

Nick Hart

Winter Cantata DRAFT

Watch With Me

Text Christina Rossetti
Music Nick Hart

The musical score is arranged for Flute, Piano, Violin I, Violin II, Viola, Violoncello, and vocal parts. The tempo is marked $\text{♩} = 72$. The score is divided into sections A, B, and C. Section A is marked with dynamics *p*, *pp*, and *mf*. Section B is marked *mf*. Section C is marked *f* and *Bright tempo* with a tempo change to $\text{♩} = 90$. The piano part features a prominent bass line with repeated notes and rests, marked with *pp* and *f*. The vocal parts are in a soprano, alto, tenor, and bass range, with lyrics in English. The lyrics are: "Watch with me, men, wo-men, and child-ren. dear, You whom I love, for whom I hope and fear. Watch with me this last vig-il of the year. You whom I love, for whom I hope and fear. Some hug their bus-'ness, some their plea-sure scheme;".

D $\text{♩} = 72$
Tempo primo

57

rit. *mp* *mf* *solo* *pedal ad lib*

Sleep or dream. Heart locked in heart, some kneel and watch a - part. Watch with me, men, wo - men, and child - ren, dear, You whom I love, for whom I hope and

Sleep or dream. Heart locked in heart, some kneel and watch a - part. Watch with me, men, wo - men, and child - ren, dear, You whom I love, for whom I hope and

Some seize the va - cant hour to sleep or dream. Heart locked in heart, some kneel and watch a - part. Watch with me, men, wo - men, and child - ren, dear, You whom I love, for whom I hope and

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D $\text{♩} = 72$

mf *p* *mp*

E

83

end *mp* *dim poco a poco* *pp* *rit.*

fear. Watch with me this last, vig - il of the year. You whom I love, for whom I hope and fear. Watch with me! Watch with me! Watch with me! Watch with me! Watch with me!

fear. Watch with me this last, vig - il of the year. You whom I love, for whom I hope and fear. Watch with me, Watch with me, watch with me, watch with me, Watch with me!

fear. Watch with me this last, vig - il of the year. You whom I love, for whom I hope and fear. Watch with me! Watch with me, Watch with me, watch with me Watch with me! Watch with me! Watch with me!

fear. Watch with me this last, vig - il of the year. You whom I love, for whom I hope and fear. Watch with me, watch with me, watch with me, watch with me, Watch with me, with me!

E

p *mf* *rit.*

Winter Heavens

4

Flute $\text{♩} = 100$

Piano *mf*

Soprano *mp*
Sharp is the night, but stars with frost a-live Leap off the rim of earth ac-ross the dome. It is a night to make the heavens our home More than the nest where - to a-pace we strive.

Soprano *mp*
Sharp is the night, but stars with frost a-live Leap off the rim of earth ac-ross the dome. It is a night to make the heavens our home More than the nest where - to a-pace we strive.

Alto *mp*
It is a night to make the heavens our home More than the nest where - to a-pace we strive.

Alto *mp*
It is a night to make the heavens our home More than the nest where - to a-pace we strive.

Violin I $\text{♩} = 100$ *p*

Viola *mp*

Violoncello *mp*

129

f Lengths down our road each fir-tree seems a hive, In swarms out-rush - ing from the gold-en comb. They wa-ken waves of thoughts that burst to foam: The liv - ing throb in me, the dead re - vive.

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p

pp

pp

pp

pp

143

mp

mf

mp

Yon man - tle clothes us: there, past mort - al breath, Life gli-stens on the ri - ver of the death. It folds us, flesh and dust; and

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Yon man - tle clothes us: there, past mort - al breath, Life gli-stens on the ri - ver of the death. It folds us, flesh and dust; and

153

mf

mp

mf

f

have we knelt, Or ne - ver knelt, — or eyed as kine the springs of rad - i - ance, — the rad - i - ance en - rings: And this is the soul's hav - en to have felt.

have we knelt, Or ne - ver knelt, — or eyed as kine the springs of rad - i - ance, — the rad - i - ance en - rings: And this is the soul's hav - en to have felt.

have we knelt, Or ne - ver knelt, — the rad - i - ance en - rings: And this is the soul's hav - en to have felt.

have we knelt, Or ne - ver knelt, — the rad - i - ance en - rings: And this is the soul's hav - en to have felt.

mf

f

rit.

Coronemus

♩ = 55

Piano

Soprano

Alto

Violin I

Violin II

Viola

Violoncello

change ab-le world to our joy is un just, All treasure's un- cer tain then down with your dust! In fro-lics dis pose your pounds, shil- lings and pence, For we shall be no thing a hun- dred years hence.

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mf Your mosbeaut-i- ful bride, who with garl-ands is crowned, and kills with each glance as she treads on the ground, Whoselight-ness and bright-ness dotshine in such splend-our, That

mf Your mosbeaut-i- ful bride, who with garl-ands is crowned, and kills with each glance as she treads on the ground, Whoselight-ness and bright-ness dotshine in such splend-our, That

pizz

(no pleasure)

Then why should we tur- moil_ in_ cares and in fears, ___ Turn all our tran quill i- ty to sighs and to tears? Let's eat, drink and play, ___ play ___ till thworms do cor-rupt us, 'Tis cer- tain, post mor tem, nul la vo-lup- tas, nul la vo-lup- tas.

Then why should we tur- moil_ in_ cares and in fears, ___ Turn all our tran quill i- ty to sighs and to tears? Let's eat, drink and play, ___ play ___ till thworms do cor-rupt us, 'Tis cer- tain, post mor tem, nul la vo-lup- tas, nul la vo-lup- tas.

none but the stars are thought fit_ to_ at- tend her, Thoughnow she is pleas- ant and sweet to the sense, Like us will be mould- y a hun- dred years hence. Then why should we tur- moil_ in_ cares and in fears, ___ Turn all our tran quill i- ty to sighs and to tears? Let's eat, drink and play, ___ play ___ till thworms do cor-rupt us, 'Tis cer- tain, post mor tem, nul la vo-lup- tas, nul la vo-lup- tas.

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221 **molto rall.** **a tempo** ♩=55

For health,wealth and beaut - y, wit learn - ing and sense, Must all come to no - thing a hun - dred years hence. Let us drink and be mer - ry, dance, joke and re - joice, With cla - ret and sher - ry, loud bag - pipes and_ voice! The_

For health,wealth and beaut - y, wit learn - ing and sense, Must all come to no - thing a hun - dred years hence. Let us drink and be mer - ry, dance, joke and re - joice, With cla - ret and sher - ry, loud bag - pipes and_ voice! The_

For health,wealth and beaut - y, wit learn - ing and sense, Must all come to no - thing a hun - dred years hence. Let us drink and be mer - ry, dance joke and re - joice, With cla - ret and sher - ry, loud bag - pipes and_ voice! The_

nul - la vo - lup - tas. For health,wealth and beaut - y, wit learn - ing and sense, Must all come to no - thing a hun - dred years hence. Let us drink and be mer - ry, dance joke and re - joice, With cla - ret and sher - ry, loud bag - pipes and_ voice! The_

molto rall. **a tempo** ♩=55



change - ab - le world to our_ joy is un - just, All_ trea - sure's un - cer - tain then down with_ your_ dust! In fro - lics dis - pose your pounds, shil - lings and pence, For we shall be no thing a hun - dred years hence.

change - ab - le world to our_ joy is un - just, All_ trea - sure's un - cer - tain then down with_ your_ dust! In fro - lics dis - pose your pounds, shil - lings and pence, For we shall be no thing a hun - dred years hence.

change - ab - le world to our_ joy is un - just, All_ none but the stars_ are thought fit_ to_ at - tend her, Though now she is pleas - ant and sweet to the sense, Like us will be mould y a hun - dred years hence.

change - ab - le world to our_ joy is un - just, All_ none but the stars_ are thought fit_ to_ at - tend her, Though now she is pleas - ant and sweet to the sense, Like us will be mould y a hun - dred years hence.

In Tenebris

Flute $\text{♩} = 60$

Piano *mp*

Soprano Solo

Bass Solo

Violin I $\text{♩} = 60$ *mp*

Violin II *mp*

Viola *mp*

Violoncello *mf*

Here with

All with-in is warm,

249

mp

mf

out it's ver-y cold, And the dead leaves swarm.

Here with - out it's ver - y dark, When see a - right?_

Now the year is grown so_ old, In your heart is light, When shall I hear the lark?

mp And the dead leaves swarm. When shall I see the lark?_

mp And the dead leaves swarm. When shall I see the lark?_

mp And the dead leaves swarm.

mp And the dead leaves swarm.

arco

Piano introduction featuring a series of triplets in the left hand and arpeggiated chords in the right hand.

f
Oh, for a mo - ment's space! Whilst I wait and yearn out - side Let the light fall on my
Draw the cling - ing cur - tain wide Let the light fall on my

Musical staff with a long note and a fermata.

Musical staff with a long note and a fermata.

mf
When see a - right?

mf
When see a - right?

mf

Piano accompaniment for the vocal line, featuring a melodic line in the right hand and a bass line in the left hand.

rit.

face. Let the light fall, let the light fall, let the light fall on my face.

dim poco a poco

face. *f* Let the light fall on my face. *dim poco a poco* Let the light fall, let the light fall, let the light fall on my face.

f Let the light fall on my face. *dim poco a poco* Let the light fall, let the light fall, let the light fall on my face.

f Let the light fall on my face. *dim poco a poco* Let the light fall, let the light fall, let the light fall on my face.

f Let the light fall on my face. *dim poco a poco* Let the light fall, let the light fall, let the light fall on my face.

Let the light fall on my face. *dim poco a poco* Let the light fall, let the light fall, let the light fall on my face.

rit.

Carpe Diem! Seize The Day!

Flute $\text{♩} = 100$

Piano *f* *ff*

Tenor *ff* *pp* *f*

Tenor *ff* *pp* *f*

Baritone *ff* *pp* *f*

Bass *ff* *pp* *f*

Be wise! Be wise! Drink free! Em brace the run-ning tide! So seize the day! Thenext may be de - nied! I am the mas-ter of my

$\text{♩} = 66$

Violin 1 $\text{♩} = 100$ *ff* *mf* *f*

Violin 2 *ff* *mf* *f*

Viola *ff* *mf* *f*

Violoncello *ff* *mf* *pizz* *f arco*

316

ff *mf*

fate, I am the cap-tain of my soul. I am the ma-ster of my fate, of my soul. Stand-ing, my hand up - on the gate, Withpounds e-nough to pay the toll, Un-known the way, I hes - i-tate Toleave fam-il - i - ars that con - sole.

fate, I am the cap-tain of my soul. I am the ma-ster of my fate, I am the cap-tain of my soul.

fate, I am the cap-tain of my soul. I am the ma-ster of my fate, I am the cap-tain of my soul.

ff *f* *solo*

ff *f* *pizz*

Piano introduction for measures 337-350. The score features a treble and bass clef with a key signature of two flats. The music is marked with a forte (*f*) dynamic and includes various rhythmic patterns and chordal textures.

full choir *f* I am the mas-ter of my fate, _____ of my soul. _____ Now is the time to show re-solve, To run the course, to leap the stream, Now is the time, let fears dis-solve, To live and love_ be- yond the dream. full choir *f* I am the ma-ster of my fate, _____ of my soul. _____ Look back but brief-ly on yest- er-year, Leave

f I am the mas-ter of my fate, I am the cap-tain_ of my soul. _____ Now is the time to show re-solve, To run the course, to leap the stream, Now is the time, let fears dis-solve, To live and love_ be- yond the dream. full choir *f* I am the ma-ster of my fate, _____ of my soul. _____ Look back but brief-ly on yest- er-year, Leave

f I am the mas-ter of my fate, I am the cap-tain_ of my soul. _____ full choir *f* I am the ma-ster_ of my fate, I am the cap-tain_ of my soul. _____ Look back but brief-ly on yest- er-year, Leave

f I am the mas-ter of my fate, I am the cap-tain_ of my soul. _____ full choir *f* I am the ma-ster_ of my fate, I am the cap-tain_ of my soul. _____

Piano accompaniment for measures 351-361. The score includes treble, bass, and a middle staff (likely for a second piano or celesta). Dynamics range from *f* to *mp*. Performance markings include *pizz* (pizzicato) and *arco* (arco). A tempo marking of $\text{♩} = 90$ is present.

Piano introduction for measures 362-375. The score features a treble and bass clef with a key signature of two flats. The music is marked with a mezzo-piano (*mp*) dynamic and includes various rhythmic patterns and chordal textures.

long-ing a-lone, and du-ties un-done; Live in the now, live in the here, En-joy the race be it lost or won. full choir I am the ma-ster of my fate, _____ of my soul. _____ solo *mf* Don'trive, dear friends, to_ know your end,

long-ing a-lone, and du-ties un-done; Live in the now, live in the here, En-joy the race be it lost or won. full choir I am the ma-ster of my fate, _____ of my soul. _____

long-ing a-lone, and du-ties un-done; Live in the now, live in the here, En-joy the race be it lost or won. full choir I am the ma-ster_ of my fate, I am the cap-tain_ of my soul. _____ solo *mf* Nor what e- vents the fates may

full choir I am the ma-ster_ of my fate, I am the cap-tain_ of my soul. _____

Piano accompaniment for measures 376-390. The score includes treble, bass, and a middle staff. Dynamics range from *mp* to *f*. Performance markings include *arco* and *pizz*. A tempo marking of $\text{♩} = 90$ is present.

musical score for the first system, including vocal lines and piano accompaniment. The piano part features a complex texture with triplets and dynamic markings like *ff* and *mf*.

musical score for the second system, featuring lyrics and vocal parts. The lyrics include: "Nor try to know what may be - fall. Whe-ther we live more win-ters or our last, Like lim-pets to the rock hold fast. Be wise! Be wise! Drink free! Em brace the run-ning tide! So seize the day! Thenext may be de - nied! oo..."

musical score for the third system, including piano accompaniment and vocal lines. The piano part continues with intricate rhythmic patterns and dynamic markings like *ff* and *pp*.

409

♩ = 66

great men all re - mind us We can make our lives sub - lime, And, de - part - ing, leave be - hind us Foot - prints in the sands of time.

oo oo oo So seize the day! The next may be de - nied! For I am the ma - ster, So seize the day! The next may be de - nied! For I am the ma - ster, So seize the day! The next may be de - nied!

♩ = 66

rit.

First system of the musical score. It features a vocal line at the top with lyrics and two piano accompaniment staves below. The piano part includes dynamic markings *f* and *ff*. The tempo marking *rit.* is positioned above the first staff.

I am the ma-ster I am the ma-ster of my fate, I am the cap-tain of my soul.

I am the ma-ster I am the ma-ster of my fate, I am the cap-tain of my soul.

I am the cap-tain I am the cap-tain I am the ma-ster of my fate, I am the cap-tain of my soul.

I am the cap-tain I am the cap-tain I am the ma-ster of my fate, I am the cap-tain of my soul.

rit.

Second system of the musical score. It features a vocal line at the top with lyrics and two piano accompaniment staves below. The piano part includes dynamic markings *f*, *ff*, *pizz*, and *arco*. The tempo marking *rit.* is positioned above the first staff.

pizz

arco

pizz

Luly Lulay

16

Treble Solo

Soprano Solo

467

500

516

Solo Adult

Lu - ly Lu - - ly lu-lay, Lu - ly Lu - - ly lu-lay, Lu-ly lu-lay, Lu-ly lu-lay, Lu-ly lu - lay, Lu-ly lu-lay, Lu-ly lu-lay, Lu - lay. Lu - ly Lu - - ly lu-lay, Lu - - - ly, Lu - ly Lu - - ly lu-lay, Lu - ly Lu - - ly lu-lay,

ly lu-lay, Lu - ly lu-lay, Lu-ly lu-lay, Lu-ly lu - lay, Lu - ly lu-lay, Lu-ly lu-lay, Lu - lay. Lu - ly Lu - - ly lu-lay, Lu - - - ly, Lu - ly Lu - - ly lu-lay, Lu - ly Lu - - ly lu-lay,

lay, Lu - - ly, Lu-ly-lay. Lu - - ly, Lu - lay. Lu - ly lu-lay, Lu - ly lu - lay. Lul - ly, lu - lay, Lu ly lu - ly lu - lay._____

mp Loo_____ Lu - ly Lu - - ly lu-lay, Lu - ly Lu - - ly lu-lay,

mp Loo_____ Loo_____ Loo_____

mp Loo_____ Loo_____ Loo_____

mp Loo_____ Loo_____ Loo_____

Lu - ly lu - lay, Lu - ly lu - lay, Lu - ly lu - lay, Lu - ly lu - lay, Lu - ly lu - lay, Lu - lay. Lu - - - - ly Lu - - - - ly lu - lay, Lu - ly lu - lay, Lu - ly lu - lay, lu - lay._____

Lu - ly lu - lay, Lu - ly lu - lay, Lu - ly lu - lay, Lu - ly lu - lay, Lu - ly lu - lay, Lu - lay. Lu - - - - ly Lu - - - - ly lu - lay, Lu - - - - ly Lu - - - - ly lu - lay.

Loo_____ Lu - ly lu - lay, Lu - ly lu - lay, Lu - lay. Lu - ly lu - lay, Lu - ly lu - lay, Lul - ly lul - lay, Loo_____

Loo_____ Lu - - - - ly Lu - - - - ly lu - lay, Loo_____ Lul - ly loo loo_____

Loo_____ Loo_____ Loo_____

Lu - - ly lu - lay, Lu - ly lu - lay, Lu - - ly lu - lay, Lu - ly lu - lay, lu - lay._____ Lu - - - - ly Lu - - - - lay, Lu - ly lu - lay._____

Lul - ly lul - lay, Lul - ly lul - lay, Lu - - ly lu - lay, Lu - ly lu - lay, lu - lay._____ Lu - - ly lu - lay, Lu - ly lu - lay, lu - lay._____

Lu - - - - ly Lu - - - - ly lu - lay, Lu - - - - ly Lu - - - - ly lu - lay.

Lul - ly lul - lay, Lul - ly lul - lay, Lul - ly lul - lay,

Loo_____ Lul - ly loo loo_____

Loo_____ Loo_____ Loo_____

Spiral Song of The Hurlers

Words and Music
Nick Hart

The musical score is arranged in a system of staves. The vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) and the instrumental parts (Flute, Violin 1, Violin 2, Viola, Violoncello) are all in 4/4 time. The tempo is marked as ♩=80 for the first half and ♩=100 for the second half. The key signature has one flat (B-flat). The lyrics are: "Dark-ness, night's dead time, Dark-ness, night's dead time. Dark-ness, night's dead time, Dark-ness, night's dead time. Dark - ness. Dark - ness. Light-ness dawn-ing day, light-ness dawn-ing day, Day! Day!". The vocal parts are written in treble clef, while the bass part is in bass clef. The instrumental parts are in their respective clefs. The score includes dynamic markings such as *pp*, *mp*, and *p*. The vocal parts have lyrics written below the notes. The instrumental parts have notes and rests written on the staves. The score is divided into two sections by a double bar line, with the tempo change indicated by the ♩=100 marking.

Violin part: *f*

Piano part: *mf*

mf Sun-day's for - bid-den, it's sin-ful to dance, to dal-ly or gam-ble or rec-kon with chance; *mf* Sun-day's for - bid-den, it's sin - ful to dance, to dal - ly or gam-ble or rec - kon with chance; Stand like a sta - tue or sit in your pew, Read the good book and may God bless you. Dark-ness of

mf Sun-day's for - bid-den, it's sin-ful to dance, to dal-ly or gam-ble or rec-kon with chance; *mf* Sun-day's for - bid-den, it's sin - ful to dance, to dal - ly or gam-ble or rec - kon with chance; Stand like a sta - tue or sit in your pew, Read the good book and may God bless you. Dark-ness of

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day. Day! *mf* Sun-day's for - bid-den, it's sin - ful to dance, to dal - ly or gam-ble or rec-kon with chance; Stand like a sta - tue or sit in your pew, Read the good book and may God bless you. **Dark-ness of**

day. Day! *mf* Sun-day's for - bid-den, it's sin - ful to dance, to dal - ly or gam-ble or rec-kon with chance; Stand like a sta - tue or sit in your pew, Read the good book and may God bless you. Dark-ness of

Violin part: *pizz*, *arco*, *pizz*

Piano part: *mf*, *pizz*, *arco*, *mf*

620

night's dead time, light-ness of dawn-ing day, Meas-ure the har-vest of life, Wit-ness its death and de - cay. Sent-i - nelstones turn to - mor-row a-round, Their sha-dows in si-lence lie deaf on thground. Sent - i - nelstones turn to - mor-row a-

night's dead time, light-ness of dawn-ing day, Meas-ure the har-vest of life, Wit-ness its death and de - cay. Sent-i - nelstones turn to - mor-row a-round, Their sha-dows in si-lence lie deaf on thground. Sent - i - nelstones turn to - mor-row a-

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The first system of the musical score features a vocal line at the top and piano accompaniment below. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

round, Their sha-dows in si-lence lie deaf on thground. Spi-rals of light play their lu-min-ous rhyme In cir-cles that hold_ the cir-cle of time. Dark-ness of night's dead time, light-ness of dawn-ing day, Meas-ure the har-vest of life, Wit-ness its death and de - cay.

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The second system continues the musical score. It includes performance markings such as *pizz* (pizzicato) and *arco* (arco) for the piano parts. The vocal line continues with the same lyrics as the first system. The piano accompaniment features more complex textures and dynamics.

♩=80

♩=100

First system of the musical score, featuring vocal lines and piano accompaniment. The tempo is marked as ♩=80. The key signature has three flats. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Second system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Third system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Fourth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Fifth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Sixth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Seventh system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Eighth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Ninth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Tenth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Eleventh system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Twelfth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Thirteenth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Fourteenth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Fifteenth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Sixteenth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Seventeenth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Eighteenth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Nineteenth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

Twentieth system of the musical score. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo remains ♩=80.

