

Orison of Ste Theresa

for SATB choir, string quartet and harp



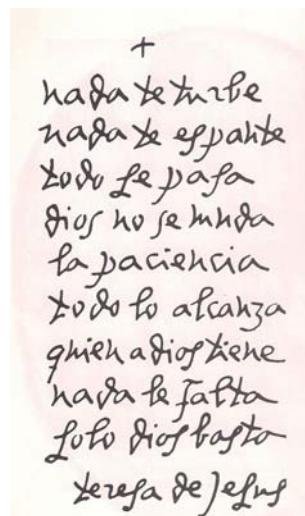
Joelle Wallach

Orison of Ste Theresa

Orison of Ste Theresa is a setting of Longfellow's English translation of a prayer by 16th century mystic, Ste. Theresa of Avila, who believed in the sanctity of simple acts when those acts were imbued with the grace of faith.

The focus of the prayer (or Orison) is faith as consolation, portrayed in the music by the lullaby-like choral lines which gently soothe the quietly gasping sobs of the strings.

A Spanish Carmelite nun, mystic, and Doctor of the Church, best known for her spiritual writings, *The Interior Castle* and *The Way of Perfection*, she also wrote this luminous prayer survives in her own handwritten Spanish as well as in Longfellow's literal yet lyrical translation:



Nada te turbe,
nada te espante,
todo se pasa,
Dios no se muda.
La paciencia todo lo alcanza
quien a Dios tiene
nada le falta:
sólo Dios basta.

Let nothing disturb thee,
Nothing affright thee.
All things are passing;
God never changeth;
Patient endurance
Attaineth to all thjings.
Who God possesseth
In nothing is wanting;
Alone God sufficeth.

Saint Theresa of Avila
(1515-1582)

Henry Wadsworth Longfellow
(1807-1882)

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Santa Theresa d'Avila (1515-1581)
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Musical score for strings and harp, measures 1-6. The score includes parts for Violin I, Violin II, Viola, and Violoncello. The tempo is indicated as $\text{♩} = 80$. Measure 1: Violin I and Violoncello play eighth-note patterns. Measure 2: Violin II and Violoncello play eighth-note patterns. Measure 3: Viola and Violoncello play eighth-note patterns. Measure 4: Violin I and Violoncello play eighth-note patterns. Measure 5: Violin II and Violoncello play eighth-note patterns. Measure 6: Viola and Violoncello play eighth-note patterns.

* *poco f* is always quieter than *mf*

** second time, **p** con sord.

During repeat, strings may either maintain mutes throughout or may remove mutes as follows:

Violin I measure 7; Violin II stagger removal through measures 5-7; Viola measure 1;
cello measure 6; contrabass at measure 4. From then on mute as indicated.



Musical score for strings and harp, measures 5-10. The score includes parts for Violin I, Violin II, Viola, and Violoncello. The tempo is indicated as $\text{♩} = 69$.

- Measure 5:** Violin I: *più p cantabile*; Violin II: *più p*; Viola: *più p*; Cello: *più p cantabile*.
- Measure 6 (Animato):** Violin I: *poco f*; Violin II: *poco f*; Viola: *poco f*; Cello: *poco f*.
- Measure 7 (Animato):** Violin I: *mf*; Violin II: *mf*; Viola: *mf*; Cello: *mf*.
- Measure 8 (Poco ruvido):** Violin I: *f*; Violin II: *f*; Viola: *f*; Cello: *f*.
- Measure 9 (Poco ruvido):** Violin I: *f*; Violin II: *f*; Viola: *f*; Cello: *f*.
- Measure 10 (l.v.):** Violin I: *mf*; Violin II: *mf*; Viola: *mf*; Cello: *mf*.

18

f *mf* *f* *ma molto cantabile* *subito pp dolcis.* *placido (soothing)* 5

Patient endurance at tain eth all things; Who God pos-ses-seth,

Who God pos-ses-seth no-thing is want-ing.

poco f

subito pp dolcis., *placido (soothing)*

Pa - tience, all things; Who no-thing is want-ing.

Who *subito pp dolcis.*, *placido (soothing)*

Pa - tience, all things; Who no-thing is want-ing.

poco f

subito pp dolcis., *placido (soothing)*

Pa tience, at all things; Who Who no-thing is want-ing.

Who no-thing is want-ing.

con sord.

poco p *f marcato*

♩=80

p

poco

pp

poco

pp *poco*

pp

poco

sul tasto
(con sord.)

fpp

sul tasto
(con sord.)

fpp

sul tasto

fpp

sul tasto
(con sord.)

fpp

p

p

p

p

poco

mf l.v.

poco

mf l.v.

29

mf *p* *rall.* (♩=52) 7

mf no - thing is want - ing.

p

mf *solo dolcis.*

mf *p*

no - thing want - ing A - lone God suf - fi - ceth.

dolce cantabile

rall. (♩=52)

pppp barely audible

32

8va senza sord. *ppp* espress. dolce l.v. l.v.

ppp espress. dolce l.v. l.v.

+

nada te turbe
nada te espante
todo se pasa
dios no se muda
la paciencia
todo lo alcanza
quien a dios tiene
nada le falta
solo dios basta
Sainte Thérèse de Jésus

Nada te turbe,
nada te espante,
todo se pasa,
Dios no se muda.
La paciencia todo lo alcanza
quien a Dios tiene
nada le falta.
sólo Dios basta.

Let nothing disturb thee,
Nothing affright thee.
All things are passing;
God never changeth;
Patient endurance
Attaineth to all thjings.
Who God possessth
In nothing.is wanting;
Alone God sufficeth.

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Violin I

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1 $\text{♩} = 80$ **
 poco **f*** ** second time, **p** e con sordino or staggered as suggested in score

5 $\text{♩} = 69$
 più **p** cantabile Animato Poco ruvido

10 Meno animato $\text{♩} = 80$ *8va* pp
 Poco più lento sul tasto
 14 (8) $\text{♩} = 80$ ord.
 mp pp ma cantabile mf f mf mf

19 Who God pos-ses-seth
 Sopranos $\text{♩} = 80$
 poco p f marcato poco rall.

24 $\text{♩} = 80$ very, very tenderly
 poco sul tasto (con sord.)
 > **p** pp fpp > p

29 rall. . . (♩=52) senza sord.
 8va $\text{♩} = 80$ (con sord for repeat.)
 ppp espress. dolce

* poco **f** is always quieter than **mf**

** second time, **p** e con sordino or staggered as suggested in score.

Violin II

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-69

$\text{breve} = 80$

poco *f**

più p

* *poco f* is always quieter than *mf*

*** second time, p e con sordino or staggered as suggested in score*

6 **Animato** **Poco ruvido**

10 **Meno animato** $\text{♪}=80$ **poco f***

15 **Poco piu lento** **sul tasto** **ord.** **mf** **f**

20 Who God pos-ses - seth, con sord. $\text{♪}=80$ **Sopranos** **poco p** **f marcato** **poco rall.** **p**

25 $\text{♪}=80$ very, very tenderly **poco** **sul tasto** **(con sord.)** **fpp** **p**

29 **rall..** $\text{♪}=52$ (con sord for repeat)

Orison of Ste Theresa

Viola

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♩=69

Vln. I ♩=80

* poco **f** is always quieter than **mf**

** second time, **p** e con sordino or staggered as suggested in score

6 **Animato** ♩=80

cantabile

10 **Meno animato** ♩=80

molto ppp — *n*

15 **Poco più lento**
sul tasto

p *mf* *ord.* *f* *mf* *mf*

20 Sopranos Who God pos-ses-seth, con sord. ♩=80

poco p *f marcato* *poco rall.*

♩=80 very, very tenderly
25 *poco*

sul tasto
(con sord.)

pp *fpp* *p*

(con sord for repeat.)

29 - *rall.* - - - (♩=52)

dolce cantabile

Orison of Ste Theresa

Violoncello

for SATB choir, string quartet and harp

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*poco f** ** second time, *p e con sordino* or staggered as suggested in score

4

più p cantabile

Animato

poco *f*

mf

Musical score for page 9, measures 9-10. The score consists of two staves. The first staff starts with a bass clef, a 'C' key signature, and a common time signature. Measure 9 ends with a repeat sign and a 'f' dynamic. Measure 10 begins with a 'Poco ruvido' instruction above a eighth-note rest. It then continues with eighth-note patterns in 7/8 and 8/8 time signatures, followed by a measure starting with a sharp sign. Measure 10 concludes with a 'Poco piu lento' instruction, a 'molto' dynamic, and a 'ppp' dynamic.

sul tasto

(con sord.)

fpp > *p*

rall.. -

Musical score for bassoon part, system 31. The score consists of a single staff in bass clef, common time, with a key signature of one sharp. The tempo is indicated as $\text{♩} = 52$. The measure begins with a grace note followed by a sustained note. The bassoon plays a continuous series of six eighth-note pairs connected by slurs. The dynamic instruction "(con sord for repeat.)" is placed at the end of the measure.

* *poco f* is always quieter than *mf*

** second time, **p** e con sordino or staggered as suggested in score

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Vln. I = 80

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mf

7

Animato

Vln. II l.v.

Poco ruvido

Violins

l.v.

Meno animato

Vln. I

8va

Vln. II

l.v.

Harp

Musical score for piano. The left hand (treble clef) starts at measure 15 with a forte dynamic (f), indicated by a dynamic marking and a thick vertical line. The right hand (bass clef) has a sustained note. Measure 16 begins with a piano dynamic (mp). The left hand continues its eighth-note pattern. Measure 17 starts with a piano dynamic (mp). The left hand has a dynamic marking with a diagonal line through it. Measure 18 begins with a forte dynamic (f). The left hand has a dynamic marking with a diagonal line through it.

Musical score for orchestra, page 19, measures 19-20. The score consists of two staves. The top staff is for Violin I (Vln. I) and the bottom staff is for Cello/Bass. Measure 19 starts with a dynamic of *mp*. A forte dynamic (*ff*) is indicated at the beginning of measure 20. Measure 20 begins with a dynamic of *mp*. The tempo is marked as $\text{♩} = 80$. The key signature changes from one flat to no sharps or flats. Measure 20 ends with a dynamic of *p*.

Musical score for orchestra and choir. The score consists of two systems of music. The left system shows the strings (Violin I, Violin II, Viola, Cello) playing eighth-note patterns. The right system shows the strings (Violin I, Violin II, Viola, Cello) and the Soprano voice. The Soprano part includes lyrics: "Who God pos - ses - seth". Measure 25 starts with a dynamic of *poco*. Measure 26 begins with *poco*, followed by *mf* dynamics. Measure 27 starts with *mf* dynamics. Measure 28 starts with *poco rall.* The key signature changes from G major to A major (6/8 time) at the beginning of measure 28. Measure 29 continues in A major (6/8 time). Measures 25-28 are labeled "l.v." (Liberum Vivere).

Musical score for orchestra and piano, page 29, measures 29-30. The score includes two staves: an upper staff for strings and woodwind instruments, and a lower staff for the piano. Measure 29 starts with a dynamic ***rall.*** and a tempo marking of $(\bullet=52)$. The vocal line begins with "no-thing is want-ing." The piano part features eighth-note chords in G major. Measure 30 continues with the vocal line and piano chords. The vocal line ends with a melodic line consisting of eighth-note pairs. The piano part concludes with a final chord. The score is annotated with dynamics such as ***ppp barely audible***, ***8va***, and ***Vln. I***, and performance instructions like ***espress. dolce*** and ***l.v.***.