

# Orison of Ste Theresa

*for SATB chorus, string orchestra and harp*



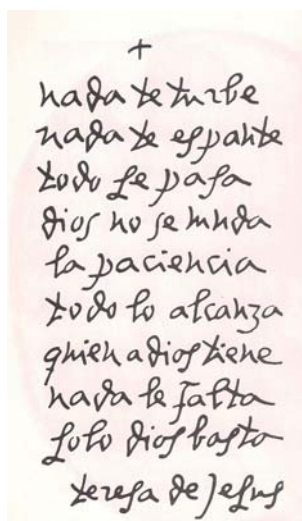
**Joelle Wallach**

## 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.

*Saint Theresa of Avila*  
(1515-1582)

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.

*Henry Wadsworth Longfellow*  
(1807-1882)

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for mixed voices, string orchestra and harp

Santa Theresa d'Avila (1515-1581)  
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Joelle Wallach

Violin I *poco f\**

Violin II *poco f\**

Viola *poco f\**

Violoncello *poco f\**

Contrabass *poco f\**

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

\*\* second time, *pp*

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.



Violin I *più p cantabile*

Violin II *più p*

Viola *più p cantabile*

Violoncello *più p cantabile ma poco f\**

Contrabass *p*

Harp *mf*

Tempo: *Animato*, *Poco ruvido*

Dynamics: *poco f*, *mf*, *f*

Tempo changes: *3/4*, *2/4*, *3/4*, *8/8*

4 10 **Meno animato**  $\text{♩} = 80$

solo *pp* *ppp* *molto* *ppp* *n*

**Meno animato**  $\text{♩} = 80$

*ppp* *molto* *ppp* *n*

l.v.

14 **Poco piu lento**

*poco f\** *p dolce* *poco f\**

Let no-thing dis-turb thee, fright thee; All things are pass-ing; God ne-ver chan-ges;

*poco f\** *p dolce* *poco f\**

Let no-thing dis-turb thee, no-thing af-fright thee; All pass-ing; God ne-ver chan-(ges;)

*poco f\** *p dolce* *poco f\**

Let no-thing dis-turb thee, no-thing af-fright thee; All things are pass-ing; God ne-ver chan-(ges;)

*poco f\** *p dolce* *poco f\**

no-thing af-fright thee; All pass-ing; God ne-ver chan-ges;

*tutti* *poco f\** *mp* *pp ma cantabile* *mf* *ord.*

*poco f\** *p* *sul tasto* *ord.*

*poco f\** *p* *sul tasto* *ord.*

*poco f\** *p* *sul tasto* *ord.*

*p* *sul tasto* *mf* *IV*

*tutti* *mp* *pp ma cantabile* *mf* *ord.*

**Poco piu lento**

*f* *mp* *mf* *ord.* *l.v.*

*mp* *mf* *ord.* *l.v.*

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

Pa - tient en - du - rance at tain eth all things; Who God pos - ses - seth, Who God pos - ses - seth no - thing is want - ing.

*f* *mf* *poco f* *subito pp dolcis.* *placido (soothing)*

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

*f* *mf* *poco f* *subito pp dolcis.* *placido (soothing)*

Pa - tient en - du - rance at taintaieth all things; Who Who no - thing is want - ing.

*f* *mf* *poco f* *subito pp dolcis.* *placido (soothing)*

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

*f* *mf* *f marcato* *con sord.* *poco p* *f marcato*

*f* *mf* *f marcato* *con sord.* *poco p* *f marcato*

*f* *mf* *f marcato* *con sord.* *poco p* *f marcato*

*f* *mf* *f marcato* *con sord.* *poco p* *f marcato*

*f* *mf* *f marcato* *con sord. div.* *un.* *poco p* *f marcato*

*mf* *mp* *ff* *mp*

22 *f* *♩=80*

*p* *p* *p* *p* *p* *p*

*♩=80* *p*

poco rall. . . . .

♩=80 very, very tenderly

solo *p*  
gli altri *poco f*

tutti divisi  
più *p* ma non dim.

25 *pp* *poco* Pa - tient en - du - rance at tain eth all things; Who God pos - ses - seth Who God pos - ses - seth

*pp* *poco* Pa - tience at tain eth all things; Who Who

*pp* *poco* Pa - - tience, all things; Who Who

*pp* *poco* Pa - tient en - dure, all things; Who Who

*pp* *poco* *poco f* *più p* *n*

*pp* *poco* *poco f* *più p (non dim.)*

*pp* *poco* *poco f* *più p (non dim.)*

*poco* *pp* (con sord.) sul tasto *fpp* *p*

*poco* *pp* sul tasto (con sord.) *fpp* *p*

*poco* *pp* sul tasto (con sord.) *fpp* *p*

*poco* *pp* (con sord.) sul tasto *fpp* *p*

*poco* *pp* sul tasto (con sord.) *fpp* *p*

♩=80 very, very tenderly

poco rall. . . . .

*poco* *poco* l.v. l.v.

no - thing is want - ing.

no - thing want - ing

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

no - thing is want - ing.

Solo violin (via sord)

*pp* *dolce cantabile* *ppp*

*mp* *pp* *pp* *pp* *pp* *pp*

sul tasto, con sord., col legno

33 (8) 1. 2. *pp* *pppp*

(con sord. ord. for repeat.)

*pp* *pppp* *pppp* *pppp* *pppp* *pppp*

(con sord. ord. for repeat.) *pp* *pppp*

1. 2. *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  
teresa de jesus

Nada te turbe,  
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Dios no se muda.  
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*Henry Wadsworth Longfellow*  
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**Violin I**

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*for SATB, string orchestra and harp*



**Joelle Wallach**

Violin I

# Orison of Ste Theresa

for mixed voices, string orchestra and harp

Santa Theresa d'Avila (1515-1581)  
translated by Henry Wadsworth Longfellow

Joelle Wallach

♩ = 80 \*\*

*poco f*\*

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

\*\* second time, *pp*

During repeat, strings may either maintain mutes throughout or may remove mutes as indicated in full score

5 ♩ = 69

*più p cantabile*

**Animato**

*poco f* <

**Poco ruvido**

*mf f*

10

**Meno animato**

solo <sup>8va</sup>

♩ = 80

*pp*

14 (8) ----- ]

**Poco piu lento**

sul tasto

tutti

*mp pp ma cantabile*

ord.

*mf*

18

*f mf*

Sopranos

Who God pos - ses - seth

con sord.

Violin I

21  $\text{♩} = 80$

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

Solo violin (via sord) *rall.*  
8<sup>va</sup> ord. *pp dolce cantabile*

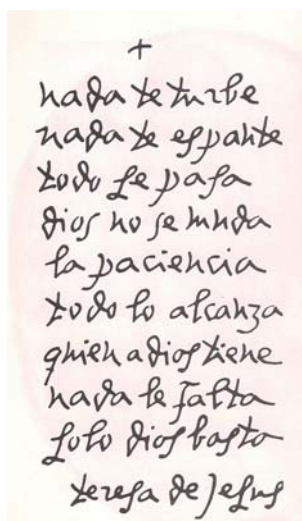
32 (8) 1. 2. 8<sup>va</sup> *pp pppp*  
(con sord for repeat.) *pp ppp*

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Violin II

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Joelle Wallach  
♩=69

♩ = 80

*poco f\** *più p*

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

\*\* second time, *pp*

During repeat, strings may either maintain mutes throughout or may remove mutes per suggestions in full score.

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

*poco f* *mf* *f*

10 **Meno animato**

*pp* *n*

15 **Poco piu lento**

*p* *mf* *f*

20 Who God pos-ses-seth con sord.

*poco p* *f marcato* *f marcato* *p*

25 very, very tenderly sul tasto **poco rall.**

*pp* *fpp* *p*

29 rall.. (♩=52)

*mp* *pp* *pp* *ppp*

Viola

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*Vln. I*  $\text{♩} = 80$  *Vln. I*  $\text{♩} = 69$

*poco f\** *più p*

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

\*\* second time, *pp*

During repeat, strings may either maintain mutes throughout or may remove mutes per suggestions in full score.

6 **Animato** (non-div.) **Poco ruvido**

*cantabile* *poco f* *mf* *f*

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

*molto ppp* *n*

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

*p* *mf* *mf*

19 Sopranos Who God pos-ses-seth con sord.  $\text{♩} = 80$

*poco p* *f marcato*

24  $\text{♩} = 80$  very, very tenderly sul tasto poco rall. (con sord.)

*p* *pp* *fpp* *p* *mp*

30 *rall.*  $\text{♩} = 52$

*pp* *ppp*

Violoncello

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$\text{♩} = 80$

*poco f\**

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

\*\* second time, *pp*

During repeat, strings may either maintain mutes throughout or may remove mutes per suggestions in full score.

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

*più p cantabile ma poco f\**

*poco f* *mf* *f*

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

*molto ppp* *n*

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

*p* *mf* *f* *mf*

20 Sopranos **Who God pos - ses - seth**  $\text{♩} = 80$  **con sord.** **f marcato**

24  $\text{♩} = 80$  **very, very tenderly** **(con sord.)** **poco rall.**

*p* *pp* *fpp* *p*

29 **rall.**  $\text{♩} = 52$

*mp* *pp* *pp* *ppp*

Contrabass

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$\text{♩} = 80$

*poco f*\*

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

\*\* second time, *pp*

During repeat, strings may either maintain mutes throughout or may remove mutes per suggestions in full score.

4  $\text{♩} = 69$  **Animato** **Poco ruvido**

*p* *poco f* *mf* *f*

10 **Meno animato**  $\text{♩} = 80$

*molto-ppp* *n*

14 **Poco piu lento**

*p* *mf*

20 **Who God pos - ses - seth**  $\text{♩} = 80$

*poco p* *f marcato*

24  $\text{♩} = 80$  very, very tenderly **(con sord.)** **poco rall.**

*p* *pp* *fpp*

29 **sul tasto, con sord., col legno**  $\text{♩} = 52$  **rall.**

*pp* *pp* *ppp*

(con sord. ord. for repeat.)



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Musical score for harp, measures 1-6. The score is in 3/4 time. Measure 1 is marked with a tempo of quarter note = 80. The key signature has one flat (B-flat). The score features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in measure 5. A double bar line with repeat dots is at the end of measure 6.

Musical score for harp, measures 7-9. Measure 7 is marked **Animato**. The key signature changes to two sharps (D major). The score features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in measure 8. A double bar line with repeat dots is at the end of measure 9.

Musical score for harp, measures 10-12. Measure 10 is marked **Meno animato**. The key signature changes to one flat (B-flat major). The score features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *l.v.* is present in measure 11. A double bar line with repeat dots is at the end of measure 12.

Harp

2  $\text{♩} = 80$  **Poco piu lento**

Musical score for measures 13-16. Measure 13 starts with a treble clef and a key signature of two flats. A circled '8' indicates an eighth note. The music features a Vln. II line with a slur and a dynamic of *f*. The harp accompaniment has a dynamic of *mp*.

Musical score for measures 17-19. Measure 17 begins with a dynamic of *mp*. A first ending bracket labeled '1.v.' spans measures 17-18, with a dynamic of *f*. The harp accompaniment has a dynamic of *mp*.

Musical score for measures 20-24. Measure 20 starts with a dynamic of *ff*. A circled '8' and  $\text{♩} = 80$  are present. A Vln. I line is shown with a dynamic of *mp*. The harp accompaniment has a dynamic of *p*.

Musical score for measures 25-28. Measure 25 has a tempo marking of  $\text{♩} = 80$  and the instruction 'very, very tenderly'. The harp accompaniment has a dynamic of *poco*. A first ending bracket labeled '1.v.' spans measures 25-28. The instruction 'poco rall.' is written above the staff. The lyrics 'Sopranos Who God pos - ses - seth' are written above the staff.

Musical score for measures 29-31. Measure 29 has a tempo marking of  $\text{♩} = 52$ . A first ending bracket labeled '1.' spans measures 29-30, with a dynamic of *ppp* and the instruction 'espress. dolce'. A second ending bracket labeled '2.' spans measures 30-31, with a dynamic of *ppp* and the instruction 'dolce'. The harp accompaniment has a dynamic of *ppp*.

Harp

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Vln. I ♩ = 80

mf ♩ = 69

7 **Animato**

*f* *l.v.*

**Poco ruvido**

*f* *l.v.*

10 **Meno animato**

Violins Vln. II

Vln. I *8va* TIME

*f* *l.v.*

Harp

♩=80

Poco piu lento

13 <sup>(8)</sup> Vln. II

17

20

♩=80 Vln. I

♩=80 very, very tenderly

poco rall.

25

poco

Sopranos  
Who God pos - ses - seth

rall.

29

(♩=52)

1. 2.

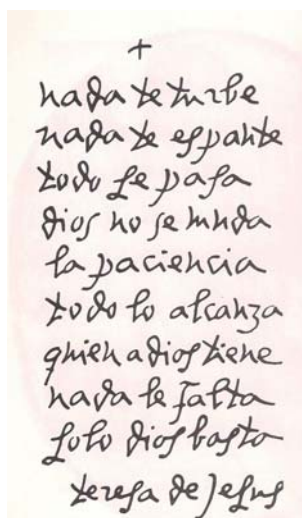
ppp espress. dolce

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