

...hold infinity in the palm of your hand...

1. Welcome stranger to this place

(Overture)

Musik: Carl Unander-Scharin,
William Blake, 1757-1827

$\bullet = 78$ *Leggiero*

1

Sopran

Alt

Tenor

Bas

Piano

3

S Wel-come stran - ger to this place, — Where joy doth sit — on eve ry bough —

A Wel-come stran - ger to this place, — Where joy doth sit — on eve ry bough —

T Wel-come stran - ger to this place, — Where joy doth sit — on eve ry bough —

B Wel-come stran - ger to this place, — Where joy doth sit — on eve ry bough —

Pi

5

S Pale-ness flies — from eve - ry face, — We

A Pale-ness flies — from eve - ry face, — We

T Pale-ness flies — from eve - ry face, — We

B Pale-ness flies — from eve - ry face, — We

Pi

7

S
reap not, what we do not sow.

A
reap not, what we do not sow.

T
reap not, what we do not sow.

B
reap not, what we do not sow.

Pi

9

Meno Mosso
mp *mp*

S
In - no - cence doth like a Rose

A
In - no - cence doth like a Rose

T
In - no - cence doth like a Rose

B
In - no - cence doth like a Rose

Pi

Meno Mosso
p

12

S *p* Bloom on eve ry Maid ens cheek; — *mp* Ho nor twines a-round her brows, —

A *p* Bloom on eve ry Maid ens cheek; — *mp* Ho nor twines a-round her brows, —

T *p* Bloom on eve ry Maid ens cheek; — *mp* Ho nor twines a-round her brows, —

B *p* Bloom on eve ry Maid ens cheek; — *mp* Ho nor twines a-round her brows, —

Pi

Tempo Primo

16

S The je - wel Health a - dorns her neck.

A The je - wel Health a - dorns her neck.

T The je - wel Health a - dorns her neck.

B The je - wel Health a - dorns her neck.

Tempo Primo

16

Pi *f*

This musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano. It consists of three systems of music, each starting at a measure number in a box (18, 20, 20).

System 1 (Measures 18-19): The vocal parts enter with the lyrics "Wel-come stran - ger" in a strong *f* dynamic. The piano accompaniment features a complex, chromatic texture with many accidentals.

System 2 (Measures 20-21): The vocal parts continue with the lyrics "to this place," in a strong *f* dynamic. The piano accompaniment continues with similar chromatic patterns.

System 3 (Measures 22-23): The vocal parts continue with the lyrics "to this place," in a strong *f* dynamic. The piano accompaniment concludes with a *mf* dynamic.

22

S

A

T

B

Pi

22

mp

23

mf

S

Wel-come stran - ger to this place, — Where joy doth sit — on eve ry bough —

mf

A

Wel-come stran - ger to this place, — Where joy doth sit — on eve ry bough —

mf

T

Wel-come stran - ger to this place, — Where joy doth sit — on eve ry bough —

mf

B

Wel-come stran - ger to this place, — Where joy doth sit — on eve ry bough —

23

Pi

mf

25 *mf*

S Pale-ness flies ___ from eve - ry face, ___ We

A Pale-ness flies ___ from eve - ry face, ___ We

T Pale-ness flies ___ from eve - ry face, ___ We

B Pale-ness flies ___ from eve - ry face, ___ We

Pi *mp*

27 *f*

S reap ___ not, ___ what we do not sow, we reap not what we do not

A reap ___ not, ___ what we do not sow, we reap not what we do not

T reap ___ not, ___ what we do not sow, we reap not what we do not

B reap ___ not, ___ what we do not sow, we reap not what we do not

Pi *mf* *f*

30

S
sow! what we do not *ff*

A
sow! what we do not *ff*

T
sow! what we do not *ff*

B
sow! what we do not *ff*

Pi

32

S
sow!

A
sow!

T
sow!

B
sow!

Pi

Secco