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Symphony No. 2: Sights in Sound

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SYMPHONY NO. 2: SIGHTS IN SOUND

by

Robert Luebbert

A THESIS

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The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

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SYMPHONY NO. 2: SIGHTS IN SOUND

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University of Nebraska, 2016

Advisor: Tyler Goodrich White

Symphony No. 2: Sights in Sound is an original composition for full chorus, string orchestra, woodwind quintet, eight-part percussion ensemble, and piano. Each of the work’s twelve movements utilizes a different combination of instruments, provides a distinct programmatic or cultural setting, and can be easily performed individually, outside of the full symphonic context. Despite this, the symphony as a whole is well bonded through various traditional elements and unifying themes.

The titles of the movements are as follows: I. Phenomena of the Sky, II. Arirang, III. Colors of the Sea, IV. Amongst the Trees, V. Crossroads, VI. Dancing Leaves, VII. Motherland, VIII. Crystalline Walls, X. Beside the Waves, XI. Rising Sun, and XII. To the Heavens.
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Instrumentation

Woodwind Quintet
- Flute (doubling on piccolo)
- Oboe
- Clarinet
- Horn in F
- Bassoon

Voices
- Chorus
  - Soprano (2)
  - Alto (2)
  - Tenor (2)
  - Bass (2)
- Soprano Solo
- Mezzo Solo
- Bass Solo

Percussion Ensemble (8)
- Mallets
  - Glockenspiel
  - Vibraphone
  - Marimba
  - Chimes
- Drums
  - Djembe (2)
  - Darbuka
  - Bongos
  - Congas
  - Concert Toms
  - Bass Drum
  - Timpani
- Cymbals
  - Hi-Hat
  - Ride Cymbal
  - Crash Cymbal
  - Splash Cymbal
- Accessories
  - Rain Effects (rain sticks, ocean drum, and/or thunder sheets)
  - Tambourine
  - Shaker
  - Guiro
  - Claves
  - Agogo Bells
  - Triangle
  - Tam-Tam

String Orchestra
- Violin I (2)
- Violin II (2)
- Viola (2)
- Cello (2)
- Double Bass (2)

Piano
Program

I. Phenomena of the Sky (p. 6)
Dissonant harmonies cause sound vibrations to beautifully shimmer and shiver in the cold, while haunting glissandos and falling melodies paint stars, comets, meteors, and northern lights as they traverse the skies. Within this music can be heard a phonetic text, highlighting the universal desire to capture eternal beauty found only in the heavens above.

*As the deer pants for streams of water*  
*So my soul pants for you, my God*  
*My soul thirsts for God, for the living God.*  
*When can I go and meet with God?*

Psalm 42: 1-2 (NIV)

II. Arirang (p. 9)
This setting of Korea’s most well known folk song borrows text and certain aspects from both the standard Arirang, which is known to all Koreans, and a version unique to the region of Milyang. The odd 3/8+3/4 metrical pattern was devised by the people of Milyang as a means of energizing farmers as they worked their fields.

Translation: Kyoungok Ko
III. **Colors of the Sea** (p. 20)

After traversing the sea, a group of lively divers plunge into a coral reef. Upon entry, vibrant scenery swirls around them, and they begin to use what little time they have to explore the vast and lively ocean. Unfortunately, their air supply eventually wanes, and they are forced to begin ascending from whence they came. At the surface, they reach for their boat, respire fresh, salty air, and skip once more across the waves.

IV. **Amongst the Trees** (p. 27)

Water trickles through an emerald canopy bringing life to the world below: life to the creatures and vegetation whose mission is to remain in the beautifully diverse culture that promotes an endless fight for survival.

V. **Crossroads** (p. 32)

The Fasil music of Istanbul is considered to be both sleazy and high-class; in many ways, it is quite similar to western jazz. The music can be found throughout the city in clubs and fancy restaurants where small groups of musicians gather to provide background music by improvising upon various tunes and compositions.

VI. **Dancing Leaves** (p. 47)

In autumn, as trees prepare to go dormant, the days grow shorter and dazzling colors float about the wind.

VII. **Motherland** (p. 60)

Гой ты, Русь, моя родная (My Dearest Russia) by Sergei Esenin is a letter to the Russian motherland, romanticizing the country’s natural beauty, quaint villages, and cheerfully loyal citizens. For this movement, Esenin’s poem is set to music that combines but a few of the many important Russian folk and orthodox traditions.

---

Гой ты, Русь, моя родная,
Хаты - в ризах образа...
Не видат конца и края -
Только сияет глаза.

Как захожий богомольец,
Я смотрю твои поля,
А у низеньких околод
Звонко чихнут тополя.

Пахнет яблоком и медом
По церквам твой кроткий Спас.
И гудит за корогодом
На лугах весенний пис.

Побегу по мятой стежке
На приволь зеленых лех.
Мне навстречу, как сережки,
Звонко прозвенит девичий смех.

Если крикнет рань света:
"Кинь ты Русь, живи в раю!"
Я скажу: "Не надо рай,
Дайте родину мою."

Гой ты, Rus’, maiá radnáiа
Kháty - v rízach obrazů...
Ne vidáť kontsa i kraia -
Tol’ ko sín’ sásíd gláza.

Kak zakhózhij bogomólets,
Ja smatriú tvói poliá,
A u nízen’kich okólits
Zvóño cháchnut napoliá.

Pákhnet iáblokom i miódom
Po tserkviám tvój krótkij Spas.
I gudít za korogódom
Na lugákh vesélyj plíás.

Pobégí pa miátoj stízchke
Na prvóš’ie zélönykh lex,
Mne navstréchu, ka serézhki,
Prozvenít divíchij smékh.

Ésli kríknet rať svítátiá:
"Kín’ ty Rus’, zhivi v rái!"
Ja skazhí: "Ne nádo rái,
Dájte ródínu moii."

My dearest Russia,
With cottages dressed in icon guise...
Whose borders and boundaries cannot be seen;
Whose sapphire vistas fill my gaze.

As though a holy pilgrim passing by,
I will peer upon your fields
Which lay in the outskirts of poverous villages
Where poplars fade and rustle.

Where scents of apples and sweet honey
Flood the churches as they celebrate the Lord
And where sounds of festive dancing
Fill the fields and meadows

I will run the beaten path
Into open country,
And coming up to meet me, as earrings,
Will chime sounds of girlish laughter.

Should the heavenly hosts command me,
"Come to live in paradise above!"
I shall kindly reply, "I do not need the heavens,
For I long to stay in my motherland."

Translation: Marat Sanatullov
VIII. Crystalline Walls (p. 66)

Inside the earth, where chills and echoes await, water slowly drips upon the rocks. Limestone passages give way to tranquil caverns and the world is suspended in a beautiful night.

IX. Life (p. 69)

The land of our oldest ancestors, home to creatures of the deserts, forests, mountains, plains, and waters, is a world of diverse communities perhaps best represented by the passionate, improvisatory, and interpersonal experience known as the African drum circle.

X. Beside the Waves (p. 83)

A ginger orb casts light through the palms as it slowly peers over the horizon, giving warmth to the crabs and lizards as they pave their way through the sands. Gradually, sunbathers take residence, and children amuse themselves in the waves while the sun continues its journey across the skies. As the festivities come to a close, the moon commands the tide to greet the stars, waiting for the morning glow to appear once again.

XI. Rising Sun (p. 107)

Japanese kumidaiko ensembles, used to energize large crowds at festivals, are best known for their drums known as wadaiko, or taiko. However, despite their modern use these drums originated as an essential part of the classical Japanese gagaku music along side plucked strings, flutes, and an instrument called a “sho,” which is essentially a handheld reed organ played using a mouthpiece to blow air through bamboo pipes.

XII. To the Heavens (p. 113)

Inevitably, everything in this world moves towards the unknown. Lives end, mountains crumble, and even stars collapse within themselves; however, we need not lose hope. The heavens hold a light that shines beyond the trials and tribulations of this realm.

As the deer pants for streams of water
So my soul pants for you, my God
My soul thirsts for God, for the living God.
When can I go and meet with God?

Psalm 42: 1-2 (NIV)
I. Phenomena of the Sky

Solo Soprano

Soprano

Alto

Tenor

Bass

for rehearsal only

Note: sustain pedal throughout except where indicated

*Note: Glissandos should be slow and extended, beginning as soon as possible.
II. Arirang

Text: Arirang and Milyang Arirang
II. Arirang

\( \text{\textcopyright{\textcopyright} \textcopyright} \)
II. Arirang

Vln. I

Vln. II

Vla.

Vc.

D.B.
II. Arirang

S/A

T/B

Vln. I

Vln. II

Vla.

Vc.

D.B.
II. Arirang

S/A

T/B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

arco

pizz.

arco

mf

arco

pizz.

arco

mf

arco

pizz.

arco

mf

arco

pizz.

arco

mf

arco

p
II. Arirang
II. Arirang

Vln. II

Vln. I

D.B.

T/B

Vla.

Vc.

S/A
*The mezzo solo line may be lightly embellished ad. lib. throughout this passage*
III. Colors of the Sea

Skipping over the waves

" = 120
III. Colors of the Sea

Appreciating the scenery
III. Colors of the Sea

Returning to the boat
III. Colors of the Sea
III. Colors of the Sea

(sustain for a while; the piano will signal the beginning of the next movement)
IV. Amongst the Trees

*Performance Note: optional percussion (including rain sticks and thunder sheets) may accompany the strings' rain drone ad. lib. from backstage.

Strings/Perc.

*Instructions: 1) Tap on the body of the instrument (string or percussion) to imitate the drone of rain
2) Verticality represents the balance between upper and lower-pitched instruments (for spatial effect)
3) Thickness of the line represents which part of the finger to use for tapping
   - Thin = tap more frequently with the pad. Thick = tap more frequently with the nail

*Performance Note: optional percussion (including rain sticks and thunder sheets) may accompany the strings' rain drone ad. lib. from backstage.

Strings/Perc.

Pno.

Pno.
IV. Amongst the Trees
*Instructions:*
1. Given figures should be performed at numerous pitch levels within the given keys
2. Rhythms should be free and varied
3. Leading tone in F minor is optional (it may be freely performed as either E♭ or E₃)

IV. Amongst the Trees

(piano)

(percussion and other instruments)

(upper strings and pitched percussion)

(lower strings and other percussion)

(all strings and percussion)

(rain drone)
IV. Amongst the Trees

Strings/Perc.

Pno.

Strings/Perc.

Pno.

Strings/Perc.

Pno.

Strings/Perc.

Pno.
Strings/Perc.

Pno.

Strings/Perc.

Pno.

Strings/Perc.

Pno.

strings/pere.

Until the end of the movement, occasionally tap softly on the instrument to imitate the sound of lightly dripping water.

sustain beyond clarinet
entry for next movement
*Enter before sustained piano from previous movement finishes fading away

\( \text{Clarinet in B} \)

\( \text{Flute} \)

\( \text{Oboe} \)

\( \text{Clarinet in B} \)

\( \text{Bassoon} \)

\( \text{Tambourine} \)

\( \text{Darabuka} \)

\( \text{Violin I} \)

\( \text{Violin II} \)

\( \text{Viola} \)

\( \text{Cello} \)

\( \text{Double Bass} \)
V. Crossroads

Fl.

Ob.

B♭ Cl.

Bsn.

Tamb.

Dar.

Vln. I

Vln. II

Vla.

Vc.

D.B.
V. Crossroads
V. Crossroads
V. Crossroads
V. Crossroads
V. Crossroads
V. Crossroads
VI. Dancing Leaves
VI. Dancing Leaves

\[ \text{Presto} \ (q = 180); \text{lightly detached throughout} \]
VI. Dancing Leaves
VI. Dancing Leaves
VI. Dancing Leaves

Fl.
cresc. poco a poco

Ob.
cresc. poco a poco

Bb Cl.
cresc. poco a poco

Hn.
mp
p
cresc. poco a poco

Bsn.
cresc. poco a poco
VI. Dancing Leaves
VI. Dancing Leaves
VI. Dancing Leaves
VI. Dancing Leaves
VI. Dancing Leaves
VII. Motherland

Sergei Esenin
Tr. Marat Sunatullov

Crotales
Chimes
Soprano
Alto
Tenor
Bass

as though from a distance

*bear for cutoff/cue from clarinet to begin movement

Гой ты, Русь, мо-я—ро-дня-я.

хать в ри-зах о-бра-за...

Не ви-дать ко-нца и кра-

- я толь-ко синь со-сет гла-

- иа толь-ко синь со-сет гла-

*accel. poco a poco

- as though from a distance

*accel. poco a poco

 accel. poco a poco

= 60

= 60

= 60


= 60

2/4 3/4 6/8 2/4 6/8 5/8

4/4

6/8

4/4

5/8

2/4

4/4
VII. Motherland

[Music notation]

Chm.

Crt.

S

A

T

B

Великая Родина...
VII. Motherland

28

Crt.

Chm.

28

4/4

1/4

mf

6/8

S

A

3/2

32

я-блó-ком и меня-дом по цéрквам твой кро-ткий Спас.

32

9/8

6/8

S

A

И гу-дит

37

Crt.

Chm.

37

1/4

6/8

5/4

S

A

за ко-ро-го- дом на лу-гах ве-се-лий пляс.
Побегу по мя той сте жке на при воль й е ле - ных лех. Мне на-встречу,
Po-be-gú po miá toj tió zhke na pri völ’ie ze-lió-nykh lex. Mne na-vstre-chu,

как се-ре-жки, про-зве-нит де-ви-чий смех.
kak se-rió-zhki, pro-zve-nít de-ví-chij sme-kh.
Кинь ты, Русь, жи ви в ра ю!

басс соло
slowly diminuendo; begin to completely fade out after piano enters in the next movement
VIII. Crystalline Walls

\( \begin{align*} \text{Glockenspiel:} & \quad \begin{array}{c} \text{Start stopwatch*} \\ \text{Start stopwatch*} \\ \text{Start stopwatch*} \end{array} \\
\text{Chimes:} & \quad \begin{array}{c} \text{Start stopwatch*} \\ \text{Start stopwatch*} \end{array} \\
\text{Piano:} & \quad \begin{array}{c} \text{Start stopwatch*} \\ \text{Start stopwatch*} \end{array} \\
\text{Recording:} & \quad \begin{array}{c} \text{Start stopwatch*} \end{array} \end{align*} \)

\( \begin{align*} \text{Glockenspiel:} & \quad \begin{array}{c} \text{Start stopwatch*} \\ \text{Start stopwatch*} \\ \text{Start stopwatch*} \end{array} \\
\text{Chimes:} & \quad \begin{array}{c} \text{Start stopwatch*} \\ \text{Start stopwatch*} \end{array} \\
\text{Piano:} & \quad \begin{array}{c} \text{Start stopwatch*} \\ \text{Start stopwatch*} \end{array} \\
\text{Recording:} & \quad \begin{array}{c} \text{Start stopwatch*} \end{array} \end{align*} \)

---

\( \begin{align*} \text{Glk.} & \quad \begin{array}{c} \text{0:24} \\ \text{mf} \end{array} \\
\text{Chm.} & \quad \begin{array}{c} \text{0:29} \\ \text{mf} \end{array} \\
\text{Pno.} & \quad \begin{array}{c} \text{0:12} \\ \text{0:24} \\ \text{f} \end{array} \\
\text{Rec.} & \quad \begin{array}{c} \text{mp} \end{array} \end{align*} \)

---

\( \begin{align*} \text{Glk.} & \quad \begin{array}{c} \text{0:24} \\ \text{mf} \end{array} \\
\text{Chm.} & \quad \begin{array}{c} \text{0:29} \\ \text{mf} \end{array} \\
\text{Pno.} & \quad \begin{array}{c} \text{0:12} \\ \text{0:24} \\ \text{f} \end{array} \\
\text{Rec.} & \quad \begin{array}{c} \text{mp} \end{array} \end{align*} \)

---

\( \begin{align*} \text{Glk.} & \quad \begin{array}{c} \text{0:24} \\ \text{mf} \end{array} \\
\text{Chm.} & \quad \begin{array}{c} \text{0:29} \\ \text{mf} \end{array} \\
\text{Pno.} & \quad \begin{array}{c} \text{0:12} \\ \text{0:24} \\ \text{f} \end{array} \\
\text{Rec.} & \quad \begin{array}{c} \text{mp} \end{array} \end{align*} \)

---

\( \begin{align*} \text{Glk.} & \quad \begin{array}{c} \text{0:24} \\ \text{mf} \end{array} \\
\text{Chm.} & \quad \begin{array}{c} \text{0:29} \\ \text{mf} \end{array} \\
\text{Pno.} & \quad \begin{array}{c} \text{0:12} \\ \text{0:24} \\ \text{f} \end{array} \\
\text{Rec.} & \quad \begin{array}{c} \text{mp} \end{array} \end{align*} \)
VIII. Crystalline Walls
IX. Life

With Spirit! (180)

(solo/lead)

Djembe

Darabuka

Bongo Drums

Conga Drums

Concert Tombs

Bass Drum

Cymbals

Accessories

(j = 180)

Cont. solo

(solo/lead)

Djembe

Darabuka

Bongo Drums

Conga Drums

Concert Tombs

Bass Drum

Cymbals

Accessories

(tambourine)

(tambourine)
IX. Life
IX. Life
null
IX. Life

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.

agogo bells (solo/lead)
X. Beside the Waves

Sunrise beside the palms ($j = 70$)

Flute

Vibraphone

Marimba

Conga Drums

Shaker (conductor)

Violin I

Violin II

Viola

Cello

Double Bass
X. Beside the Waves
Creatures of the morning sands

X. Beside the Waves
X. Beside the Waves

55 Sun-bathers at mid-day

Fl. cresc.

Vib. cresc.

Mrb. cresc.

C. Dr. cresc.

Sh. cresc.

Vln. I cresc. p pp arco

Vln. II cresc. p pp arco

Vla. cresc. p pp

Vc. cresc. p pp

D.B. cresc. p pp

Sun-bathers at mid-day
X. Beside the Waves

M. Glinka
X. Beside the Waves
Parties in the waning light
X. Beside the Waves

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Approach of the high tide

86

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pizz.

p

p

p

p

p

p
X. Beside the Waves
Sunset above the waves

X. Beside the Waves
X. Beside the Waves
Beneath the starry sky

X. Beside the Waves
X. Beside the Waves
X. Beside the Waves

129 Sunrise, once again

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.
X. Beside the Waves
X. Beside the Waves

Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vl. I
Vl. II
Vla.
Vc.
D.B.
XI. Rising Sun

\(\begin{align*}
& \text{Recording} \\
& \text{Flute} \\
& \text{Oboe} \\
& \text{Clarinet in B} \\
& \text{Horn in F} \\
& \text{Bassoon} \\
& \text{Djembe 1} \\
& \text{Djembe 2} \\
& \text{Bongo Drums} \\
& \text{Conga Drums} \\
& \text{Bass Drum} \\
& \text{Violin I} \\
& \text{Violin II} \\
& \text{Viola} \\
& \text{Cello} \\
& \text{Double Bass}
\end{align*}\)

\(\begin{align*}
& \text{(conductor) start stopwatch/visual metronome} \\
& \text{to piccolo} \\
& \text{ppp cresc.} \\
& \text{p} \\
& \text{ppp cresc.} \\
& \text{p} \\
& \text{ppp cresc.} \\
& \text{p} \\
& \text{ppp non-cresc.} \\
& \text{(exactly)} \\
& \text{tutti} \\
& \text{ppp} \\
& \text{cresc.} \\
& \text{exactly} \\
& \text{tutti} \\
& \text{ppp} \\
& \text{cresc.} \\
& \text{to piccolo} \\
& \text{ppp non-cresc.} \\
& \text{tutti} \\
& \text{ppp} \\
& \text{dim.} \\
& \text{tutti} \\
& \text{ppp} \\
& \text{cresc.} \\
& \text{exactly} \\
& \text{tutti} \\
& \text{ppp} \\
& \text{cresc.} \\
& \text{exactly} \\
& \text{tutti} \\
& \text{ppp} \\
& \text{cresc.} \\
& \text{(exactly)} \\
& \text{tutti} \\
& \text{ppp non-cresc.} \\
& \text{(exactly)} \\
& \text{tutti} \\
& \text{ppp non-cresc.} \\
& \text{tutti} \\
& \text{ppp} \\
& \text{non cresc.}
\end{align*}\)
XI. Rising Sun

**Rec.**

- Use thin drumsticks (7A or smaller). (Stop stopwatch)

**Bgo. Dr.**

- Use the back of medium-sized drumsticks (around size 5A)
- Use the back of large drumsticks (preferably marching sticks)

- Cresc. poco a poco

**Vln. II**

**Dje. 1**

- Use the back of medium-sized drumsticks (around size 5A)

**Dje. 2**

- Use the back of medium-sized drumsticks (around size 5A)

**Bgo. Dr.**

- Cresc. poco a poco

**C. Dr.**

- Cresc. poco a poco

**B. Dr.**

- Cresc. poco a poco

**Picc.**

- Cresc. poco a poco
XII. To the Heavens
XII. To the Heavens
XII. To the Heavens
XII. To the Heavens
Bass:         As the deer pants for streams of water, so my soul pants for you, my God
Tenor:       My soul thirsts for God, for the living God.
Alto:         When can I go and meet with God?
Soprano:     As the deer pants for streams of water, so my soul pants for you, my God

XII. To the Heavens

Alto:         Where can I go and meet with God?
Soprano:     Why should I go and meet with God?
Tenor:       Who are you who I should go and meet with God?
Bass:         As the deer pants for streams of water, so my soul pants for you, my God
XII. To the Heavens

When can I go and meet with God?

As the deer pants for streams of water, so my soul pants for you, my God

As the deer pants for streams of water, so my soul pants for you, my God

My soul thirsts for God, for the living God.

accel. poco a poco

Bass: When can I go and meet with God?

Tenor: As the deer pants for streams of water, so my soul pants for you, my God

Alto: As the deer pants for streams of water, so my soul pants for you, my God

Soprano: My soul thirsts for God, for the living God.

cresc. poco a poco

Vib I

Vib II

Vib

Vc

D.B

Pno
Bass:         My soul thirsts for God, for the living God.
Tenor:       As the deer pants for streams of water, so my soul pants for you, my God
Alto:         When can I go and meet with God?
Soprano:   As the deer pants for streams of water, so my soul pants for you, my God

XII. To the Heavens

My soul thirsts for God, for the living God.

Tenor:       As the deer pants for streams of water, so my soul pants for you, my God

Choral:      Where can I go and meet with God?

Alto:        My soul thirsts for God, for the living God

Tenor:       As the deer pants for streams of water, so my soul pants for you, my God

Bass:        As the deer pants for streams of water, so my soul pants for you, my God
Bass:         As the deer pants for streams of water, so my soul pants for you, my God

Tenor:       My soul thirsts for God, for the living God.

Soprano:   As the deer pants for streams of water, so my soul pants for you, my God

Supranos:    As the deer pants for streams of water, so my soul pants for you, my God

Alto:       When saw I ever a man with God?

Tenor:       My soul thirsts for God, for the living God.

Bass:         For this God is my King; for the Holy One is my strength.
Bass:         My soul thirsts for God, for the living God.
Tenor:       When can I go and meet with God?
Alto:         As the deer pants for streams of water, so my soul pants for you, my God
Soprano:     As the deer pants for streams of water, so my soul pants for you, my God

Bb             cresc. poco a poco
Bb             cresc. poco a poco
Bb             cresc. poco a poco
Bb             cresc. poco a poco

Chor.

Swallow: An arid place for streams of water, so my soul pants for you, my God
Alto: As the deer pants for streams of water, so my soul pants for you, my God
Tenor: When can I go and meet with God?
Bass: My soul thirsts for God, for the living God.
Alto:         As the deer pants for streams of water, so my soul pants for you, my God

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