

1. LOVE'S COMING

GERALD GLYNN

$\text{♩} = 50/54$

The piano introduction consists of two systems of staves. The first system has a treble clef with a 3/4 time signature and a bass clef with a 9/4 time signature. The treble staff contains a series of chords and melodic fragments, including a triplet of eighth notes. The bass staff features a steady eighth-note accompaniment with various accidentals. Dynamics include *pp* and *p*. The second system continues the accompaniment with similar textures and dynamics.

7 *p*

The vocal line is written in a treble clef with a 7/4 time signature. It begins with a half note followed by a quarter note, then a half note with a slur over it. The lyrics are: QUIET- LY AS ROSE- BUDS TALK TO THE THIN AIR, LOVE CAME SO LIGHT-. The melody is simple and lyrical, with dynamics ranging from *p* to *mf*.

QUIET- LY AS ROSE- BUDS TALK TO THE THIN AIR, LOVE CAME SO LIGHT-

The piano accompaniment for the vocal line is written in a treble clef with a 7/4 time signature. It features a complex rhythmic pattern with many triplets and slurs. The dynamics include *p*, *mf*, and *pp*. The accompaniment is highly textured and provides a rich harmonic background for the vocal line.

2. SURELY GOD WAS A LOVER (9)

♩ = 92; ♩ = 138.

Piano introduction in 6/16 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and dynamics including *p*, *mp*, *mf*, and *f*. The bass staff contains a rhythmic accompaniment with chords and eighth notes. The piece concludes with a final chord in the treble staff.

Vocal line in 9/16 time. The melody begins with a whole note rest, followed by a half note rest, and then a quarter note. The lyrics "SURE-LY GOD WAS A LOV-ER" are written below the notes. The dynamics range from *f* to *mf*. The piece ends with a final quarter note.

Piano accompaniment for the vocal line in 9/16 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and dynamics including *mf*, *sf*, *f*, and *mf*. The bass staff contains a rhythmic accompaniment with chords and eighth notes. The piece concludes with a final chord in the treble staff.

3. THE HOUR OF THE PARTING (17)

mf $\text{♩} = 92$

SHALL WE AS-SAULT THE PAIN? IT IS THE TIME TO

mf P

8

PART: LET US OF LOVE A-GAIN EAT THE IM-PAT-IENT HEART.

P mp P