

the music of David Squires

Gardens

a sacred oratorio

soprano solo, SATB choir, and chamber orchestra

(vocal score - with rehearsal piano)

commissioned by Dr. Joel Tranquilla
and Trinity Western University

*dedicated to Sid and Grace Squires
who first introduced me to music and faith*

notes from the composer:

This nine-movement work for soprano, choir, and chamber orchestra follows the biblical arc from that first garden in the opening of the book of Genesis to the ultimate and longed for garden described at the end of the Revelation to St. John. Except for the central setting of Psalm 23, each movement brings together varied and sometimes divergent biblical passages, illustrating and amplifying the journey from the life, glory and peace of the created order, through the lament of the exiled wanderers, to the Good Shepherd who is our peace, and his suffering to accomplish that peace, and to our final promised dwelling place in the Garden of Joy yet to come. In the case of the seventh movement, *Garden of Suffering*, in the biblical accounts of Jesus' long and agonizing night of prayer before his death on the cross, his recorded words are few. We have taken the liberty to include portions of Psalm 42—a song of lament—counterpointed with portions of the ancient hymn *O Sacred Head Now Wounded*, both in text and music. As in the oratorio tradition, the soloist often takes the role of narrator, her songs moving the story forward, while the choir's *garden* movements are often more reflective. Writing this work was a profound spiritual journey for me, and this is also my hope for both performer and listener.

I am most grateful to Dr. Joel Tranquilla and Trinity Western University for commissioning this work. My wife Colette has been my constant companion as we collaborated on texts and the overall vision. And the work is lovingly dedicated to my parents, Sid and Grace Squires, who first introduced me to music and faith.

about the composer:

Composer, university professor, mentor, and worship curator, Dr. David Squires is Professor of Music in the School of the Arts, Media + Culture at Trinity Western University in Langley BC, Canada. He holds degrees in performance and composition from Western University in London, University of Toronto, and the State University of New York (SUNY) at Buffalo. David is deeply influenced by Celtic spirituality, and has twice spent time on the island of Iona in Scotland's Inner Hebrides, whose Celtic Christian roots go back to the sixth century. He has a special affinity for sacred music, has an extensive catalogue of chamber, choral, and orchestral works, and is equally at home writing for amateurs and students as for professional musicians.

David can be contacted at david.squires@twu.ca

His music can be found at www.davidsquires.ca and on YouTube.

The piano part in this version is intended for rehearsal purposes only.

For performances contact the composer for orchestral scoring.

GARDENS: a sacred oratorio
(texts compiled by David and Colette Squires)

1 – Garden of Life (choir and orchestra)

Spirit...

Deep calls to deep...

Spirit moving over the waters...

Living waters, a mist rising up from the land, watering the face of the land:

A spring of water welling up to eternal life!

In the roar of your waterfalls, all your waves and your breakers,

Deep calls to deep, and the whole earth is full of your glory!

Glory to God in the highest! *Gloria in excelsis Deo!*

The whole earth is full of your glory!

Deep calls to deep...

A spring of water welling up to eternal life!

And in the midst of the garden, a tree, planted by streams of water,
yielding its fruit in its season; its leaf does not wither.

Deep calls to deep...

The whole earth is full of your glory!

And on the earth peace, deep peace.

(from Genesis 1 and 2, Psalms 1 and 42, Isaiah 6, Luke 2, John 4, and the Latin mass)

2 – Song of Exile (soprano and string quartet)

Yet we have forsaken the LORD, we have turned our backs on him.
Like sheep, we all have gone astray; every one to our own way.
Cursed is the ground because of us; in pain we eat of it all the days of our life.
We are dust, and to dust we shall return.
Miserere nobis... O Lord, have mercy on us!

(from Genesis 3, Isaiah 1 and 53, and the Latin mass)

3 – Garden of Lament (choir and orchestra)

Kyrie eleison – Lord have mercy
By the waters of Babylon, there we sat down and wept,
For there our tormentors scorned and called out...
“Sing us one of the songs of Zion!”
How can we sing the LORD’s song in a strange land?
Kyrie eleison – Lord have mercy
Our tears have been our food day and night,
while they said to us all the day long,
“Where is your God?”
How can we sing the LORD’s song in a strange land?
Kyrie eleison – Lord have mercy
As the deer longs for flowing streams,
so longs my soul for you, O God.
My soul thirsts for God, for the living God.
How can we sing the LORD’s song in a strange land?

(from Psalms 42 and 137, and the Latin mass)

4 – Song of Hope (soprano and string quartet)

Deep calls to deep...
Why are you downcast, O my soul?
Put your hope in God!
He is the Shepherd, Good Shepherd;
and he says, “Come to me, all you weary and heavy laden,
and I will give you rest.
Come to me and drink, and never thirst;
and from my heart—from your heart—
will flow rivers of living water
welling up to eternal life.”

(from Psalm 42, Matthew 11, John 4 and 10)

5 – Garden of the Shepherd (Psalm 23) (choir)

The LORD is my shepherd; therefore shall I lack nothing.
He makes me lie down in green pastures;
He leads me beside waters of rest;
He restores my soul.
He leads me in paths of righteousness for his name’s sake.
And when I walk through the valley of the shadow of death,
I will fear no evil, for you are with me,
your rod and staff, they comfort me.
You prepare a table before me in the presence of my enemies;
you anoint my head with oil; and my cup overflows.
Surely goodness and mercy shall follow me all the days of my life,
and I shall dwell in the house of the LORD forever.

6 – Song of Love (soprano and string quartet)

There is no love greater than this:
the Good Shepherd lays down his life for his sheep.
Love is stronger than death.
Many waters cannot quench love,
neither can floods overwhelm it.
At the roar of your waterfalls, deep calls to deep...
Love is stronger than death.

(from Psalm 42, Song of Solomon 8, and John 10 and 15)

7 – Garden of Suffering (soprano, choir and orchestra)

In a garden called Gethsemane, the Good Shepherd prayed:
“My soul is overwhelmed, I am sorrowful.”

*O sacred Head, now wounded,
with grief and shame weighed down,*

Overwhelmed, my soul is overwhelmed...
Deep calls to deep, O my Father,
at the roar of your waterfalls, your waves and breakers sweep over me.
My Father, take this cup from me.
As the deer pants for streams of water, so my soul thirsts for You.
I am overwhelmed with sorrow to the point of death.
My heart is breaking, my tears flow as streams of living water,
sweat falls as blood, cleansing the earth.

*What Thou, my Lord, has suffered was all for sinners' gain;
mine was the transgression, but Thine the deadly pain.*

And the Lord sent an angel to strengthen him in his hour of grief.

Be near me when I'm dying!

O my Father, see the suffering of your Son!
Father, take this cup from me...
And yet, not my will, Father, but what you will.

O make me Thine forever! And should I fainting be...

Father, my time has come:
Into your hands I commend my spirit.

Lord, let me never, never outlive my love for Thee.

*(based on Psalm 42, Matthew 26, Luke 22, and Mark 14; and portions of the hymn
“O Sacred Head Now Wounded”, attr. Bernard of Clairvaux, trans. by James W. Alexander)*

8 – Song of Peace (soprano and string quartet)

Lamb of God, who takes away the sin of the world, grant us your peace.
Your tree of suffering has become the tree of life:
“Peace I leave with you; my peace I give to you;
Not as the world gives peace: my peace.”

(from John 1 and 14, and the Latin mass)

9 – Garden of Joy (*soprano, choir and orchestra*)

How lovely is your dwelling place, O LORD of hosts!
My soul longs, faints for the courts of the LORD;
my heart and flesh sing for joy to the living God.

Then I saw a new heaven and earth,
for the former things have passed away.
I saw the river of the water of life, bright as crystal,
flowing from the throne of God and of the Lamb.
And over and around the river, the tree of life,
yielding its fruit in all seasons,
and the leaves of the tree are healing for the nations.
The tree of suffering has become the tree of life.
The tree of life is healing for nations,
and the streams of the river bring joy to the city of God,
the holy place where the Most High dwells with his people
in everlasting light.

Lux aeterna luceat eis Domine

He will wipe every tear from our eyes;
death shall be no more.
There shall be no mourning, no crying, no pain.
Death shall be no more; former things have passed away.
As it was in the beginning, is now and ever shall be:
World without end, Amen.

*(from Psalms 46 and 84, Isaiah 60, Revelation 21 and 22,
the Latin Requiem mass, and the traditional English doxology)*

I - Garden of Life

David Owen Squires

texts compiled by David and Colette Squires

Andante ($\text{♩} = \text{c.72}$)

I - Garden of Life

21

S

A

T

B

Pno
(reh.)

30

S

A

T

B

Pno
(reh.)

A Poco Piu Mosso ($\text{♩} = \text{c. } 90$)

S 43 up from the land, up from the land, up from the land: A spring of wa - ter well-ing

A up from the land, up from the land, up from the land: A spring of wa - ter well-ing

T 8 the face of the land, the face of the land: A spring of wa - er well-ing

B the face of the land, the face of the land: A spring of wa - ter well-ing

no h.) 43 f

I - Garden of Life

Adagietto grazioso $\text{♩} = \text{c.60}$

S 51 up to e - ter - nal life!

A up to e - ter - nal life!

T 8 up to e - ter - nal life!

B up to e - ter - nal life!

Pno (reh.)

51 **f** dance!

S 58 **f** dance!

In the roar of your wa - ter-falls, — in the roar of your wa - ter-falls, — all your waves and

A **f** dance!

In the roar of your wa - ter-falls, — in the roar of your wa - ter-falls, — all your waves and

T 8 **f** dance!

In the roar of your wa - ter-falls, in the roar of your wa - ter-falls, all your waves and

B **f** dance!

In the roar of your wa - ter-falls, in the roar of your wa - ter-falls, all your waves and

Pno (reh.)

58

63

S your break-ers, all your waves, in the roar of your wa-ter - falls, Deep calls to
A your break-ers, all your waves, in the roar of your wa-ter - falls, Deep calls to
T your break-ers, all your waves, in the roar of your wa-ter-falls, waves and break-ers, Deep calls to
B your break-ers, all your waves, in the roar of your wa-ter - falls, waves and break-ers, Deep calls to

Pno (reh.)

70

S deep, and the whole earth is full of your glo - ry! mf
A deep, and the whole earth is full of your glo - ry! mf
T deep, and the whole earth is full of your glo - ry! mf
B deep, and the whole earth is full of your glo - ry! mf

Pno (reh.)

I - Garden of Life

80

S A T B Pno (reh.)

B *mf*

Glo-ry to God ____ in the high-est!
Glo-ry to God ____ in the high-est!
Glo-ry to God ____ in the high-est! Glo-ri-a ____ in ex-
Glo-ry to God ____ in the high-est! Glo-ri-a ____ in ex-

leggiero

mf *mf*

87

S A T B Pno (reh.)

Glo - ry to God... Glo - ri-a, Glo - ri-a... - in the high - est! Glo - ry,
Glo - ry to God... Glo - ri-a, Glo - ri-a... in the high - est! Glo - ry,
cel-sis De-o! Glo - ri-a ____ in ex - cel-sis De-o! Glo - ri-a, Glo - ri-a... in the high - est! Glo - ry,
cel-sis De-o! Glo - ri-a ____ in ex - cel-sis De-o! Glo - ri-a, Glo - ri-a... in the high - est! Glo - ry,

f *ff* *f* *ff* *f* *ff*

93

S glory to God; _____ the whole earth is full, is full of your glo - ry,

A glory to God; _____ the whole earth is full, is full of your glo - ry,

T 8 glory to God; _____ the whole earth is full, is full of your glo - ry,

B glory to God; _____ the whole earth is full, is full of your glo - ry,

Pno (reh.)

103 *mf*

S of your glo - ry! _____

A of your glo - ry! _____

T 8 of your glo - ry! _____

B of your glo - ry! _____

Pno (reh.)

I - Garden of Life

114 *mp*

S Deep calls to deep...
A Deep calls to deep...
T Deep calls to deep...
B Deep calls to deep...

Pno (reh.)

124 C *mp*

S A spring of wa - ter well - ing up to e - ter - nal life!
A A spring of wa - ter well - ing up to e - ter - nal life!
T A spring of wa - ter well - ing up to e - ter - nal life!
B A spring of wa - ter well - ing up to e - ter - nal life!

Pno (reh.)

I - Garden of Life

9

130 *rit.* **Tempo Primo** ($\text{♩} = \text{c.72}$)

S And in the midst of the gar - den, a tree, plant-ed by streams of wa - ter,

A And in the midst of the gar - den, a tree, plant-ed by streams of wa - ter,

T And in the midst of the gar - den, a tree, plant-ed by streams of wa - ter,

B And in the midst of the gar - den, a tree, plant-ed by streams of wa - ter,

Pno (reh.)

136

S — yield - ing its fruit in its sea - son, yield - ing its fruit in its

A — yield - ing its fruit in its sea - son, yield - ing its fruit in its

T — yield - ing its fruit in its sea - son, yield - ing its fruit in its

B — yield - ing its fruit in its sea - son, yield - ing its fruit in its

Pno (reh.)

I - Garden of Life

141

S sea - son; a tree, its leaf does not with - er,
A sea - son; a tree, its leaf does not with - er,
T sea - son; by streams of wa - ter, its leaf does not with - er,
B sea - son; by streams of wa - ter, its leaf does not with - er,

Pno (reh.)

146

S — does not with - er. Deep calls to deep,
A — does not with - er. Deep calls to deep,
T — does not with - er. Deep calls to deep, deep
B — does not with - er. Deep call to deep, deep

Pno (reh.)

151

S — deep to deep... The whole earth is full of your

A — deep to deep... The whole earth is full of your

T — calls to deep, to deep... The whole earth is full of your glo - ry, the

B — calls to deep, to deep... The whole earth is full of your glo - ry, the

Pno (reh.)

155

S glo - ry, the whole earth, the whole earth is full of your

A glo - ry, the whole earth, the whole earth is full of your

T — 3 — 3 — whole earth is full of your glo - ry, the whole earth is full of your

B — 3 — 3 — whole earth is full of your glo - ry, the whole earth is full of your

Pno (reh.)

I - Garden of Life

159

S glo - ry! _____ And

A glo - ry! _____

T glo - ry! _____

B glo - ry! _____

Pno (reh.)

D Poco Piu Mosso ($\text{♩} = \text{c. } 90$)

S on__ the earth__ peace, *p*

A And on__ the earth__ peace, *mp* *p*

T And on__ the earth__ peace, *mp* *p*

B And on__ the

Pno (reh.)

I - Garden of Life

13

172 *rit.*

Soprano (S) *mp*
Alto (A) *mp*
Tenor (T) *mp*
Bass (B)
Piano (Pno) (reh.)

peace, _____ peace,
peace, _____ peace,
peace, _____ peace,
earth _____ peace, _____ peace,
Pno (reh.)

178 *p*

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)
Piano (Pno) (reh.)

peace, _____ deep peace.
peace, _____ deep peace.
peace, _____ deep peace.
peace, _____ deep peace.
Pno (reh.)

2 - Song of Exile

David Owen Squires

texts compiled by David and Colette Squires

Quasi Arioso $\text{♩} = \text{c.} 60$

Soprano Solo

Piano (reh. only)

Sopr.

Pno (reh.)

Sopr.

Pno (reh.)

Sopr.

Pno (reh.)

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2 - Song of Exile

32

Sopr.

eat of it all the days _____ of our life. We are dust,

Pno (reh.)

32

Sopr.

and to dust we shall re - turn. Mis - e - re - re no -

Pno (reh.)

37

Sopr.

and to dust we shall re - turn. Mis - e - re - re no -

Pno (reh.)

37

Sopr.

and to dust we shall re - turn. Mis - e - re - re no -

Pno (reh.)

43

Sopr.

bis, O Lord, have mer - cy _____ on _____ us!

Pno (reh.)

43

3 - Garden of Lament

17

David Owen Squires

texts compiled by David and Colette Squires

Slow $\text{♩} = \text{c.72}$

Soprano

Alto

Choir

Tenor

Bass

Piano (reh. only)

S

A

T

B

Pno (reh.)

ky - ri - e e - le - i - son! Lord have
ky - ri - e e - le - i - son! Lord have
ky - ri - e e - le - i - son! Lord have
ky - ri - e e - le - i - son! Lord have
ky - ri - e e - le - i - son! Lord have
mercy!
mercy!
mercy!
mercy!
mercy!

3 - Garden of Lament

18

18

S A T B
Pno (reh.)

of Ba - by - lon, Ba - by - lon, there we sat down and wept,
Ba - by - lon, Ba - by - lon, there we sat down and wept,
of Ba - by - lon, Ba - by - lon, there we sat down and wept,
wa - ters, Ba - by - lon, Ba - by - lon, there we sat down and wept,

26

S A T B
Pno (reh.)

wept, wept, For there our tor-men-tors scorned and called out: "Sing us one of the
wept, wept, For there our tor-men-tors scorned and called out: "Sing us one of the
wept, wept, For there our tor-men-tors scorned and called out: "Sing us one of the
wept, wept, For there our tor-men-tors scorned and called out: "Sing us one of the

3 - Garden of Lament

19

rit.

Slightly Faster $\text{♩} = \text{c.84}$

S songs of Zi-on!" How can we sing the LORD's song

A songs of Zi-on!" How can we sing the LORD's song

T songs of Zi-on!" How can we sing the LORD's song

B songs of Zi-on!" How can we sing the LORD's song

Pno (reh.)

33 f ff

S — in a strange, strange land? Ky - ri - e e - le - i - son!

A — in a strange, strange land? Ky - ri - e e - le - i - son!

T — in a strange, strange land? Ky - ri - e e - le - i - son!

B — in a strange, strange land? Ky - ri - e e - le - i - son!

Pno (reh.)

40 mp mp

S — in a strange, strange land? Ky - ri - e e - le - i - son!

A — in a strange, strange land? Ky - ri - e e - le - i - son!

T — in a strange, strange land? Ky - ri - e e - le - i - son!

B — in a strange, strange land? Ky - ri - e e - le - i - son!

Pno (reh.)

40 mp

3 - Garden of Lament

20

48

Soprano (S) *LORD have mer - cy!*

Alto (A) *LORD have mer - cy!*

Tenor (T) *LORD have mer-cy! LORD have mer-cy!*

Bass (B) *LORD have mer-cy!*

Piano (Pno) (reh.) *LORD have mer-cy!*

48

Soprano (S) *Our tears, our tears, our tears have been our food, our tears,*

Alto (A) *Our tears, our tears, our tears have been our food, our tears,*

Tenor (T) *Our tears, our tears, our tears have been our food, our tears,*

Bass (B) *Our tears, our tears, our tears have been our food, our tears,*

Piano (Pno) (reh.) *Our tears, our tears, our tears have been our food, our tears,*

3 - Garden of Lament

21

S 63 *f* — day and night, our tears have been our food,

A *f* — day and night, our tears have been our food,

T *f* — day and night, our tears have been our food,

B *f* — day and night, our tears have been our food, *mp agitato*

Pno (reh.) 63 *f* —

S 68 *mp agitato* while they said to us all the day long, while they said to us all the day:

A *mp agitato* while they said to us all the day long:

T *mp agitato* while they said to us all the day long, while they said to us:

B us all the day long, while they said to us all the day long:

Pno (reh.)

3 - Garden of Lament

22

72 ***ff***

S "Where, where is your God?"

A "Where, where is your God?"

T "Where, where is your God?"

B "Where, where is your God?"

Pno (reh.)

72 ***ff***

S "Where, where is your God?"

A "Where, where is your God?"

T "Where, where is your God?"

B "Where, where is your God?"

Pno (reh.) ***ff*** ***mf***

78 ***mf***

S How can we sing the LORD's song in a strange, strange land?

A How can we sing the LORD's song in a strange, strange land?

T How can we sing the LORD's song in a strange, strange land?

B How can we sing the LORD's song in a strange, strange land?

Pno (reh.) ***mf*** ***mp*** ***p*** **B**

78 ***mf***

S How can we sing the LORD's song in a strange, strange land?

A How can we sing the LORD's song in a strange, strange land?

T How can we sing the LORD's song in a strange, strange land?

B How can we sing the LORD's song in a strange, strange land?

Pno (reh.) ***mf*** ***mp*** ***p*** ***pp*** ***ff***

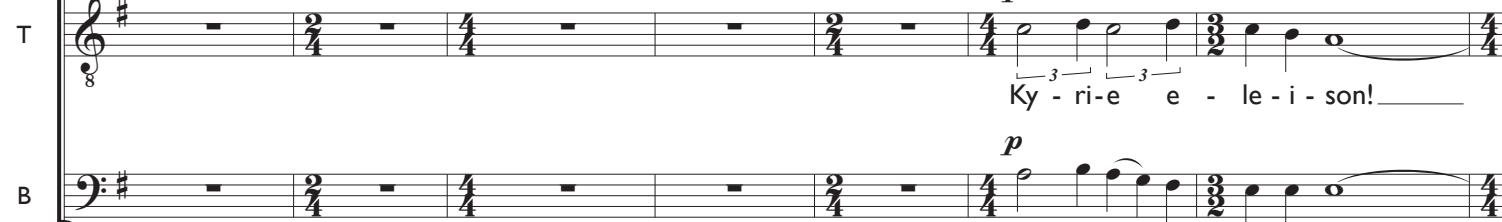
3 - Garden of Lament

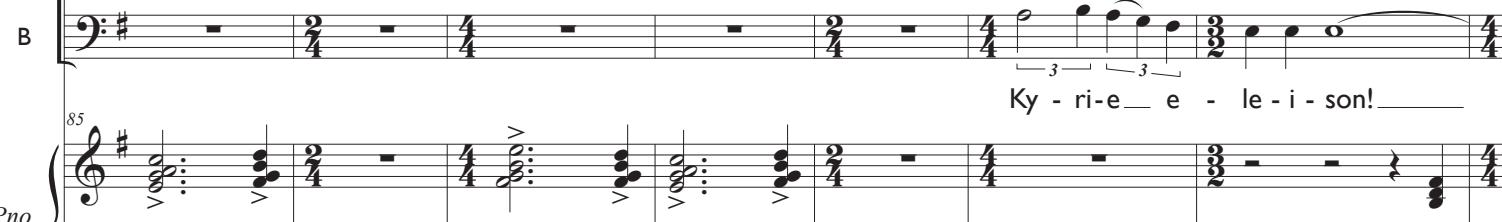
23

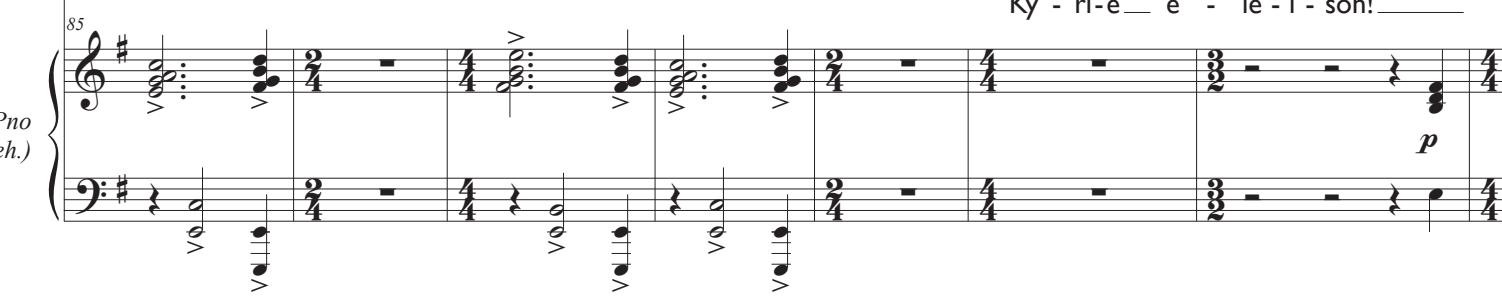
85

Soprano (S) 

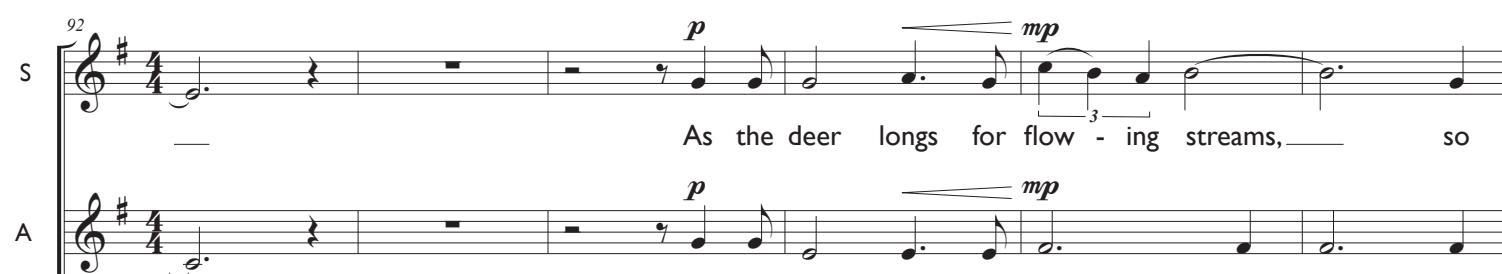
Alto (A) 

Tenor (T) 

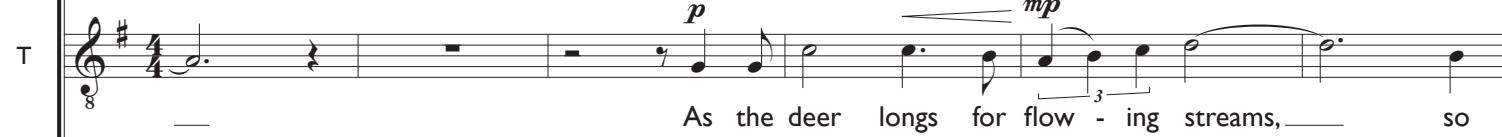
Bass (B) 

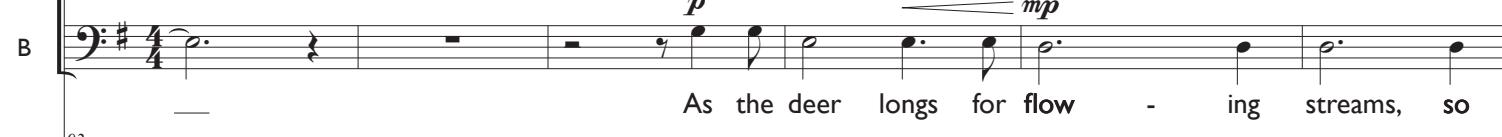
Piano (Pno) (rehearsal mark 85) 

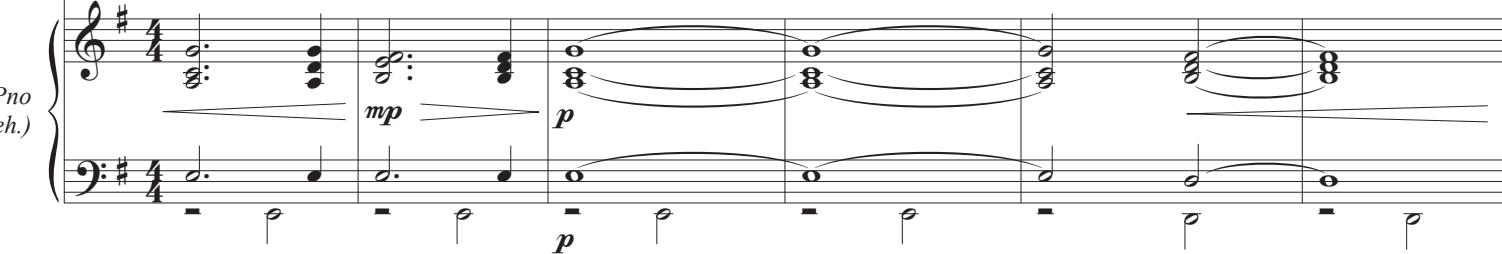
92

Soprano (S) 

Alto (A) 

Tenor (T) 

Bass (B) 

Piano (Pno) (rehearsal mark 92) 

3 - Garden of Lament

98

Soprano (S) vocal line:

longs my soul for you, O God. My soul thirsts for God,

Alto (A) vocal line:

longs my soul for you, O God. My soul thirsts for God,

Tenor (T) vocal line:

longs my soul for you, O God. My soul thirsts for God,

Bass (B) vocal line:

longs my soul for you, O God. My soul thirsts for God,

Piano (Pno) (reh.) accompaniment:

mp mf

105

Soprano (S) vocal line:

for the liv - ³ing God.

Alto (A) vocal line:

for the liv - ³ing God.

Tenor (T) vocal line:

for the liv - ³ing God.

Bass (B) vocal line:

for the liv - ³ing God.

Piano (Pno) (reh.) accompaniment:

f

3 - Garden of Lament

25

III

Soprano (S) Treble clef, key signature of one sharp (F#). Measure 111 starts with a rest followed by a bass note. The music then shifts to 5/4 time with a bass note. The vocal line begins with "How can we sing". The piano accompaniment consists of eighth-note chords.

Alto (A) Treble clef, key signature of one sharp (F#). The vocal line continues "How can we sing".

Tenor (T) Treble clef, key signature of one sharp (F#). The vocal line continues "How can we sing".

Bass (B) Bass clef, key signature of one sharp (F#). The vocal line continues "How can we sing".

Piano (Pno) (rehearsal mark I) Treble and Bass staves. The piano part features eighth-note chords. Measure 111 ends with a bass note. Measure 112 begins with a bass note followed by a piano dynamic *mf*.

II6

Soprano (S) Treble clef, key signature of one sharp (F#). The vocal line continues "in a strange, strange land?". The piano accompaniment consists of eighth-note chords.

Alto (A) Treble clef, key signature of one sharp (F#). The vocal line continues "in a strange, strange land?". The piano accompaniment consists of eighth-note chords.

Tenor (T) Treble clef, key signature of one sharp (F#). The vocal line continues "in a strange, strange land?". The piano accompaniment consists of eighth-note chords.

Bass (B) Bass clef, key signature of one sharp (F#). The vocal line continues "in a strange, strange land?". The piano accompaniment consists of eighth-note chords.

Piano (Pno) (rehearsal mark II) Treble and Bass staves. The piano part features eighth-note chords. Measure 116 ends with a bass note followed by a piano dynamic *pp*. The bass staff concludes with a long note.

4 - Song of Hope

David Owen Squires

texts compiled by David and Colette Squires

Quasi Arioso $\text{♩} = \text{c.}96$

Soprano solo Deep calls to deep... Why are you down-cast, O my

Piano (reh. only)

Sopr. 8 soul? Put your hope in God! He is the

Pno (reh.)

Sopr. 16 rit. a tempo Shep-herd, the Good Shep-herd; and he says: "Come to me, all you wea-ry"

Pno (reh.)

The musical score consists of three systems of music. System 1 (measures 1-7) features a soprano solo part with lyrics 'Deep calls to deep...', 'Why are you down-cast, O my', and a piano part with rehearsal marks. System 2 (measures 8-15) continues with the soprano part 'soul?' and 'Put your hope in God!', and the piano part. System 3 (measures 16-23) begins with a ritardando, followed by a tempo, and concludes with the soprano part 'Shep-herd, the Good Shep-herd; and he says: "Come to me, all you wea-ry"' and the piano part.

4 - Song of Hope

27

5 - Garden of the Shepherd

David Owen Squires
words from Psalm 23

Andante espressivo $\text{♩} = \text{c.66-76}$

Soprano *mf*

The LORD is my shep - herd, _____ the LORD is my shep - herd; _____ there-fore

Alto *mf*

Choir

Tenor *mf*

Bass *mf*

The LORD is my shep - herd, my shep-herd, the LORD is my shep-herd, shep-herd; there-fore

The LORD is my shep - herd, my shep-herd, the LORD is my shep-herd, shep-herd; there-fore

The LORD is my shep - herd, _____ the LORD is my shep - herd; _____ there-fore

Piano (reh. only)

s *mf*

shall I lack no - thing. _____ He makes me lie down in green pas - tures; _____

A *mf*

shall I lack no - thing. He makes me lie down in green pas - tures; _____

T *mf*

shall I lack no - thing. He makes me lie down in green pas - tures; The LORD is my

B *mf*

shall I lack no - thing. He makes me lie down in green pas - tures; _____

Pno. (reh.)

16

S — He leads me be - side wa - ters of rest; He re - stores my soul.

A — He leads me be - side wa - ters of rest; He re - stores my soul.

T — 8 shep-herd; He leads me be - side wa - ters of rest; He re - stores my soul.

B — He leads me be - side wa - ters of rest; He re - stores my soul.

Pno. (reh.)

25

S — He leads me in paths of right - eous - ness for his name's sake.

A — He leads me in paths of right - eous - ness for his name's sake.

T — 8 He leads me in paths of right - eous - ness for his name's sake.

B — He leads me in paths of right - eous - ness for his name's sake.

Pno. (reh.)

5 - Garden of the Shepherd

A Poco piu mosso $\text{♩} = \text{c.72-84}$

Soprano (S) vocal line with lyrics: "And when I walk through the val - ley, the val - ley of the sha - dow of death, I will". Dynamics: *mf* at the beginning, *f* at the end.

Alto (A) vocal line with lyrics: "And when I walk through the val - ley, the val - ley of the sha - dow of death, I will". Dynamics: *mf* at the beginning, *f* at the end.

Tenor (T) vocal line with lyrics: "And when I walk through the val - ley, the val - ley of the sha - dow of death, I will". Dynamics: *mf* at the beginning, *f* at the end.

Bass (B) vocal line with lyrics: "And when I walk through the val - ley, the val - ley of the sha - dow of death, I will". Dynamics: *mf* at the beginning, *f* at the end.

Piano (Pno.) (reh.) harmonic accompaniment in common time, key signature of B-flat major.

Soprano (S) vocal line with lyrics: "fear no e - vil, I will fear no e - vil for you are with me, _____ you are with me". Dynamics: *ff* at the end.

Alto (A) vocal line with lyrics: "fear no e - vil, I will fear no e - vil for you are with me, _____ you are with me". Dynamics: *ff* at the end.

Tenor (T) vocal line with lyrics: "fear no e - vil, I will fear no e - vil for you are with me, _____ you are with me". Dynamics: *ff* at the end.

Bass (B) vocal line with lyrics: "fear no e - vil, I will fear no e - vil for you are with me, _____ you are with me". Dynamics: *ff* at the end.

Piano (Pno.) (reh.) harmonic accompaniment in common time, key signature of B-flat major.

49

Soprano (S) vocal line:

Amen (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Piano (Pno.) (reh.) accompaniment:

you are with me, your rod and staff, they com - fort me, they com - fort me.

you are with me, your rod and staff, they com - fort me, they com - fort me.

you are with me, your rod and staff, they com - fort me, they com - fort me.

you are with me, your rod and staff, they com - fort me, they com - fort me.

f rit.

f

f

f

f

B Tempo primo ($\text{♩} = \text{c.}66-76$)

Soprano (S) vocal line:

You pre-prepare a ta - ble be - fore me in the pres - ence of my en - e - mies; You a -

Amen (A) vocal line:

You pre-prepare a ta - ble be - fore me in the pres - ence of my en - e - mies, my shep - herd; You a -

Tenor (T) vocal line:

You pre-prepare a ta - ble be - fore me in the pres - ence of my en - e - mies, my shep - herd; You a -

Bass (B) vocal line:

You pre-prepare a ta - ble be - fore me in the pres - ence of my en - e - mies; my shep - herd; You a -

Piano (Pno.) (reh.) accompaniment:

mf warmly

mf

mf

mf

mf

5 - Garden of the Shepherd

64

S
A
T
B
Pno.
(reh.)

noint my head with oil; and my cup o - ver - flows, o - ver - flows. Sure - ly
noint my head with oil; and my cup o - ver - flows, o - ver - flows. Sure - ly
noint my head with oil; and my cup o - ver - flows, o - ver - flows, o - ver - flows. Sure - ly
noint my head with oil; and my cup o - ver - flows, o - ver - flows, o - ver - flows. Sure - ly

72

S
A
T
B
Pno.
(reh.)

good-ness, good - ness and mer - cy shall fol - low me,
good-ness, good - ness and mer - cy shall fol - low me,
good-ness, good - ness and mer - cy, sure-ly good - ness and mer - cy shall fol - low me,
good-ness, good - ness and mer - cy, sure-ly good - ness and mer - cy shall fol - low me,

5 - Garden of the Shepherd

33

Meno mosso $\text{♩} = \text{c.60-66}$
gently ♩

Soprano (S) 79 fol - low me all the days of my life, And I shall
 Alto (A) fol - low me all the days of my life, And I shall
 Tenor (T) 8 fol - low me all the days of my life, And I shall
 Bass (B) fol - low me all the days of my life, And I shall
 Pno. (reh.) 79

Soprano (S) 86 dwell in the house, the house of the LORD for - ev - er - more.
 Alto (A) dwell in the house, the house of the LORD for - ev - er - more.
 Tenor (T) 8 dwell in the house, the house of the LORD for - ev - er - more.
 Bass (B) dwell in the house, the house of the LORD for - ev - er - more.
 Pno. (reh.) 86

6 - Song of Love

David Owen Squires
texts compiled by David and Colette Squires

Andante Cantabile ♩ = c.96

Soprano solo

Piano (reh. only)

There is no love great-er than this,

Sopr.

II

no love great - er than this: _____ the Good Shep - herd ____ lays

Pno (reh.)

Sopr.

20 a tempo

down his life for his sheep, lays down his life for his sheep... _____

Pno (reh.)

20

6 - Song of Love

35

rit.

Sopr. 28 Love is strong - er than death. *a tempo* *mp*

Pno (reh.) 28 Man-y wa - ters can -

Sopr. 36 not quench love, nei - ther can floods *mf* o - ver - whelm it, o - ver

Pno (reh.) 36

Sopr. 44 whelm it. *mf* At the roar of your wa - ter - falls,

Pno (reh.) 44

Sopr. 52 *mp* deep calls to deep... *mp* non dim. Love is strong - er than death.

Pno (reh.) 52 *p*

7 - Garden of Suffering

David Owen Squires

texts compiled by David and Colette Squires

Lento quasi arioso $\text{♩} = \text{c.} 60-66$

Soprano Solo

Soprano

In a gar - den called Geth - se-ma-ne, ____ the Good Shep - herd prayed: "My

Alto

In a gar - den called Geth - se-ma-ne, ____ the Good Shep - herd prayed: "My

Choir

Tenor

In a gar - den called Geth - se-ma-ne, ____ the Good Shep - herd prayed: "My

Bass

In a gar - den called Geth - se-ma-ne, ____ the Good Shep - herd prayed: "My

Pno (reh only)

*note: much use of sustained chords in strings throughout this movement;
re-articulate in piano as necessary/helpful for rehearsal*

7 - Garden of Suffering

37

A Andante $\text{♩} = \text{c.66}$
 mf

S 7 soul is o - ver - whelmed, I am sor-row-ful, I am trou-bled." O

A soul is o - ver - whelmed, I am sor-row-ful, I am trou-bled." O

T soul is o - ver - whelmed, I am sor-row-ful, I am trou-bled." O

B soul is o - ver - whelmed, I am sor-row-ful, I am trou-bled." O

Pno (reh.) 7 8 8 mp f

S 15 sa - cred head, now wound - ed, with grief and shame weighed down.

A sa - cred head, now wound - ed with grief and shame weighed down.

T 8 sa - cred headnow wound - ed, with grief and shame weighed down.

B sa - cred headnow wound - ed, with grief and shame weighed down.

Pno (reh.) 15 15 8 8 p mp f

7 - Garden of Suffering

22

Soprano (S) vocal line:

f

O - verwhelmed... my soul is o-verwhelmed... Deep calls to

ff

A (Alto) vocal line:

f

O - verwhelmed... my soul is o-verwhelmed... Deep calls to

ff

T (Tenor) vocal line:

f

my soul is o-verwhelmed... Deep calls to

ff

B (Bass) vocal line:

f

my soul is o-verwhelmed... Deep calls to

ff

Piano (Pno) (reh.) accompaniment:

mf

f

22

Soprano (S) vocal line:

deep, O my Fa-ther, at the roar of your wa-ter-falls, your waves and break-ers sweep

Alto (A) vocal line:

deep, O my Fa-ther, at the roar of your wa-ter-falls, your waves and break-ers sweep

Tenor (T) vocal line:

deep, O my Fa-ther, at the roar of your wa-ter-falls, your waves and break-ers sweep

Bass (B) vocal line:

deep, O my Fa-ther, at the roar of your wa-ter-falls, your waves and break-ers sweep

Piano (Pno) (reh.) accompaniment:

30

8 8 8 8 8 8

7 - Garden of Suffering

39

B

35

S o-ver me. *f* My Fa - ther, take this cup from me.

A o-ver me. My Fa - ther, take this cup from me.

T o-ver me. My Fa - ther, take this cup from me.

B o-ver me. My Fa - ther, take this cup from me.

Pno (reh.)

42

S As the deer pants for streams of wa-ter, so my soul thirsts for you. I am o-verwhelmed, o - *ff*

A As the deer pants for streams of wa-ter, so my soul thirsts for you. I am o-verwhelmed, o - *ff*

T As the deer pants for streams of wa-ter, so my soul thirsts for you. I am o-verwhelmed, o - *ff*

B As the deer pants for streams of wa-ter, so my soul thirsts for you. I am o-verwhelmed, o -

42

Pno (reh.)

7 - Garden of Suffering

47

S - verwhelmed with sor - row, _____ with sor - row to the point of death. _____

A - verwhelmed with sor - row, _____ with sor - row to the point of death. _____

T - verwhelmed with sor - row, _____ with sor - row to the point of death. _____

B - verwhelmed with sor - row, _____ with sor - row to the point of death. _____

Pno (reh.) 47

C

S My heart is break - ing, my tears flow as streams of liv - ing wa - ter, sweat

A My heart is break - ing, my tears flow as streams of liv - ing wa - ter, sweat

T My heart is break - ing, my tears flow as streams of liv - ing wa - ter, sweat

B My heart is break - ing, my tears flow as streams of liv - ing wa - ter, sweat

Pno (reh.) 53

7 - Garden of Suffering

41

60

Sopr **D** *mp* *espress.*

What Thou, my Lord, has suf-fered was all for

S **p**
falls as blood, cleans-ing the earth.

A **p**
falls as blood, cleans-ing the earth.

T **p**
falls as blood, cleans-ing the earth.

B **p**
falls as blood, cleans-ing the earth.

Pno (reh.)


66

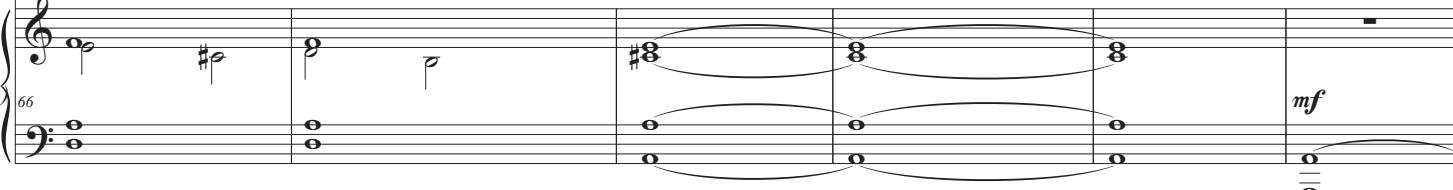
Sopr sin - ners' gain; mine was the trans - gres-sion, but Thine the dead - ly pain. O...

S

A

T

B

Pno (reh.)


7 - Garden of Suffering

72

Sopr O... 3 O... 3

S f O... 3 O... 3 mp And the Lord sent an

A f O... 3 O... 3 mp And the Lord sent an

T - - - - - And the Lord sent an

B - - - - - And the Lord sent an

Pno (reh.) 72 72 mp

78 rit. 3 a tempo E

S an - gel to strength-en him in his hour of grief.

A an - gel to strength-en him in his hour of grief.

T 8 an - gel to strength-en him in his hour of grief.

B an - gel to strength-en him in his hour of grief.

Pno (reh.) 78 mp mp mf ff

85

Soprano (S) *ff* Be near me when I'm dy - ing! O my Fa - ther, see the suf-fer-ing of your Son!

Alto (A) *ff* Be near me when I'm dy - ing! O my Fa - ther, see the suf-fer-ing of your Son!

Tenor (T) *ff* Be near me when I'm dy - ing! O my Fa - ther, see the suf-fer-ing of your Son!

Bass (B) *ff* Be near me when I'm dy - ing! O my Fa - ther, see the suf-fer-ing of your Son!

Pno (reh.) 85 8 8

91

Soprano (S) 3 *mf* Fa-ther, take this cup from me... And yet, not my will, but what you will.

Alto (A) 3 *mf* Fa-ther, take this cup from me... And yet, not my will, Fa - ther, but what you will.

Tenor (T) 8 3 *mf* Fa-ther, take this cup from me... And yet, not my will, Fa - ther, but what you will.

Bass (B) 3 *mf* Fa-ther, take this cup from me... And yet, not my will, but what you will.

Pno (reh.) 91 8 8 8 8 8 *mp*

7 - Garden of Suffering

F

F

98 *mf*

Sopr O make me Thine for - ev - er! And should I faint-ing be...

S

A

T

B

Pno (reh.)

98

98

mp

Detailed description: This is a page from a musical score. At the top right is a small square containing the letter 'F'. The page number '98' is at the top left. The dynamic 'mf' is written above the first measure. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'O make me Thine for - ev - er! And should I faint-ing be...'. The piano part has a dynamic 'mp' at the end. There are rehearsal marks '98' on both the vocal and piano staves.

106

S *f* Fa - ther, my time has come: In - to your hands I com-mend my spi - rit. *rit.* *mp*

A *f* Fa - ther, my time has come: In - to your hands I com-mend my spi - rit. *mp*

T *f* Fa - ther, my time has come: In - to your hands I com-mend my spi - rit. *mp*

B *f* Fa - ther, my time has come: In - to your hands I com-mend my spi - rit. *mp*

Pno (reh.) *f* *mf* *mp* *p*

114 *mp*

Sopr Lord, let me nev - er, nev - er *rit.* out - live my love for Thee.

S Lord, let me nev - er, nev - er out - live my love for Thee.

A Lord, let me nev - er, nev - er out - live my love for Thee.

T 8 out - live my love for Thee.

B out - live my love for Thee.

Pno (reh.) *II4*

8 - Song of Peace

David Owen Squires

texts compiled by David and Colette Squires

Larghetto $\text{♩} = \text{c.66}$

mf *espress.*

Soprano
Solo

Lamb of God, who takes a-way the sin__ of the world, grant us your peace.

Piano
(reh. only)

mp

Sopr

Your tree of suf-fer-ing has be-come the tree of life. "My peace I leave with you;

Pno
(reh.)

p

mf

mp

Sopr

my peace I give to you; _____ not as the world _____ gives

Pno
(reh.)

mf

p

Sopr

peace:

rit.

a tempo

mp

Pno
(reh.)

9 - Garden of Joy

47

David Owen Squires

texts compiled by David and Colette Squires

Lento $\text{♩} = \text{c.} 60$

24

Soprano (S) part:

love - ly! How love - ly! How love - ly is your dwel-ling place, O LORD of

Alto (A) part:

— — — — —

Tenor (T) part:

— — — — —

Bass (B) part:

— — — — —

Piano (Pno) part (rehearsal mark 24):

p pp 8 8 8 8 8 8

30

Soprano (S) part:

hosts! My heart longs, faints for the courts of the LORD;

Piano (Pno) part (rehearsal mark 30):

pp mp 8 8 8 8 8 8

34

Sopr my heart _____ and flesh _____ sing for joy _____ to the liv-ing God! _____

Pno (reh.) 8 mp

A Andante $\text{♩} = \text{c.} 72\text{--}76$

Sopr

S Then I saw a new heav-en and earth, for the form-er things have

A Then I saw a new heav-en and earth, for the form-er things have

T Then I saw a new heav-en and earth, for the form-er things have

B Then I saw a new heav-en and earth, for the form-er things have

Pno (reh.) 39 mf mp mf

9 - Garden of Joy

49

46

Soprano (S) vocal line:

passed a - way. I saw the riv - er of the wa-ter of life,

Alto (A) vocal line:

passed a - way. I saw the riv - er of the wa-ter of life,

Tenor (T) vocal line:

passed a - way. I saw the riv - er of the wa-ter of life,

Bass (B) vocal line:

passed a - way. I saw the riv³ - er of the wa-ter of life,

Piano (Pno) (rehearsal mark 46):

Accompaniment consisting of eighth-note chords in the right hand and bass notes in the left hand.

51

Soprano (S) vocal line:

bright as crys-tal, flow - ing from the throne of God and of the Lamb.

Alto (A) vocal line:

bright as crys-tal, flow - ing from the throne of God and of the Lamb.

Tenor (T) vocal line:

bright as crys-tal, flow - ing from the throne of God and of the Lamb.

Bass (B) vocal line:

bright as crys-tal, flow - ing from the throne of God and of the Lamb.

Piano (Pno) (rehearsal mark 51):

Accompaniment consisting of eighth-note chords in the right hand and bass notes in the left hand.

9 - Garden of Joy

51

*poco accel.*Andante con moto $\text{♩} = \text{c.}90$

Soprano (S) vocal line starts with a rest, followed by eighth notes. The piano accompaniment begins with eighth-note chords.

Alto (A) vocal line follows, also starting with a rest and eighth notes.

Tenor (T) vocal line enters with eighth notes, accompanied by eighth-note chords on the piano.

Bass (B) vocal line enters with eighth notes, accompanied by eighth-note chords on the piano.

Piano (Pno) accompaniment consists of eighth-note chords throughout the section.

Text lyrics: "the leaves of the tree are", "the leaves of the tree are", "and the leaves of the tree are healing for the na-tions", "and the leaves of the tree are healing for the na-tions".

Soprano (S) vocal line continues with eighth-note patterns.

Alto (A) vocal line continues with eighth-note patterns.

Tenor (T) vocal line continues with eighth-note patterns.

Bass (B) vocal line continues with eighth-note patterns.

Piano (Pno) accompaniment continues with eighth-note chords.

Text lyrics: "healing for the na-tions.", "The tree of suf-fer-ing has be - come the tree of life, has be-", "healing for the na-tions.", "The tree of suf-fer-ing has be - come the tree of life, has be-", "the leaves of the tree, _____", "the tree of _____ life, the tree of _____", "the leaves of the tree, _____", "the tree of _____ life, the tree of _____".

Soprano (S) vocal line continues with eighth-note patterns.

Alto (A) vocal line continues with eighth-note patterns.

Tenor (T) vocal line continues with eighth-note patterns.

Bass (B) vocal line continues with eighth-note patterns.

Piano (Pno) accompaniment continues with eighth-note chords.

9 - Garden of Joy

77

S come the tree of life, has be - come the tree of life.

A come the tree of life, has be - come the tree of life.

T 8 life, tree of life, the tree has be - come the tree of life.

B life, tree of life, the tree has be - come the tree of life.

Pno (reh.)

C (♩=♩)

77

S f The tree of suf-fer-ing, tree of suf-fer-ing, the tree of

A f heal-ing for na - tions, heal-ing for na - tions, the tree of

T 8 ff The tree of suf-fer-ing, tree of suf-fer-ing, the tree of

B ff heal-ing for na - tions, heal-ing for na - tions, the tree of

Pno (reh.)

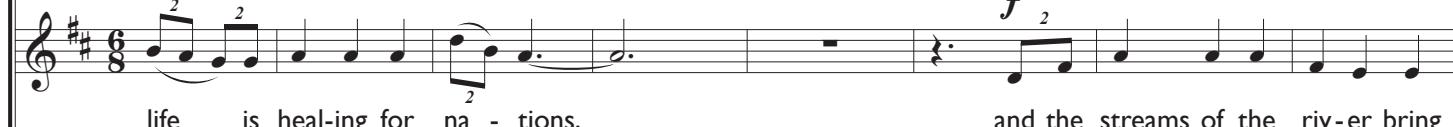
82 ff

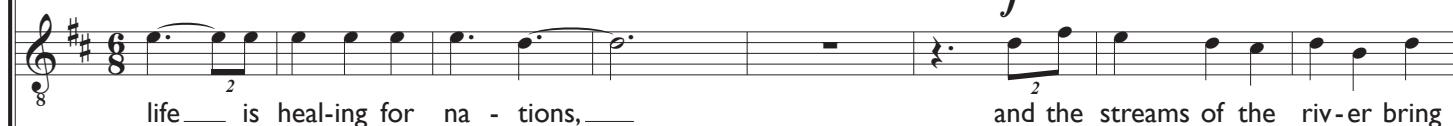
9 - Garden of Joy

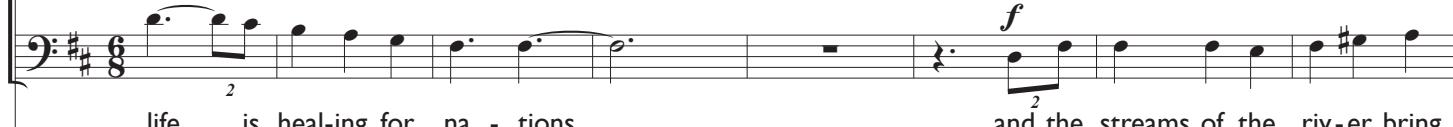
53

87

Soprano (S) 

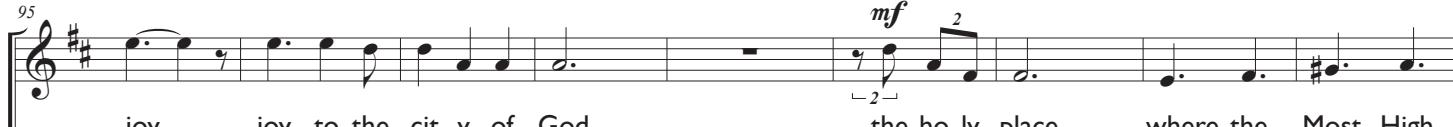
Alto (A) 

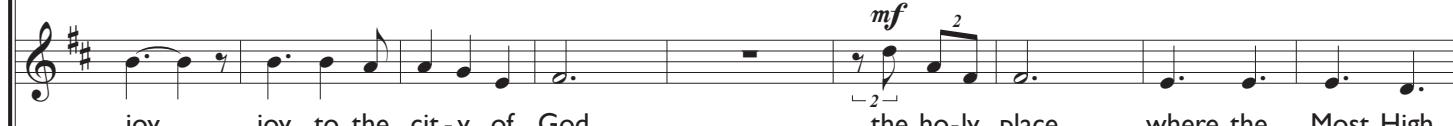
Tenor (T) 

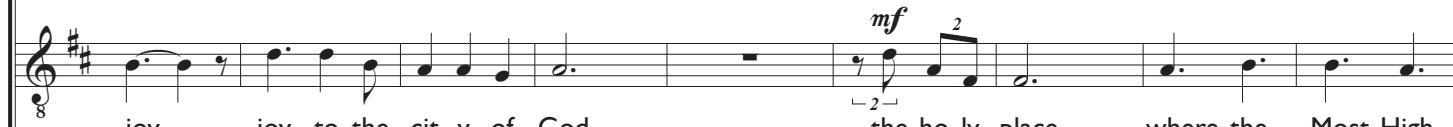
Bass (B) 

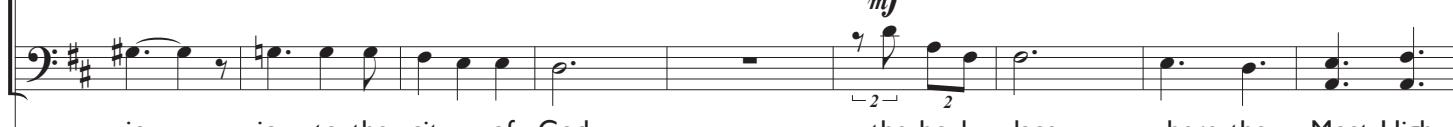
Piano (Pno)
(reh.) 

95

Soprano (S) 

Alto (A) 

Tenor (T) 

Bass (B) 

Piano (Pno)
(reh.) 

9 - Garden of Joy

104

Soprano (S) vocal line with lyrics "dwells with his peo-ple, ____ with his peo-ple... ____".

Alto (A) vocal line with lyrics "dwells with his peo-ple, ____ with his peo-ple... ____".

Tenor (T) vocal line with lyrics "dwells with his peo-ple, ____ in ev-er-last-ing".

Bass (B) vocal line with lyrics "dwells with his peo-people, ____ in ev-er-last-ing".

Piano (Pno) (reh.) accompaniment in 4/4 time, featuring chords and sustained notes.

112

Soprano (S) vocal line with lyrics "light... Lux ae-ter-na, lux ae-ter-na. ____". Dynamic: *mp*, tempo: $\text{♩} = \text{♪} \text{ Lento } \text{♩} = \text{c.60}$.

Alto (A) vocal line with lyrics "light... Lux ae-ter-na, lux ae-ter-na. ____". Dynamic: *mp*.

Tenor (T) vocal line with lyrics "light... light... Lux ae-ter-na, lux ae-ter-na. ____". Dynamic: *mp*.

Bass (B) vocal line with lyrics "light... light... Lux ae-ter-na, lux ae-ter-na. ____". Dynamic: *mp*.

Piano (Pno) (reh.) accompaniment in 4/4 time, featuring sustained notes and a final 8th note on the 4th measure.

9 - Garden of Joy

55

D Andante $\text{♩} = \text{c.84}$
mp

120 Sopr Lux ae - ter - na _____ lu - ce - at e - is Do -
 S *p* Lux, *mp*
 A Lux, *p* lux,
 T Lux, *p* Lux, *mp*
 B Lux, lux,
 Pno (reh.) *p* *mp*

128 Sopr mi - ne, lux ae - ter - na. *f* *(b)* *2.* *2.*
 S lux, lux, Lux ae - ter - na, lux ae-
 A lux, Lux ae - ter - na, lux ae-
 T lux, Lux ae - ter - na, lux ae-
 B lux, Lux ae - ter - na, lux ae-
 Pno (reh.) *f*

9 - Garden of Joy

134

Soprano (Sopr) *f*
Lux ae-ter - na _____ lu - ce-at e - is.
mf

Soprano (S)
ter-na,
mf

Alto (A)
ter-na, lu - ce - at e - is Do - mi - ne.

Tenor (T)
ter-na, lu - ce - at e - is Do - mi - ne.
mf

Bass (B)
ter-na,

Piano (Pno)
(reh.) *mf* *mp*

E espressivo e rubato $\text{♩} = \text{c.72-76}$

Soprano (S) *mp*
He will wipe eve-ry tear from our eyes; death shall be no more,
mp

Alto (A) *mp*
He will wipe eve-ry tear from our eyes; death shall be no more,
mp

Tenor (T) *mp*
He will wipe eve-ry tear from our eyes; death shall be no more,
mp

Bass (B) *mp*
He will wipe eve-ry tear from our eyes; death shall be no more,
mp

Piano (Pno)
(reh.) *mp*

9 - Garden of Joy

57

151

Soprano (S) *mf*
death shall be no more. There shall be no mourn-ing, no cry-ing, no pain.

Alto (A) *mf*
death shall be no more. There shall be no mourn-ing, no cry-ing, no pain.

Tenor (T) *mf*
death shall be no more. There shall be no mourn-ing, no cry-ing, no pain.

Bass (B) *mf*
death shall be no more. There shall be no mourn-ing, no cry-ing, no pain.

Pno (reh.)

160

Soprano (S) *mp*
Death shall be no more, death shall be no more; for-mer things have passed a - way.

Alto (A) *mp*
Death shall be no more, death shall be no more; for-mer things have passed a - way.

Tenor (T) *mp*
Death shall be no more, death shall be no more; for-mer things have passed a - way.

Bass (B) *mp*
Death shall be no more, death shall be no more; for-mer things have passed a - way.

Pno (reh.)

9 - Garden of Joy

168

Sopr As it was in the be - gin - ning, _____

S As it was in the be - gin - ning, as it was in the be - gin - ning, _____ is

A As it was in the be - gin - ning, _____ is

T As it was in the be - gin - ning, _____ is

B As it was in the be - gin - ning, _____ is

Pno (reh.)

168

Sopr

now and ev - er shall be: _____

S

now and ev - er, now and ev - er shall be: _____

World _ with-out

A

now and ev - er shall be: _____

World _ with-out

T

now and ev - er shall be: _____

World _ with-out

B

now and ev - er shall be: _____

World _ with-out

Pno (reh.)

182

Sopr. *mp* — *mf*

A - - - men... A - - men...

S *mf* — *f*

end, world with-out end, world with-out end, world with-out end, world with-out

A *mf* — *f*

end, world with-out end, world with-out end, world with-out end, world with-out

T *mf* — *f*

end, world with-out end, world with-out end, world with-out end, world with-out

B *mf* — *f*

end, world with-out end, world with-out end, world with-out end, world with-out

Pno (reh.) *mp*

186

Sopr A - men... A - men...
S end, world with-out end, world with-out end, world with-out end,
A end, world with-out end, world with-out end, world with-out end,
T end, world with-out end, world with-out end, world with-out end, 8:
B end, world with-out end, world with-out end, world with-out end,

Pno (reh.)

190

Sopr *p* rit.
world with-out end.

S *p*
world with-out end.

A *p*
world with-out end.

T *p*
world with-out end.

B *p*
world with-out end.

Pno (reh.) *long*
p