

PIANO REDUCTION

J O A N S Z Y M K O

## IT IS HAPPINESS

a choral suite in three movements  
on poems by Mary Oliver  
for SSA(A) with instrumental chamber ensemble

1. The Summer Day
2. Sunrise
3. Wild Geese

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*It Is Happiness*, may be performed with FULL or REDUCED orchestration.  
This score (JS-118.1 / Piano Reduction-SSA Chorus) is to be used in rehearsal preparation for performance of either of the available orchestrations.

**FULL FORCES**

Flute  
Oboe  
• doubling English Horn  
Clarinet in Bb  
Bassoon  
Violin I  
Violin II  
Violincello  
Piano

**REDUCED FORCES**

Flute  
Violin  
Violincello  
Piano

**Movement No.1 *The Summer Day*** is available as a stand alone movement  
in following formats:

SSA Chorus / Piano / Flute (JS-119)  
SAB Chorus / Piano / Flute (JS-120)

## JOAN SZYMKO (b. 1957)

Joan Szymko's music is regularly performed across North America and abroad including performances at national and international choral festivals and competitions. Notably, her music has been presented on stage or in session at every National Conference of the American Choral Directors Association since 2003. The ACDA recognized Szymko's lasting impact on the choral arts in North America by selecting her as the recipient of the prestigious Raymond W. Brock Memorial Commission in 2010. As resident composer with Portland, OR based Do Jump! Movement Theater (1995-present), Szymko has created vocal underscoring for several major touring productions in the US, earning praise from the New York Times for her "ethereal vocal music."

Szymko makes her home in the Pacific Northwest where she has led choruses for over four decades. A dynamic conductor, she has workshopped her compositions with numerous choirs as a visiting artist in a variety of community and educational settings across the country, and abroad. Her catalog of over 150 choral works is published by Santa Barbara Music Publishing, Roger Dean Music Publishing, Oxford University Press, Walton Music. earthsongs, and independently published by Joan Szymko Music. For additional information, see [www.joanszymko.com](http://www.joanszymko.com).

### NOTE from the COMPOSER

In 1995, I was invited to create a major work for Aurora Chorus, a then 140-voice women's ensemble I had recently begun to lead as Artistic Director. As with all my choral works, words come first. And so I went about the careful process of choosing the "perfect" text for my very first choral composition to be accompanied by small orchestra. I kept returning to to Mary Oliver's poems for their powerful beauty and grace; for Oliver's ability to move me to tears. Her words and images made me feel at home in the world. Even then, I felt disconnected from so much cultural hype and from an accelerating technological incursion that disembodied human communication. So it was with great solace that I turned to the volume: *New and Selected Poems* – to a woman who considers her one life to be "wild and precious" who "knows how to pay attention, how to fall down into the grass... how to feel idle and blessed." —and who asks in "Sunrise,"

What is the name  
of the deep breath I would take  
over and over for all of us?

*It is happiness*, she tells us— words that I selected as the title of the three-poem choral suite. Oliver later wrote to me: "I like the title *it is happiness* a lot." — which meant a lot to me.

I was thrilled when I heard from Mary Oliver again after she received the recording of the premiere performance. In a typewritten note she responded:

Dear Joan Szymko,

Just a note to tell you...that I have been listening to the tape of "It is Happiness" every morning for the past many mornings, in my car, early, on my way to the woods, and it has made me very happy. I like...its tenderness, its lushness, its entrenchment into the text. I like the instruments, what they do, and the surprise that they are there is a pleasant one, I thought it was chorus only. I like the certainty of the melodic line, and the play of it, its circling around. I like it...altogether.

Thank you, therefore.

Cordially,

Mary Oliver

## MARY OLIVER (1935-2019)

"Mary Oliver was born and raised in Maple Hills Heights, a suburb of Cleveland, Ohio. She would retreat from a difficult home to the nearby woods, where she would build huts of sticks and grass and write poems ... As a young poet, Oliver was deeply influenced by Edna St. Vincent Millay and briefly lived in Millay's home, helping Norma Millay organize her sister's papers. Oliver is notoriously reticent about her private life but it was during this period that she met her long-time partner, Molly Malone Cook. The couple moved to Provincetown, Massachusetts, and the surrounding Cape Cod landscape has had a marked influence on Oliver's work. Known for its clear and poignant observations and evocative use of the natural world, Oliver's poetry is firmly rooted in place and the Romantic nature tradition." "Mary Oliver." *Poetry Foundation*, [www.poetryfoundation.org/poets/mary-oliver](http://www.poetryfoundation.org/poets/mary-oliver)

Oliver's work received early critical attention and she became one of America's most significant and best-selling poets. Among her many honors are winning the Pulitzer Prize in 1984 for *American Primitive*, the 1992 National Book Award for *New and Selected Poetry* and fellowships from the Guggenheim Foundation and the National Endowment for the Arts.

"Beginning with her first book in 1963, Mary Oliver's poetry has been a touchstone for understanding our world and ourselves. She described her work as loving the world. Her poems capture the human spirit and nature's complexity with wonder and awe. Starting with an openness to the teachings contained in the smallest of moments, Mary Oliver is a determined explorer of the mysteries of our daily experience." Mary Oliver."

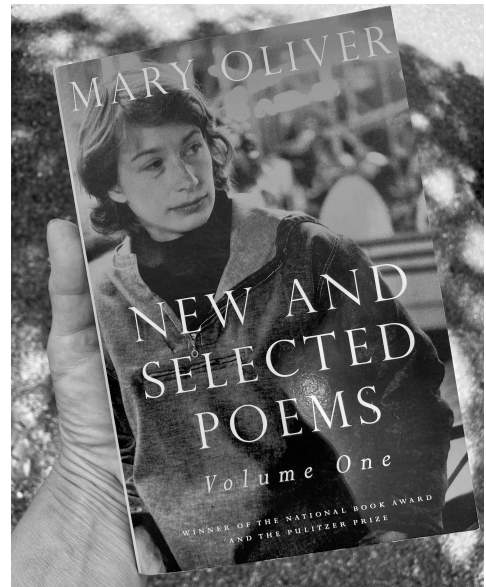
[www.maryoliver.com/poetry/](http://www.maryoliver.com/poetry/)

Mary Oliver summed up her desire for amazement in her poem "When Death Comes" from *New and Selected Poems*:

*When it's over, I want to say: all my life  
I was a bride married to amazement.  
I was the bridegroom, taking the world into my arms.*

Upon learning of Mary Oliver's passing on January 17, 2019  
composer Joan Szymko posted on FaceBook:

*Rest in peace Mary Oliver— poet, healer, advisor, spirit guide,  
Muse. I feel as though I have lost a dear intimate friend. Today  
the world is a poorer place without her in it. And yet my life will  
always be richer because of how she paid attention, how she  
breathed; how she loved this world. With deep gratitude for  
her life and poetry and for being allowed the rare privilege of  
setting her words to music.*



— • —  
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— • —

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### No1. The Summer Day

Who made the world?  
Who made the swan, and the black bear?  
Who made the grasshopper?  
This grasshopper, I mean—  
the one who has flung herself out of the grass,  
the one who is eating sugar out of my hand,  
who is moving her jaws back and forth instead of up and down—  
who is gazing around with her enormous and complicated eyes  
Now she lifts her pale forearms and thoroughly washes her face  
Now she snaps her wings open, and floats away.  
I don't know exactly what a prayer is.  
I do know how to pay attention, how to fall down  
into the grass, how to kneel in the grass,  
how to be idle and blessed, how to stroll through the fields,  
which is what I have been doing all day.  
Tell me, what else should I have done?  
Doesn't everything die at last, and too soon?  
Tell me, what is it you plan to do  
With your one wild and precious life?

*"The Summer Day" by Mary Oliver*

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## No 2. Sunrise

You can  
die for it—  
an idea,  
or the world. People  
have done so,  
brilliantly,  
letting  
their small bodies be bound  
to the stake,  
creating  
an unforgettable  
fury of light. But  
this morning,  
climbing the familiar hills  
in the familiar  
fabric of dawn, I thought  
of China,  
and India  
and Europe, and I thought  
how the sun  
bazes  
for everyone just  
so joyfully  
as it rises  
under the lashes  
of my own eyes, and I thought  
I am so many!  
What is my name?  
What is the name  
of the deep breath I would take  
over and over  
for all of us? Call it  
whatever you want, it is  
happiness, it is another one  
of the ways to enter  
fire.

*"Sunrise" by Mary Oliver*

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## No 3. Wild Geese

You do not have to be good.  
You do not have to walk on your knees  
for a hundred miles through the desert repenting.  
You only have to let the soft animal of your body  
love what it loves.  
Tell me about despair, yours, and I will tell you mine.  
Meanwhile the world goes on.  
Meanwhile the sun and the clear pebbles of the rain  
are moving across the landscapes,  
over the prairies and the deep trees,  
the mountains and the rivers.  
Meanwhile the wild geese, high in the clean blue air,  
are heading home again.  
Wherever you are, no matter how lonely,  
the world offers itself to your imagination  
calls to you like the wild geese, harsh and exciting—  
over and over announcing your place  
in the family of things.

*"Wild Geese" by Mary Oliver*

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## Mary Oliver (1935-2019)

~~Joan Szymko~~

Oliver (1935-2019)

Joan Szymko

**Andante**

Vn

Fl

Vc

**Andante Pastoral, Idyll**

*mp*

*poco rit.*

*poco rit.*

*Meno mosso*

*Red.*

17 **A** **Con moto** ♩=144

S. *mf*  
Who made the world? Who made the swan and the black bear?

Pno. *mf*

21 **A** **Con moto** ♩=144

S. *mf*  
Who made the world? Who made the swan, and the black bear?

A.

Pno.

24 *mf*

S. Who made the world? \_\_\_\_\_ Who made the swan, and the black bear?

S. \_\_\_\_\_

A. \_\_\_\_\_

Pno. 24

27 **B** *mf* *f*

S. Who made the world? \_\_\_\_\_ Who made the world? \_\_\_\_\_

S. *mf* *f* Who made the world? \_\_\_\_\_

A. *mf* *f* Who made the black bear? \_\_\_\_\_ Who made the world? \_\_\_\_\_

Pno. 27 **B** *mf* *f*



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40

S. *mf* who is mo-ving her jaws back and forth in-stead of up and down— who is ga-zing a -

S. *mf* who is mo-ving her jaws back and forth in-stead of up and down— who is ga-zing a -

A. *mf* who is mo-ving her jaws back and forth in-stead of up and down— who is ga-zing a -

Pno. *mf* *f* *mp*

46

S. N.B. round— with her e - nor-mous and com-pli-ca-ted eyes.——

S. round, a - round her e - nor-mous and com-pli-ca-ted eyes.——

A. N.B. round— her e - nor-mous and com-pli-ca-ted eyes.——

Pno. *p*

51 **D** *With tender amazement*

S. *mf* Now she

A. *mp* Now she lifts her pale fore-arms and *mf* thor-ough-ly wash-es her face.

51 **D** *legato*

Pno. *mp*

58

S. snaps her wings o - pen, and floats a - way.

Pno. *Flowing*

64 **E** *Playfully*

S. Who made the world? Who made the swan, and the black bear?

A. *p* *mp* *mf*

Pno. *p* *mp* *mf*

The musical score is written for Soprano (S.), Alto (A.), and Piano (Pno.). It features three systems of music. The first system starts at measure 51 with a key signature of three flats and a common time signature. The Soprano part has a rest followed by the lyrics 'Now she' with a mezzo-forte (mf) dynamic. The Alto part has a mezzo-piano (mp) dynamic and the lyrics 'Now she lifts her pale fore-arms and' followed by 'thor-ough-ly wash-es her face.' with a mezzo-forte (mf) dynamic. The Piano part has a mezzo-piano (mp) dynamic and a legato marking. The second system starts at measure 58. The Soprano part has the lyrics 'snaps her wings o - pen, and floats a - way.' The Piano part has a 'Flowing' marking. The third system starts at measure 64 with a key signature change to two flats and a 2/4 time signature. The Soprano part has the lyrics 'Who made the world? Who made the swan, and the black bear?' with dynamics p, mp, and mf. The Alto part has dynamics p, mp, and mf. The Piano part has a p dynamic and triplets in the first measure, followed by mp and mf dynamics.

70

S. *mf* Who made the world? Who made the swan, and the black bear? *f* Who made the world?

S. *mf* Who made the world? Who made the swan, and the black bear? *f* Who made the world?

A. *mf* Who made the world? Who made the swan, and the black bear? *f* Who made the world?

Pno. *mf* *f*

74

S. *mf* Who made the swan, and the black bear? *f* Who made the world?

S. *mf* Who made the swan, and the black bear? *f* Who made the world?

A. *f* Who made the

Pno. *mf* *f* *mf*

77 *mf*

S. Who made the world? Who made the grass-hop-per? *mf*

S. Who made the world? Who made the grass-hop-per? *mf*

A. black bear? Who made the world? Who made the grass-hop-per? *mf*

Pno. *mf* *f* *mf*

82 Instrumental interlude *legato e dolce*

Pno. *p*

89 *mf*

Pno. *mf*

95 Fl. *f* *tr* *b* *3* *3* *3* *ff*

95 Pno. *f* *ff*

101 Vn *mp* *G*

101 Pno. *f* *mf* *G* *dolce leggiero* *mp* L.H.

109 S. *p* I don't know ex - act-ly what a prayer is.

109 S. *p* I don't know ex - act-ly what a prayer is.

109 A. *p* I don't know ex -

109 Pno. *p*

114

S. *mf* *mp*  
I don't know ex-act-ly what a prayer\_\_\_ is. I don't know ex-act-ly what

S. *mf* *mp*  
I don't know ex-act-ly what a prayer\_\_\_ is. I don't know ex-act-ly what

A. *mf* *mp*  
act-ly what a prayer\_\_\_ is. I don't know ex-act-ly I don't know ex-act-ly what

114

Pno. *mp*

119

S. *p* *mf* **H**  
a prayer is. I do know how\_

S. *p*  
prayer is.

A. *p*  
a prayer is.

119

Pno. *p* *mf* **H**

126

S. — to pay at - ten-tion,

S. *mp* how to kneel down in the

A. *mp* how to fall down in-to grass

126

Pno.

133

S. *mp* *mf* how to be i - dle and blessed,

S. *mp* *mf* grass, how to be i - dle and blessed,

A. *mf* how to be i - dle and blessed,

133

Pno. *mp* *leggiero* *mf*

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149 *f* *rit.* *mf*

S. what else should I have done? Does- it ev-ery-thing

S. else should I have done? what else should I have done?

A. done? what else should I have done?

Pno. *mf*

Meno mosso

154 *f* *mp* *p*

S. die at last, and too soon?

S. and too soon?

A. and too soon?

Pno. *mp*

Meno mosso

154 *mp* *mp*

Pno.

160 **Più mosso** ♩=120 **accel.**

S.

S.

A.

Pno.

*mf*

*f*

164 **J Exuberant** **Con moto** ♩=72

S. *f* Tell me, what is it you plan to do

S. *f* Tell me, what is it you plan to do

A. *f* Tell me, what is it you plan to do

Pno. *f*

167

S. what is it you plan to do With your one wild and pre - cious

S. what is it you plan to do With your one wild and pre - cious

A. what is it you plan to do With your one wild and pre - cious

Pno. *f*

167

170

S. life? *ff*

S. life? *ff*

A. life? *ff*

Pno. *ff*

170

(8)---

## IT IS HAPPINESS

## No. 2 Sunrise

Mary Oliver

Joan Szymko

*for preview only*

$\text{♩} = 54$

Soprano

Alto

Piano

*p* *mp* *p* *mp* *p*

7

S. die for it You can die for it you can

A. die for it You can die for it you can

Pno. *mp* *mf*

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12 *mf* **poco accel.** **A**  $\text{♩} = \text{♩}$

S. die for it an i - de - a or the world.

A. die for it an i - de - a or the world. Peo - ple have done so

Pno. 12 **poco accel.** **A**  $\text{♩} = \text{♩}$

16 *f*

S. Peo - ple have done so bril - liant - ly bril - liant - ly

A. bril - liant - ly bril - liant - ly

Pno. 16

20

S. *p* Let-ting their small bod-ies be bound to the stake, *mp*

A. *p* Let-ting their small bod-ies be bound to the stake, *mp*

Pno. *mp* *p*

22

S. *mf* cre - a - ting an un - for-get-ta-ble fu - ry of

A. *mf* cre - a - ting an un - for-get-ta-ble fu - ry of

Pno. *mp* *cresc. poco a poco*

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**C**  
36 Tutti *p*

S. A. Ah

Fl.

Vn.

**C**  
36 *pp*

Pno.

38

S. A.

6 3 3 3 3

38

Pno. *p*

5 5 5 5 5 5 5 5

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40 *mp*

S.  
A.

Vc.

Pno.

40 *mp*

42

S.  
A.

8<sup>va</sup>

6

42

Pno.

*cresc.*

44 *mf*

S. A.

(8)

Vn.

Pno.

44

46

S. A.

(8)

Pno.

46

for preview only

48 *f*

S. A.

(8)

*ff* 3 *f* 3

Pno.

48 5 5 5 5 5 5 5

molto rit. . . . .  
molto rit. . . . .

50

S. A.

(8)

3 3 *mf*

*mf*

50 5 5 5 5 5 5 5

molto rit. . . . .

Pno.

no ped.

53 **D**  $\text{♩} = 50$  *mf*

S. A. But this morn - ing, — Climb-ing the fam-i-liar line

Pno. *mf* Ped.

56 **D**  $\text{♩} = 50$  *molto rall.*

S. A. — in the fam i-liar fab-ric of dawn,

Pno. L.H. L.H. *molto rall.* no ped.

60 **E**  $\text{♩} = 96$  *mf* N.B.

S. A. I thought of Chi-na, and In-di-a and Eu-rope, and I thought how the sun blaz-es for ev-ery-one just so

Pno. *mp* *sostenuto* *mf* ped. freely

64

S. joy-ful-ly as it ris - es un-der the lash-es of my own eyes, and I thought I am so

A. joy-ful-ly as it ris - es un-der the lash-es of my own eyes, and I thought I am so

Pno.

mp

68

S. *mf* rit. **F**  $\text{♩} = 76$  man - y! What is my name? I am so man - y!

A. *mf* man - y! What is my name? I am so man - y!

Pno.

mf

rit.

**F**  $\text{♩} = 76$

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**poco accel.** **G** *With a simple grace* **Più mosso** *p*

S. 82 What is the name \_\_\_\_\_ of the deep breath I would take o -

A. *p* What is the name \_\_\_\_\_ of the deep breath I would take o -

**poco accel.** **G** **Più mosso** *mp* *p* *mp*

Pno. 82

S. 90 *mf* - ver and o - ver for all of us? *mp*

A. *mf* - ver and o - ver for all of us? *mp*

Pno. 90 *mf* *p* *mp*

The musical score is for a piano-vocal piece. It features three staves: Soprano (S.), Alto (A.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system starts at measure 82 and includes the lyrics 'What is the name \_\_\_\_\_ of the deep breath I would take o -'. The second system starts at measure 90 and includes the lyrics '- ver and o - ver for all of us? \_\_\_\_'. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf). There are also tempo and performance instructions like 'poco accel.' and 'Più mosso'. A large diagonal watermark 'for preview only' is overlaid on the score.



96 **H**

S. *p* What is the name \_\_\_\_\_ of the deep breath I would take o - ver and *mp* *mf*

S. *p* What is the name \_\_\_\_\_ of the deep breath I'd take *mp*

A. *p* What is the name \_\_\_\_\_ of the deep breath \_\_\_\_\_ *mp*

Pno. *p* *mp* *mf*

102 *poco rit.* . . . ♩ = ♩

S. o - ver for all of us? *mf*

S. o - ver for all of us? *mf*

A. I would take for all \_\_\_\_\_ of us? *mf*

Pno. *mp* *mf* *poco rit.* . . . ♩ = ♩

108 **I** *pp* *p* *mp*

S. Call it what - ev-er you want, it is hap-pi ness, it is hap-pi-ness,

A. Call it what - ev-er you want, it is hap-pi ness, it is hap-pi-ness,

Pno. *pp* *p*

114 *mf* *f* **J** ♩=♩

S. it is hap-pi ness, it is hap-pi-ness, it is hap - pi - ness.

A. it is hap-pi ness, it is hap-pi-ness, it is hap - pi - ness.

Pno. *mp* *mf* **J** ♩=♩ 6 6 3 3

118

S. It is an - oth - er one of the ways

A. It is an - oth - er one of the ways

Pno.

120

S. to en - ter fire, *ff*

A. to en - ter fire, *ff*

Pno.

122 *Maestoso* ***f*** *Meno mosso*

S. it is an - oth - er one of the ways

A. ***f*** it is an - oth - er one of the ways

Pno. 122 *Maestoso* *Meno mosso* *cresc.* *8va* *Ped.*

124 *rit.* ***ff*** *Tempo primo*

S. to en - ter fire.

A. ***ff*** en - ter fire.

Pno. 124 *rit.* *Tempo primo* ***fff*** *sub p* *mp* *p* *pp* *attacca*

*\* v*

# IT IS HAPPINESS

## No. 3 Wild Geese

Mary Oliver

Joan Szymko

1  $\text{♩} = 108$

Soprano 1

Soprano 2 *p* *mp* *p*

You do not have to be good. You do not have to be good. You do not have to walk on your

Alto *p*

You do not have to be good. You do not have to be good. You do

Piano 1  $\text{♩} = 108$

6

S. *mp* *p*

knees for a hun-dred miles through the de-sert, re - pent-ing. You do not have to be

A. *mp* *p*

not have to walk on your knees for a hun-dred miles re-pent-ing. You

"Wild Geese" by Mary Oliver

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10 *mp* *mf*

S. You do not have to be good. You do not have to walk on your knees for a hun-dred miles\_ through the

S. *mp* *mf*  
good. You do not have to be good. walk on your knees for a hun-dred miles\_ rough the

A. *mp* *mf*  
good You You do not have to walk on your knees\_ through the

14

S. de-sert, re - pent-ing.

S. de-sert, re - pent-ing.

A. de-sert, re - pent-ing.

14

Pno. *mp*

Red. \*

18  $\text{♩} = \text{♩} = 72$  *mp* A

A. You on - ly have to let the

18  $\text{♩} = \text{♩} = 72$  A

Pno.

22 N.B. *mf*

A. soft an-i-mal of your bo-dy love what it loves. You on-ly have to let the soft

Pno. *legato e sost. mp*

28 *mf*

S. You on-ly have to let the

A. an-i-mal of your bod-y love what it loves. You on-ly have to let the

Pno. *p*

32 N.B. *p*

S. soft an-i-mal of your bod-y love what it loves. You

A. soft an-i-mal of your bod-y love what it loves. You

Pno. *mf p*

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46 **B**

S. *mp*  
pent - ing... You do not have to be good.

S. *mf*  
love... what it loves. You on - ly have to let the soft... an - i - mal

A. *mf*  
love... what it loves. You on - ly have to let the soft... an - i - mal of your bod - y

46 **B**

Pno. *mf*

52

S. - - - - -

S. of your bod - y love... what it loves. You on - ly have to let the soft

A. love what it loves. You on - ly have to let the soft... an - i - mal

52

Pno.

57

S. You on - ly have to let the soft\_\_

S. an - ni-mal of your bod - y love what it loves

A. of your bod - y love what it loves. You on - ly have to let the soft\_\_

Pno.

62

S. an - i mal of your bod - y love what it loves. You on - ly have to

S. what it loves what it loves

A. an - i mal of your bod - y love what it loves. You on - ly have to

Pno.

67

S. let the soft\_\_\_\_\_ an- i- mal of your bod- y love what it loves.

S. \_\_\_\_\_ what it loves \_\_\_\_\_ what it loves.

A. let the soft\_\_\_\_\_ an- i- mal of your bod- y love what it loves. You on - ly have to

67

Pno. *legato* *mp*

73

S. \_\_\_\_\_

S. \_\_\_\_\_ *pp* what it love[s]. \_\_\_\_\_

A. let the soft\_\_\_\_\_ a - ni - mal of your bo - dy love what it loves. *p*

73

Pno. *mf* *pp*

78 **C** *p* *mp* *f* N.B.

S. Oh Oh Oh Tell me a-bout des-

S. *p* *mp* *mf* Oh Oh

A. Oh Oh Oh

Pno. 78 **C** *p* *mf* Ped.

83 *poco rall.*

S. pair, Tell me about des - pair, yours, and I will tell you mine.

S. *f* yours, and I will tell you mine.

A. *f* yours, and I will tell you mine.

Pno. 83 *cresc.* *poco rall.* *f* *mf*

89 **D** ♩ = ♩ = 66

S. *mp* Mean - while the

A. *mp* Mean - while the world goes on... Mean - while the

Pno. *p* Ped. cont. to ped. freely

93 *mf* sun and the clear pebbles of the rain are mov - ing a - cross the land - scapes,

A. *mf* sun and the clear peb-bles of the rain are mov - - - ing

Pno. *mp*

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**rit.**

96

S. o-ver the prai-ries and the deep trees, o-ver the moun-tains and

A. o-ver the prai-ries and the deep trees, o-ver the moun-tains and

Pno. *mf* 3 3 3 3 *f* 3

99

S. riv-ers. Mean-while the wild geese, high in the clean blue

A. riv-ers. Mean-while the wild geese, high in the clean blue

Pno. *p* 3 3 3 3 *mp* 3 3 3 3

**A tempo**

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Solo or SSA trio *mf*

*mf*  
Tell me a-bout des - pair

S. *f* 3 are, no mat-ter how lone-ly, *mp* the

S. *mp* are, how lone - ly, *mp* the

A. 3 *f* 3 *mf* ev-er you are, no mat-ter how lone-ly, *mp* the

110 Pno. *mf* *p*

114 S. *mf* 3 world of - fers it - self to your i - ma - gi - na - tion, *cresc.*

S. *mf* 3 world of - fers it - self to your i - ma - gi - na - tion, *cresc.*

A. *mf* 3 world of - fers it - self to your i - ma - gi - na - tion, *cresc.*

114 Pno. *mp* *mf*



[illegible]

121  $\text{♩} = 84$  *dim.* *mp* *rit.* **A tempo**

S. place in the fam - ily of things.

A. place in the fam - ily of things.

121  $\text{♩} = 84$  *dim.* *mp* *rit.* **A tempo**

Pno. *dim.* *mp* *p*

127 *espress.* *mf*

Pno. *mf*

132 *mp* *mf* *rit.*

Pno. *mp* *mf*

138  $\text{♩} = 44$  *p* *pp* *p*

Pno. *p* *pp* *p*

