pe - tual House:

Pno.

177 Eb11                      Ab11                      DbMaj7

181

S  
A  
T  
B

A Man shall lift us to the An-gels' shore:

Pno.

181 CMaj7 F11 B<sup>b</sup>11 E<sup>b</sup>11 A<sup>b</sup>11 D<sup>b</sup>Maj7 G7+b5

185

S  
A  
T  
B

A Man shall be our God for e-ver - more.' I said,

Pno.

185 C<sup>#</sup>m7b5 E<sup>b</sup>/F<sup>#</sup> B7+ E7b9b13 A7b13 D7#9 G7+ C<sup>#</sup>m9

I

190

S 'And have I come so ve - ry far — in - deed?'

A 'And have I come so

T

B 'And have I come

Pno. 190 GMaj7 EMaj7 C(#11)/B<sup>b</sup> F#m6

194

S 'And have I come so ve - ry far — in - deed?'

A ve - ry far — in - deed? ve - ry far — come so

T 'And have I come so ve - ry far — in - deed?'

B 'And have I come so ve - ry far — come so

Pno. 194 F13b9 Ebm11 D/C C#m9



198

S 'And have I come so ve - ry far\_\_ in - deed?'

A ve - ry far\_\_ in - deed?' ve - ry far\_\_ in - deed?'

T 'And have I come so ve - ry far\_\_ in - - -

B ve - ry far\_\_ in - deed?' 'And have I come

198 GMaj7 EMaj7 C(#11)/B<sup>b</sup> F#m6

Pno.

202

S 'And have I come so\_\_ ve - ry far\_\_ in - deed?'

A 'And have I come so ve - ry far\_\_ in - deed?'

T - 'And have I come so ve - ry far\_\_ in - deed?'

B 'And have I come so ve - ry far\_\_ in - deed?'

202 F13b9 Ebm11 D/C B<sup>b</sup>/A<sup>b</sup>

Pno.

# 3. A Sea Song

Words by  
Digby Mackworth Dolben  
(1848-1867)

Music by  
Edward Alstrom

The musical score is written in D major and 6/8 time. It consists of a piano introduction, a vocal line with lyrics, and piano accompaniment with guitar chords.

**Piano Introduction:** *pp* (pianissimo) for the first two measures, then *mp* (mezzo-piano) for the rest. Chords: D, G2/D, D, G2/D, D, G2/D.

**Vocal Line (S):** *mp* (mezzo-piano). Includes a section marked 'A' starting at measure 4.

**Lyrics:**  
 In the days be-fore the high tide Swept a-way the tow-ers of sand Built with  
 so much care and la - bour By the chil - dren of the land. Pale, u -  
 pon the pal - lid bea-ches, Thir-sting, on the thir-sty sands, E-ver cried I to the

**Piano Accompaniment (Pno.):** Includes guitar chords: D, G2/D, D2, G2/D, C2, Bm7, F#/A#, D/A, G#m7b5, E7#9, G6 BMaj7b9, BbMaj7, A11, G2/D, D2, G2/D, C2, Bm, Bm/A.

### 3. A Sea Song

2  
18

S

Dis-tance, E - ver sea - ward spread my hands. See, they come, they come, the

Pno.

G#m7b5 BbMaj7b5 CMaj7 G2/B F9 C/Bb C#m7 F#+ GMaj7

*mf*

**B**

22

S

rip- ples, Sing - ing, sing - ing fast and low, Meet the long - ing of the

Pno.

F#m7 DMaj7 GMaj7 F#m7 D11 GMaj7 A#dim7

26

S

sea - shores, — Clasp them, kiss them once, and go.

Pno.

Bm7 E9 GMaj7 F#7#9 Bm7 Gm/Bb11 D G2/D D G2/D

*mp*

### 3. A Sea Song

30 *mf* C

S 'Stay, sweet O - cean, sa - tis - fy - ing All de - si - res in - to

A *mp* Ooh, sa - tis - fy - ing, Ooh, de

T *mp* Ooh, sa - tis - fy - ing, Ooh, de

B *mp* Ooh, sa - tis - fy - ing, Ooh, de

Pno. 30 G2/D D2 G2/D

35

S rest.' Not a word the O - cean an - swered, Rol - ling sun - ward down the

A si - res - in - to rest. Ooh, sun - ward down the

T si - res - in - to rest. Ooh, sun - ward down the

B si - res - in - to rest. Ooh, sun - ward down the

Pno. 35 C2 Bm7 F#A# D/A G#m7b5 E#7#9 G6 BMaj7b5CMaj7

### 3. A Sea Song

4  
39

*mp*

S  
west. *mp* Then I wept: 'Oh, who will give me To be - hold the

A  
west. *mp* Then I wept: 'Oh, who will give me To be - hold the

T  
8 west. *mf* Then I wept: 'Oh, who will give me To be - hold the sta - ble

B  
west. *mf* Then I wept: 'Oh, who will give me To be - hold the sta - ble

39 B<sup>b</sup>Maj7 A11 G2/D D2 G2/D

Pno.

43

S  
sta - ble sea, On whose tide - less shores for e - ver

A  
sta - ble sea, On whose tide - less shores for e - ver

T  
8 sea, On whose tide - less shores for e - ver Sounds of

B  
sea, On whose tide - less shores for e - ver Sounds of

43 C2 Bm Bm/A G#m7b5 B<sup>b</sup>Maj7b5

Pno.

### 3. A Sea Song

46 *f* **D**

S  
ma - ny wa - ters be? See, they come, they come, the rip - ples, Sing - ing,

A  
ma - ny wa - ters be? See, they come, they come, the rip - ples, Sing - ing,

T  
ma - ny wa - ters be? See, they come, they come, the rip - ples, Sing - ing,

B  
ma - ny wa - ters be? See, they come, they come, the rip - ples, Sing - ing,

Pno.  
46 CMaj7 G2/B F<sup>9</sup> C/B<sup>b</sup> C<sup>#</sup>m7 F<sup>#</sup>+ GMaj7 F<sup>#</sup>m7 DMaj7

*mf*

50

S  
sing - ing fast and low, Meet the long - ing of the sea - shores, —

A  
sing - ing fast and low, Meet the long - ing of the sea - shores, —

T  
sing - ing fast and low, Meet the long - ing of the sea - shores, —

B  
sing - ing fast and low, Meet the long - ing of the sea - shores, —

Pno.  
50 GMaj7 F<sup>#</sup>m7 D11 GMaj7 A<sup>#</sup>dim7 Bm7 E9

### 3. A Sea Song

6

54 *mp* *mf*

S Clasp them, kiss them once, and go. *mf*

A Clasp them, kiss them once, and go. *mf*

T Clasp them, kiss them once, and go. *mf*

B Clasp them, kiss them once, and go. *mf*

54 *mp* *mf*

G Maj7 F#7#9 B m7 G m/B<sup>b</sup>A 11 D G2/D

Pno.

E

S Strain them, O winds, the sails of the years, Out - spread on the mys - tic sea;

A Strain them, O winds, the sails of the years, Out - spread on the mys - tic sea;

T Ooh, Ooh,

B

A 11 DMaj7/A A 11 DMaj7/A

Pno. *mf*

### 3. A Sea Song

61

S  
Fas - ter and fas - ter, for laugh-ter or tears, O bear my sto - ry to me!\_\_\_\_\_

A  
Fas - ter and fas - ter, for laugh-ter or tears, O bear my sto - ry to me!\_\_\_\_\_

T  
8  
Fas - ter and fas - ter, for laugh-ter or tears, O bear my sto - ry to me!\_\_\_\_\_

B  
Fas - ter and fas - ter, for laugh-ter or tears, O bear my sto - ry to me!\_\_\_\_\_

Pno.

61 A 11 DMaj7/A F<sup>6</sup> B<sup>b</sup>Maj7 C<sup>6</sup>

65

S  
Waft it, O Love, on thy pur - ple wings, The dawn is brea-king to pass:

A  
Waft it, O Love, on thy pur - ple wings, The dawn is brea-king to pass:

T  
8  
Ooh, Ooh,\_\_\_\_\_

B  
Ooh, Ooh,\_\_\_\_\_

Pno.

65 A 11 DMaj7 B m6/D C<sup>#</sup>7sus C<sup>#</sup>7



### 3. A Sea Song

8

69 *f*

S Strike it, O Life, from thy dee - per strings, And *f* drown the mu - sic that was.

A Strike it, O Life, from thy dee - per strings, And *f* drown the mu - sic that was.

T Strike it, O Life, from thy dee - per strings, And *f* drown the mu - sic that was.

B Strike it, O Life, from thy dee - per strings, And drown the mu - sic that was.

Pno. *f*

69 F#m G/F CMaj7/E EbMaj7 Bbm11 Gm7 CMaj7

74 *ff* **F**

S — See, they come, they come, the rip - ples, Sing - ing, sing - ing fast and

A — See, they come, they come, the rip - ples, Sing - ing, sing - ing fast and

T — See, they come, they come, the rip - ples, Sing - ing, sing - ing fast and

B — See, they come, they come, the rip - ples, Sing - ing, sing - ing fast and

Pno. *ff*

74 F#m9 Bsus7 AMaj7 G#m7 EMaj7 AMaj7

3. A Sea Song

78 *f*

S low, Meet the long - ing of the sea - shores, \_\_\_\_\_

A low, Meet the long - ing of the sea - shores, \_\_\_\_\_

T low, Meet the long - ing of the sea - shores, \_\_\_\_\_

B low, Meet the long - ing of the sea - shores, \_\_\_\_\_

Pno. *f*

G#m7 E11 GMaj7 F#/A# Bm7/D G#m7b5

81 *mp*

S *mp* Clasp them, kiss them once, and go.

A *mp* Clasp them, kiss them once, and go.

T *mp* Clasp them, kiss them once, and go.

B Clasp them, kiss them once, and go.

Pno. *mp*

81 GMaj7 F#7#9 Bm7 Gm/Bb A11 D

### 3. A Sea Song

10

83

S Clasp them, kiss them once, and go.

A Clasp them, kiss them once, and go.

T Clasp them, kiss them once, and go.

B Clasp them, kiss them once, and go.

Pno.

83 G Maj7 F#7#9 Bm7 Gm/Bb A11 D

G

S *p* Clasp them, kiss them once, and go. *pp*

A *p* Clasp them, kiss them once, and go. *pp*

T *p* Clasp them, kiss them once, and go. *pp*

B Clasp them, kiss them once, and go. *pp*

Pno.

*pp*

# 4. There Was One Who Walked in Shadow

Words by  
Digby Mackworth Dolben  
(1848-1867)

Music by  
Edward Alstrom

**Misterioso** ♩ = 76

Piano *pp*

B *pp*

Pno.

S *p*

Pno. *p*

S

Pno.

8vb

The musical score is arranged in four systems. The first system (measures 1-8) features a piano introduction with a bass line of eighth notes and chords in the right hand. The second system (measures 9-12) includes a vocal line with the lyrics 'Ooh, \_\_\_\_\_ Ooh, \_\_\_\_\_' and piano accompaniment. The third system (measures 13-16) features the vocal line with lyrics 'There was one who walked in sha - dow, \_\_\_\_\_ There was one who walked in light:' and piano accompaniment. The fourth system (measures 17-20) features the vocal line with lyrics 'But once their way to - ge - ther lay, Where sun and shade u - nite,' and piano accompaniment. The score includes various musical notations such as dynamics (pp, p), articulation (accents), and a variety of chords (Abm9, Em6, Em9, Em11, D/C, Bm, Bm9/A, G#m7b5, G6, GmMaj7, C#m7b5, DmMaj7, D+).

# 4. There Was One Who Walked in Shadow

2  
21

S

In the mea-dow of the lo - tus, — In the mea-dow of the rose,

Pno.

21 A<sup>b</sup>m7 Em11 A<sup>b</sup>m9 F<sup>#</sup>m7b5 E<sup>b</sup>m9

25

S

Where fair with youth and clear with truth The Li - ving Ri - ver flows.

Pno.

25 Em9 Em/D C<sup>#</sup>m11b5 B<sup>b</sup>Maj7b5 GMaj7b5 F<sup>#</sup>+7 FMaj7b5 E+

8<sup>vb</sup>-----

29

S

Scarce - ly sum - mer still - ness brea - king, Ques - tions, an - swers, soft and low The

A

Pno.

29 Am9 C<sup>#</sup>m11 Am9 C<sup>#</sup>m11

mp

4. There Was One Who Walked in Shadow

33

S  
words they said, the vows they made, None but the wil - lows know.

A

Pno.

33 G<sup>Maj</sup>9 D<sup>2</sup>/F<sup>#</sup> F<sup>Maj</sup>9 B<sup>b</sup>Maj7b5 E<sup>m</sup>9 E<sup>b</sup>m6 E<sup>b</sup>+

37

S

A *p*

T *p* Ooh, \_\_\_\_\_ Ooh, \_\_\_\_\_

B *p* Ooh, \_\_\_\_\_ Ooh, \_\_\_\_\_

Pno.

37 A<sup>b</sup>m9 E<sup>m</sup>11 A<sup>b</sup>m9 E<sup>m</sup>11

# 4. There Was One Who Walked in Shadow

4  
41 *mp*

S  
Both have passed a-way for - e - ver From the mea-dow and the stream;

A  
*mp* Ooh, Ooh.

T  
*mp* Ooh, Ooh.

B  
*mp* Ooh, Ooh.

Pno.  
41 *mp* A<sup>b</sup>m9 Em11 A<sup>b</sup>m9 D/C

S  
45  
Past their wa-king, past their brea - king The sweet - ness of that dream.

A

T  
8

B

Pno.  
45 Bm Bm9/A G<sup>#</sup>m7b5 G6 GmMaj7 C<sup>#</sup>m7b5 DmMaj7 D<sup>+</sup>  
8<sup>vb</sup>

Detailed description of the musical score: The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. It is in 4/4 time and marked *mp* (mezzo-piano). The first system (measures 41-44) features the Soprano line with lyrics 'Both have passed a-way for - e - ver From the mea-dow and the stream;'. The Alto, Tenor, and Bass lines provide vocal accompaniment with 'Ooh' responses. The piano accompaniment includes chords A<sup>b</sup>m9, Em11, A<sup>b</sup>m9, and D/C. The second system (measures 45-48) features the Soprano line with lyrics 'Past their wa-king, past their brea - king The sweet - ness of that dream.'. The piano accompaniment includes chords Bm, Bm9/A, G<sup>#</sup>m7b5, G6, GmMaj7, C<sup>#</sup>m7b5, DmMaj7, and D<sup>+</sup>. A '8<sup>vb</sup>' marking is present at the bottom of the piano part in the second system.

4. There Was One Who Walked in Shadow

49

S One a - long the dus - ty high - way — Toi - ling counts the wea - ry hours,

A Aah, Aah.

T Aah, Aah.

B Aah, Aah.

Pno. 49  $A^{\flat}m7$   $Em11$   $A^{\flat}m9$   $F^{\sharp}m7b5$   $E^{\flat}m9$

53

S And one a - mong its shi - ning thron'g The world has crown'd with flowers.  $\text{>}$

A Aah, \_\_\_\_\_

T Aah. \_\_\_\_\_

B Aah. \_\_\_\_\_

Pno. 53  $Em9$   $Em/D$   $C^{\sharp}m11b5$   $B^{\flat}Maj7b5$   $G^{\flat}Maj7b5$   $F^{\sharp}+7$   $F^{\flat}Maj7b5$   $E+$

8<sup>vb</sup>-----



# 4. There Was One Who Walked in Shadow

6  
57

S  
A  
T  
B

1, 2, 3. 4. *mf*

*mf* Some -  
*mf* Some -

Pno.

SOLO (16 bars)

57 *f* Am9 C#m11 Am9 C#m11 C#m11

62

S  
A  
T  
B

times per-haps a - mid the gar - dens, Where the no - ble have their part, Though

times per-haps a - mid the gar - dens, Where the no - ble have their part, Though

Pno.

62 *mf* Am9 C#m11 Am9 C#m11

4. There Was One Who Walked in Shadow

*mp*

66

S  
noon's o'er - head, a dew - drop's shed *mp* In - to a li - ly's heart.

A  
*mp*

T  
noon's o'er - head, a dew - drop's shed *mp* In - to a li - ly's heart.

B

Pno.

66 GMaj9 D2/F# FMaj9 BbMaj7b5 Em9 Ebm6 Eb+

*mp*

70

S

A  
*p*  
Ooh, Ooh.

T  
*p*  
Ooh, Ooh.

B  
*p*  
Ooh, Ooh.

Pno.

70 Abm9 Em11 Abm9 Em11

*p*

4. There Was One Who Walked in Shadow

8

74 *p*

S  
There was one who walked in sha - dow, — There was one who walked in light:

A  
Ooh, — Ooh.

T  
Ooh, — Ooh.

B

Pno.

74 *A<sup>b</sup>m9* *Em11* *A<sup>b</sup>m9* *F<sup>#</sup>m7b5* *E<sup>b</sup>m9*

78

S  
But once their way to - ge - ther lay, Where sun and shade u - nite, —

A  
Ooh, — Aah, —

T  
Ooh. — Aah, —

B

Pno.

78 *Em9* *Em/D* *C<sup>#</sup>m11b5* *B<sup>b</sup>Maj7b5* *G Maj7b5* *D2/F<sup>#</sup>* *Am7* *D7*

8<sup>vb</sup>-----

4. There Was One Who Walked in Shadow

82

S  
Ooh, \_\_\_\_\_ Will

A *mp*  
This I know, till one heart rea - ches La-bour's sum, the rest-ful grave,

T  
Ooh, \_\_\_\_\_ Will

B  
Ooh, \_\_\_\_\_ Will

Pno. *p*  
GMaj7 F# Bm7 E9 C#m7b5

86

S  
still be seen the wil - low-green, And heard the rip - pling wave. \_\_\_\_\_

A  
still be seen the wil - low-green, And heard the rip - pling wave. \_\_\_\_\_

T  
still be seen the wil - low-green, And heard the rip - pling wave. \_\_\_\_\_

B  
still be seen the wil - low-green, And heard the rip - pling wave. \_\_\_\_\_

Pno.  
A<sup>b</sup>m9 B7/F# EMaj7 DMaj7 C#m7 B11 A9

4. There Was One Who Walked in Shadow

10

91

S  
A  
T  
B

Ooh, Ooh.

Pno.

91 *pp*  $A\flat m9$   $E m11$   $A\flat m9$   $E m11$

95

S  
A  
T  
B

Ooh, Ooh. (in time) *p* Ooh. *p* Ooh. *p* Ooh.

Pno.

95  $A\flat m9$   $E m11$   $A\flat mMaj9$  *p*

Detailed description: This page of a musical score contains two systems of music. The first system (measures 91-94) features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a piano accompaniment (Pno.). The vocalists sing 'Ooh, Ooh.' with a melodic line in the Soprano and Alto parts. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system (measures 95-98) continues the vocal parts and piano accompaniment. The vocalists sing 'Ooh, Ooh.' with a melodic line in the Soprano and Alto parts. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

# 5. Far Above The Shaken Trees

Words by  
Digby Mackworth Dolben  
(1848-1867)

Music by  
Edward Alstrom

Fiery Progressive Jazz ♩ = 168

Piano

Pno.

9 A11 B11 F#m11 B11 C#11 B11 A11 B11 F#m11 B11 C#11 B11

A

T

8 Far a - bove the sha - ken trees,

B

Pno.

A11 B11 F#m11 B11 C#11 B11

T

8 In the pale blue pa - la - ces,

B

Pno.

A11 B11 F#m11 B11 C#11 B11

# Far Above The Shaken Trees

2  
25

T  
8

B

Laugh the high gods at their ease

Pno.

25 A11 B11 F#m11 B11 C#11 B11

29

T  
8

B

We with tos-sed in - cense woo them, \_\_\_\_\_ We with all a-base - ment

Pno.

29 Bb11 C11 EMaj7 Fm7 Gm7/Ab G#m7/B Bb11 C11 EMaj7

35

T  
8

B

sue them, \_\_\_\_\_ But shall never climb \_\_\_\_\_ un - to them, Nor

Pno.

35 Fm7 Gm7/Ab G#m7/B Bb11 C11 EMaj7 Fm7 Gm7/Ab G#m7/B

41

T  
8  
see their fa - ces.

B

Pno.

41 Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C E<sup>b</sup>/C D<sup>b</sup>/C Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C B<sup>b</sup>m6/C

49

Pno.

49 A11 B11 F#m11 B11 C#11 B11 A11 B11 F#m11 B11 C#11 B11

**B**

S  
Sweet my sis - ter, Queen of Ha - des, \_\_\_\_\_ Where the

A

Pno.

A11 B11 F#m11 B11 C#11 B11 A11 B11



# Far Above The Shaken Trees

4

62

S  
qui - et and the shade is, — Of the cru - el death-less la - dies —

A  
qui - et and the shade is, — Of the cru - el death-less la - dies —

Pno.

62 F#m11 B11 C#11 B11 A11 B11 F#m11 B11 C#11 B11

69

S  
Thou art pi - ti - ful a - lone. — Un - to thee I make my

A  
Thou art pi - ti - ful a - lone. — Un - to thee I make my

T  
Thou art pi - ti - ful a - lone. — Un - to thee I make my

Pno.

69 Bb11 C11 EMaj7 Fm7 Gm7/Ab G#m7/B Bb11 C11 EMaj7

75

S  
moan, — Who the ways of earth hast known

A  
moan, — Who the ways of earth hast known

T  
moan, — Who the ways of earth hast known

Pno.

75 Fm7 Gm7/Ab G#m7/B Bb11 C11 EMaj7 Fm7 Gm7/Ab

80

S  
A

And her green pla - ces.

Pno.

G#m7/B Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C E<sup>b</sup>/C D<sup>b</sup>/C

85

Pno.

Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C B<sup>b</sup>m6/C Cm11 D<sup>b</sup>/C E<sup>b</sup>/C

91

Pno.

E/C E<sup>b</sup>/C D<sup>b</sup>/C Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C B<sup>b</sup>m6/C

**C** (Extended Solo)

Pno.

A11 B11 F#m11 B11 C#11 B11

101

Pno.

A11 B11 F#m11 B11 C#11 B11

Far Above The Shaken Trees

6

D

S  
A  
T  
B

There 'mid shades in - nume - ra - ble, \_\_\_\_\_  
There 'mid shades in - nume - ra - ble, \_\_\_\_\_  
There 'mid shades in - nume - ra - \_\_\_\_\_  
There 'mid shades in - \_\_\_\_\_

Pno.

A11 B11 F#m11 B11 C#11 B11

S  
A  
T  
B

109  
There in meads of as - pho - del, \_\_\_\_\_  
There in meads of as - pho - del, \_\_\_\_\_  
ble, There in meads of as - pho - del, \_\_\_\_\_  
nume - ra - ble, \_\_\_\_\_ There in meads of as - pho - del, \_\_\_\_\_

Pno.

109 A11 B11 F#m11 B11 C#11 B11

113

Slee - ping e - ver, slee - ping well,

Slee - ping e - ver, slee - ping well,

Slee - ping e - ver, slee - ping

Slee - ping e - ver,

113 A11 B11 F#m11 B11 C#11 B11

117

They who toiled and who a - spi - red, They, the love-ly and de-

They who toiled and who a - spi - red, They, the love-ly and de-

117 B<sup>b</sup>11 C11 EMaj7 Fm7 Gm7/A<sup>b</sup> G#m7/B B<sup>b</sup>11 C11 EMaj7

Far Above The Shaken Trees

8

123

S  
si - red, \_\_\_\_\_ With the na-tions of \_\_\_\_\_ the ti - red \_\_\_\_\_ Have

A  
\_\_\_\_\_

T  
8  
si - red, \_\_\_\_\_ With the na-tions of \_\_\_\_\_ the ti - red \_\_\_\_\_

B  
\_\_\_\_\_

Pno.

123 Fm7 Gm7/A<sup>b</sup> G#m7/B B<sup>b</sup>11 C11 EMaj7 Fm7 Gm7/A<sup>b</sup> G#m7/B

129

S  
made their bed. \_\_\_\_\_

A  
\_\_\_\_\_

T  
8  
Have made their bed. \_\_\_\_\_

B  
\_\_\_\_\_

Pno.

129 Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C E<sup>b</sup>/C D<sup>b</sup>/C Cm11 D<sup>b</sup>/C E<sup>b</sup>/CE/C B<sup>b</sup>m6/C

137

A11 B11 F#m11 B11 C#11 B11 A11 B11 F#m11 B11 C#11 B11

Pno.

E

S

There is nei - ther fast nor feast,

A

T

There is nei - ther fast nor feast,

B

A11 B11 F#m11 B11 C#11 B11

Pno.

149

S

None is grea - test, none is least;

A

T

None is grea - test, none is least;

B

149

A11 B11 F#m11 B11 C#11 B11

Pno.

Far Above The Shaken Trees

10

153

S  
Times and or - ders all have ceased.

A  
Times and or - ders all have ceased.

T  
8  
Times and or - ders all have ceased.

B  
Times and or - ders all have ceased.

Pno.

A11 B11 F#m11 B11 C#11 B11

157

S  
There the bay - leaf is not seen;

A  
There the bay - leaf is not seen;

T  
8  
There the bay - leaf is not seen;

B  
There the bay - leaf is not seen;

Pno.

Bb11 C11 EMaj7 Fm7 Gm7/Ab G#m7/B

161

S  
Clean is foul and foul is clean; Shame and

A  
Clean is foul and foul is clean; Shame and

T  
Clean is foul and foul is clean; Shame and

B  
Clean is foul and foul is clean; Shame and

Pno.

B<sup>b</sup>11 C11 EMaj7 Fm7 Gm7/A<sup>b</sup> G<sup>#</sup>m7/B B<sup>b</sup>11 C11

166

S  
glo-ry, these have been But shall not be.

A  
glo-ry, these have been But shall not be.

T  
glo-ry, these have been

B  
glo-ry, these have been

Pno.

EMaj7 Fm7 Gm7/A<sup>b</sup> G<sup>#</sup>m7/B Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C E<sup>b</sup>/C D<sup>b</sup>/C

8<sup>vb</sup>



# Far Above The Shaken Trees

12

173 Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C B<sup>b</sup>m6/C Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C E<sup>b</sup>/C D<sup>b</sup>/C

Piano accompaniment for measures 173-180. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady bass line with octaves and chords. Chord symbols are placed above the staff.

181 Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C B<sup>b</sup>m6/C

Piano accompaniment for measures 181-188. Similar to the previous system, it features a melodic line in the right hand and a bass line in the left hand. Chord symbols are placed above the staff.

**F**

*p*

S When we pass a-way in fi - re, What is found be -

A

T When we pass a-way in fi - - - What is

B

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Tenor parts have lyrics. The piano accompaniment is shown below the vocal staves.

A11 B11 F<sup>#</sup>m11 B11 C<sup>#</sup>11 B11 A11 B11 F<sup>#</sup>m11

*p*

Piano accompaniment for measures 189-196. The right hand plays chords and the left hand plays octaves. Chord symbols are placed above the staff.

193

S  
yond the pyre? Sleep, the end of all de - sire.

A  
Sleep, the end of all de - sire.

T  
found be - yond the pyre? Sleep, the end of all de -

B  
Sleep, the end of all de -

Pno.

193 B11 C#11 B11 A11 B11 F#m11 B11 C#11 B11

199 *f*

S  
*f* Lo, for this the he-roes fought This the

A  
*f* Lo, for this the he-roes fought This the

T  
*f* Lo, for this the he-roes fought This the

B  
*f* Lo, for this the he-roes fought This the

Pno.

199 Bb11 C11 EMaj7 Fm7 Gm7/Ab G#m7/B Bb11 C11

S  
gem the mer-chant bought, \_\_\_\_\_ This the seal of la - boured

A  
gem the mer-chant bought, \_\_\_\_\_ This the seal of la - boured

T  
gem the mer-chant bought, \_\_\_\_\_ This the seal of la - boured

B  
gem the mer-chant bought, \_\_\_\_\_ This the seal of la - boured

Pno.

204 EMaj7 Fm7 Gm7/A<sup>b</sup> G<sup>#</sup>m7/B B<sup>b</sup>11 C11 EMaj7

S  
thought \_\_\_\_\_ And sub-til - ty. \_\_\_\_\_ *mp*

A  
\_\_\_\_\_ And sub - til - ty. \_\_\_\_\_ *mp*

T  
thought \_\_\_\_\_ And sub-til - ty. \_\_\_\_\_ *mp*

B  
thought \_\_\_\_\_ And sub-til - ty. \_\_\_\_\_ *mp*

Pno.

209 Fm7 Gm7/A<sup>b</sup> G<sup>#</sup>m7/B Cm11 D<sup>b</sup>/C E<sup>b</sup>/C E/C And sub - til - ty. E<sup>b</sup>/C D<sup>b</sup>/C

215

S  
And sub-til - ty.

A  
And sub - til - ty.

T  
8  
And sub-til - ty.

B

Pno. Cm11 Db/C Eb/C E/C Bbm6/C Cm11 And sub - til - ty. Db/C Eb/C

221

S  
And sub - til - ty.

A  
And sub - til - ty.

T  
8  
And sub - til - ty.

B  
And sub - til - ty.

Pno. E/C Eb/C Db/C Cm11 Db/C Eb/C E/C And sub - til - ty. Bbm6/C

227 230 *ppp*

S *ppp* And sub - til - ty.

A *ppp*

T *ppp* And sub - til - ty.

B

Pno. *pp*

8vb - -

# 6. Requests

Words by  
Digby Mackworth Dolben  
(1848-1867)

Music by  
Edward Alstrom

**Misterioso** ♩ = 72

**Piano** *mp espress.*

**Pno.** *p*

**Pno.** *p*

**Pno.**

Chords:  $G\flat_6$ ,  $B\flat_9/G\flat$ ,  $G\flat_6$ ,  $C\sharp m B m/F\sharp$ ,  $G\flat_6$ ,  $B\flat_9/G\flat$ ,  $G\flat_6$ ,  $C\sharp m B m/F\sharp$ ,  $D\flat_9/G\flat$ ,  $F\sharp m6$ ,  $F\sharp m9b5$ ,  $F\sharp m9b5$ ,  $E\flat/E$ ,  $E/G$ ,  $B\flat m1b5$ ,  $A9\sharp11$ ,  $D\flat/D$ ,  $B m11 B m/A\flat$ ,  $B\flat_7+5$ ,  $A+7A\flat+7$ ,  $G9$ ,  $D\flat_9/G\flat$ ,  $F\sharp m6$ ,  $F\sharp m9b5$ ,  $F\sharp m9b5$ ,  $E\flat/E$ ,  $E/G$ ,  $B\flat m1b5$ ,  $A9\sharp11$ ,  $D\flat/D B m11 B m/A\flat$ ,  $A\flat+$ ,  $B+/D\flat$ ,  $D2/F\sharp$ ,  $D mMaj7/F\sharp$ ,  $B\flat+b9$ ,  $E\flat+7/A$ ,  $D\flat/D D6$ ,  $B\flat m7$ ,  $E M\sharp 9/B$ ,  $C m7$ ,  $A/G$ ,  $B\flat m7b5$ ,  $E\flat 11 D M\sharp 7$

6. Requests

2 (Soprano solo)

33 *mp*

S

I asked for Peace: My sins a - rose, And

Pno. *p*

33 D<sup>b</sup>9/G<sup>b</sup> F<sup>#</sup>m6 F<sup>#</sup>m9b5 F<sup>#</sup>m9b5

37

S

bound me close; I could not find re - lease. I asked for

Pno.

37 E<sup>b</sup>/E E/G B<sup>b</sup>m11b5 A9#11 D<sup>b</sup>/D Bm11 Bm/A<sup>b</sup> B<sup>b</sup>7+5 A+7 A<sup>b</sup>+7 G9

41

S

Truth:

(Tenor solo)

8 *mp*

T

I asked for Truth: My doubts came in, And

Pno. *p*

41 D<sup>b</sup>9/G<sup>b</sup> F<sup>#</sup>m6 F<sup>#</sup>m9b5 F<sup>#</sup>m9b5

# 6. Requests

45

T

with \_\_\_\_\_ their din they wea - ried \_\_\_\_\_ all my \_\_\_\_\_ youth. I asked for

Pno.

E $\flat$ /E E/G B $\flat$ m11b5 A9#11 D $\flat$ /D Bm11 Bm/A $\flat$  B $\flat$ 7+5 A+7 A $\flat$ +7 G9

49

S

I asked for Love: My lo - vers failed, And griefs \_\_\_\_\_ as-sailed, a -

T

Love:

Pno.

D $\flat$ 9/G $\flat$  F#m6 F#m9b5 F#m9b5 E $\flat$ /E E/G

*p*

54

S

round, be - neath, a - bove. \_\_\_\_\_ *mf* I asked for Thee \_\_\_\_\_

T

I asked for Thee \_\_\_\_\_

Pno.

B $\flat$ m11b5 A9#11 D $\flat$ /D Bm11 Bm/A $\flat$  A $\flat$ + B+/D $\flat$  D2/F# DmMaj7/F#

*mf*



# 6. Requests

4

59

S  
and Thou didst come — To take me home wi - thin Thy Heart to be.

T  
and Thou didst come — To take me home wi - thin Thy Heart to be.

Pno.

B $\flat$ +b9 E $\flat$ +7/A D $\flat$ /D D6 B $\flat$ m7 E $\flat$ Maj9/B Cm7 A/G B $\flat$ m7b5 E $\flat$ 11 DMaj7

## Tutti Choir

65 *mf*

S  
*mf* I asked for Thee — and Thou didst come — To take me home Wi - thin Thy

A  
*mf* asked for Thee and Thou didst come To take me home wi - thin Thy

T  
*mf* I asked for Thee and Thou didst come To take me home wi - thin Thy

B  
I asked for Thee and Thou didst come — To take me home wi - thin Thy

Pno.

D2/F# DmMaj7/F# B $\flat$ +b9 E $\flat$ +7/A D $\flat$ /DD6 B $\flat$ m7 E $\flat$ Maj9/B Cm7

6. Requests

71 *mp*

S Heart to be. Thy Heart to be. Thy Heart to be. *mp*

A Heart to be. Heart to be. Heart to be. *mp*

T Heart to be. Heart to be. Heart to be. *mp*

B Heart to be. Heart to be. Heart to be. *mp*

71 A/G Bbm7b5 Eb11 DMaj7 A/G Bbm7b5 Eb11 DMaj7 A/G Bbm7b5 Eb11 DMaj7 *mp*

Pno.

77 *rubato* C#13/F# Bm13

Pno.