

Delphica Gaedhlica

for Mixed Voices and Two Fiddles

Dan Trueman

2014/2020

”Delphica Gaedhlica” is a macaronic setting of the third of the *Prophetiae Sibyllarum*, and is inspired in part by Orlando di Lasso’s wonderful set of motets. The setting is primarily in Irish, using a translation by Iarla Ó Lionáird made for this piece, though parts of the Latin and English versions also find their way into the piece.

Non tarde veniet, tacita sed mente tenendum
Hoc opus. hoc memori semper qui corde reponet,
Huius pertentant cur gaudia magna prophetae
Eximii, qui virginea conceptus ab alvo
Prodibit, sine contactu maris. omnia vincit
Hoc naturae opera: at fecit, qui cuncta gubernat.

—from Peter Bergquist, “The Poems of Orlando di Lasso's "Prophetiae Sibyllarum" and Their Sources.” *Journal of the American Musicological Society*, Vol. 32, No. 3 (Autumn, 1979), pp. 516-538

He shall not come slowly (but this work must be held with quiet thought), he who will ever store this in a mindful heart, why his prophets may announce great joys of this exalted one, who shall come forth conceived from the virginal womb without taint of man. This conquers all the works of nature: yet he has done this who governs all things.

—Translation from the Latin by Peter Bergquist (ibid)

Ní mall a thiochfaidh sé ach is i gciún mhacnaimh
gur coir an saothar seo a chaomhnú. An té a choinneoidh go deo é seo ina chroi intinne
Árdoigh a shaoithibh luchtáir an té is airde;
A thiochfaidh chugainn ó bhroinn na maighdean
gan locht ár gcinne. Sáraíonn sé seo oibreacha uile dúlra an domhain,
ach fós féin is eisean a riallaíonn thar an uile ní a rinne é.

—Translation by Iarla Ó Lionáird

I can provide recordings of Ó Lionáird (a native Irish speaker) reading this text to assist with translation, as needed.

About the Accidentals, Instruments, and Tuning

I use the Helmholtz-Ellis Just Intonation notation system; these sites offer resources for learning about it:

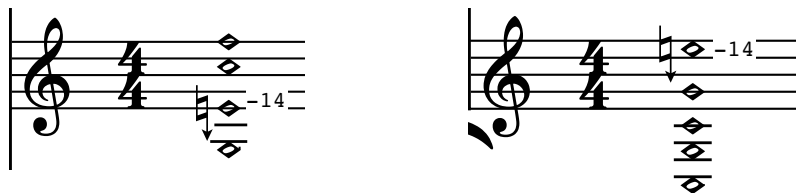
<http://www.marcsabat.com/pdfs/notation.pdf>

<https://www.plainsound.org/HEJI/>

This is NOT a quarter-tone system, so don't interpret the up and down arrows in that way. Rather, it indicates how particular notes can be tuned to one another, aspiring to acoustically pure frequency ratios; the just major-3rd, for instance, targets a 5/4 frequency ratio, which is slightly but audibly smaller than the equal-tempered major-3rd, and quite easy to tune by ear. Examples to follow...

To begin with, the singers can simply ignore the funny symbols; if you see a G-flat with some kind of arrow or other symbol, interpret it as a G-flat. Later, the symbols may prove useful as the group tries to tune more precisely.

The string players, however, should attend to these symbols carefully, beginning with how their instruments are tuned. The piece was composed with a Hardanger fiddle in mind for one of the instruments (left tuning below), for its sound, and also because it can be tuned up higher than a regular fiddle. The second fiddle is a 5-string Hardanger d'Amore (right tuning below), though it could be played on a regular fiddle with some slight modifications to moments where the low string is needed. The instruments are tuned as follows:



Tune the C-strings to a tuner, so they show as close to 0 cents offset as possible; this is the reference pitch, and of course the fiddles should make sure their C-strings are in tune with each other. All the other strings should be tuned by ear starting from the C-strings, and NONE of them will show 0-cent offset on a digital tuner. The E-strings should come close to 14-cents flat (hence the down arrow) on a tuner, and should sound open, “pure,” with audible difference tones and minimal beats when played with adjacent open strings. The fifths and fourths should similarly

sound open, “pure,” with minimal beating (the G’s will show up as slightly sharp on a tuner, the F slightly flat; but don’t worry about what the tuner says, trust your ears).

These open strings will be key tuning references throughout the piece, both for the fiddlers and the singers. Once the fiddlers have gotten comfortable with tuning their sonorities throughout the piece, the singers will likely simply be able to hear that and adjust naturally, by ear. The arrows will provide clues for how to adjust.

Some examples, from the piece. First, starting with the Hardanger d’Amore in the first measure (treble clefs):

non vib.
legato

-12

pp < *mf*

The top staff indicates what pitches we should hear, the bottom staff indicates how it would be fingered, to facilitate reading. To tune this, the top B can be tuned by ear against the open G-string below, and then the C can be tuned against the open C-string below; then the two notes can be played together and should be beautifully in tune. The down-arrow indicates that the B is lower than expected (long story there, which I won’t get into here!), and the -12 indicates that it should be 12 cents flat to equal temperament, approximately what you should see when using a digital tuner if your C string is tuned to be 0-cents off.

Now, in the Hardanger fiddle, a few measures later (again, treble clefs):

+12

pp < *mf*

Here, the D-flat can be tuned directly against the top open F-string, and will be slightly sharp to what we’d expect, as indicated by the up arrow and the +12 cents.

The opening measures in the fiddles, then, have ALL of the notes that the singers will be singing in the first 35 measures.

The vast majority of the piece is tuned this way, with just-tuned thirds and sixths; the accidentals provide clear and concise clues as to how to tune particular notes relative to other notes.

There is, however, one chord that recurs a number of times that extends beyond that, starting at letter A. The key note here is the B-flat, which is tuned according to the overtone series of C, as the 7th partial, with a ratio of 7/4, sounding 31 cents flat to equal temperament. The fiddles can do this relatively easily, by ear, against the open string (here, the open C-string over this B-flat is an 8/7 ratio).

The E is as it has been (and the open E-strings should be a constant point of reference), the A-natural should be a perfect, beat-free fourth above the E (note that they both have down arrows, which indicates that they are part of the same cycle of 5ths or 4ths), and should also be a just-tuned major-6th above the C (or just-tuned minor-3rd below the C; the fiddler should hear an F difference tone when this minor-3rd is in tune).

The subsequent A-flat is then a just-tuned major-third below the C, and slightly high (14 cents)

The weird looking G-flat should similarly be a just-tuned major-6th above the flat B-flat. For the fiddler, you will know this is in tune if you can hear and A-flat difference tone; while this note is not in the fiddler's part, it is presented as an ossia so it can be used in rehearsal.

In rehearsal, the fiddles can generate all of these notes, and I suggest spending some time just playing/singing with various combinations of dyads, getting used to their sounds and relationships.

The sonority buzzes beautifully and takes on a completely new character when tuned this way; it is essential that every effort be made to learn how to sing and play this sonority and to not revert to something more tempered (I can provide example recordings and software tools for practice, as needed: manyarrowsmusic@gmail.com).

However, ***it is also important not to become bogged down in absolute precision; this can be something of an aspirational sonority, one that represents a kind of "other" that is perhaps not perfectly attainable.*** Tuning like this is not about being correct, but is rather a state of mind, a process, and intention. And, of course, at some point everyone should just stop thinking about tuning and focus on singing/playing together in the most engaged way possible, without the often dispiriting worry about whether you are "in tune" or not; just sing, listen, and don't forget about everything else that goes into music!

Delphica Gaedhlica

Irish translation by Iarla Ó Lionáird

Dan Trueman

after Lassus

♩ = 50
as

Do not try to match vowels from different words. Rather, do them naturally—I am interested in the timbral variation that the rotation and layering of the vowels should create.

pp *mf* *pp* *pp*
non vib. non vib. non vib. non vib.
slow

Ni ly
mall

Slow Inhales, Exhales
non vib.
legato

Hardanger Fiddle
as fingered

Hardanger d'Amore
as fingered

Delphica Gaedhlica

9

S. 1
mall Ni ly

S. 2
slow mall

M-S.
Ni ly slow

T. 1

T. 2

B.

HF
pp < mf pp < mf pp < mf pp < mf

HdA
pp < mf pp < mf pp < mf pp < mf

17 *mf* *pp* *pp* *mf* *pp* *pp* *mf*

S. 1 Ni mall

pp *mf* *pp* *pp* *mf* *pp* *pp*

S. 2 Ni mall slow

pp *pp* *mf* *pp* *pp* *mf* *pp*

M.S. mall slow

pp *mf* *pp* *pp* *mf* *pp*

T. 1 non vib. slow ly

pp *mf* *pp* *pp* *mf* *pp*

T. 2 non vib. ly Ni

B.

Completely Still

HF *ppp* *pp*

HdA *ppp* *pp*

Delphica Gaedhlica

26 *pp* *pp* *mf* *pp* *pp* *mf* *pp*

S. 1
slow ly

mf *pp* *pp* *mf* *pp* *mf* *pp*

S. 2
ly Ni

pp *mf* *pp* *mf* *pp* *pp* *mf*

M.S.
-ly Ni mall

pp *mf* *pp* *pp* *mf* *pp* *pp*

T. 1
Ni mall slow

pp *mf* *pp* *pp* *mf* *pp*

T. 2
mall slow

B.

HF

HdA

Delphica Gaedhlica

A

accel.....

♩ = 47

35

S. 1 *mf mp f < f p rit..... mp*
 Ni a thio cfiadh sé a thio cfiadh sé comes he

S. 2 *mf mp f < f p mp*
 mal a thio - cfiadh sé a thio - cfiadh sé comes he

M.S. *pp mp f < f pp mp*
 a thio - cfiadh sé a thio - cfiadh sé comes he

T. 1 *mf mp f < f pp mp*
 a thio - cfiadh sé a thio - cfiadh sé comes he

T. 2 *pp mf mp f < f pp mp*
 - ly a thio - cfiadh sé a thio - cfiadh sé comes he

B. *mp f non vib. < f p mp*
 a thio - cfiadh sé a thio - cfiadh sé comes he

for S2 tuning reference

HF *< f pp mp*

HdA *f pp mp*

B Poco più mosso *mf* $\text{♩} = 54$

41

S. 1 *p* *mf* *6*
 slow - ly ach is a gci - ún_ mhac - naimh

S. 2 *p* *mp* *mf*
 slow - ly mmm mhac - naimh

M.S. *pp* *p* *mp*
 slow - ly mmm

T. 1 *pp* *p* *mp*
 slow - ly not. mmm

T. 2 *pp* *p* *mf* *6*
 slow - ly not. ach is a gci - ún_ mhac - naimh

B. *p* *mf* *6*
 slow - ly ach is a gci - ún_ mhac - naimh

HF *pp* *p* *mf*

HdA *pp* *p* *mf* *6*

C

45

S. 1
 ach is a gci - ún_mhac - naimh re - flec - tion qui - et qui - et

S. 2
 ach is a gci - ún_mhac - naimh re - flec - tion qui - - - et

M.S.
 mhac - naimh gciú - - n gciú -

T. 1
 mhac - naimh

T. 2
 ach is a gci - ún_mhac - naimh re - flec - tion qui - et qui - et

B.
 ach is a gci - ún_mhac - naimh re - flec - tion gur coir an sao -

HF

HdA
 mf p mf

49 *pp*

S. 1
qui - et qui - et qui - et qui - et

S. 2
p *mf* *p* *mf* *pp*
qui - - - et qui - - - et

M-S.
pp
- n gciú - - n gciú - - n gciú - - n gciú - n

T. 1
p *mf* *p* *mf* *pp*
gciú - - - n gciú - - - n

T. 2
pp
qui - et qui - et qui - et qui - et

B.
pp
- thar seo a chao - - mh - - - nú

HF
p *mf* *p* *mf* *pp*

HdA
p *mf* *p* *mf* *p* *mf*

D

54

p *mf*

S. 1
ach is a gci - ún_ mhac - naimh re - flec - tion mhac - naimh slow - ly

p *mf*

S. 2
ach is a gci - ún_ mhac - naimh mhac - naimh slow - ly

p *mf*

M.S.
mmm mhac - naimh slow - ly

p *mf*

T. 1
mmm mhac - naimh slow - ly

p *mf*

T. 2
ach is a gci - ún_ mhac - naimh mhac - naimh slow - ly

p *mf*

B.
ach is a gci - ún_ mhac - naimh re - flec - tion mhac - naimh slow - ly

p *mf*

HF

p *mf*

HdA

57

ff *mp* < *f* $\text{♩} = \text{♩}$ rit.

S. 1 comes he not an té he who

S. 2 comes he not an té he who comes not an té

M.S. comes he an té he who comes not an té

T. 1 comes he not an té he who comes not an té

T. 2 comes he an té he who comes not an té

B. comes he an té he who

HF

HdA

64 **E** $\text{♩} = \text{c. } 35$ *p*

S. 1
an té choi nneo - oidh_____ deo chroi in - tin - ne

S. 2
p
an té a choi nneo - oidh_____ go deo é seo in a_____ chroi in - tin - ne an

M.S.
p
an té a choi nneo - oidh_____ go deo é seo in a_____ chroi in - tin - ne an

T. 1
p
an té a choi nneo - oidh_____ go deo é seo in a_____ chroi in - tin - ne an

T. 2
p
an té a choi nneo - oidh_____ go deo é seo in a_____ chroi in - tin - ne an

B.
p
an té choi nneo - oidh_____ deo chroi in - tin - ne

HF
pp

HdA
pp

69

S. 1
an té choi nneo - oidh deo chroi in - tin - ne

S. 2
té a choi - nneo - oidh go deo é seo in a chroi in - tin - ne an

M-S.
té a choi - nneo - oidh go deo é seo in a chroi in - tin - ne an

T. 1
té a choi - nneo - oidh go deo é seo in a chroi in - tin - ne an

T. 2
té a choi - nneo - oidh go deo é seo in a chroi in - tin - ne an

B.
té an té choi nneo - oidh deo chroi in - tin - ne

HF

HdA

74 *pp*

S. 1
an té choi nneo - oidh go deo go deo

S. 2
té a choi - nneo - oidh go deo go deo he stores for - ev - er

M-S.
té a choi - nneo - oidh go deo go deo he stores for - ev - er

T. 1
té a choi - nneo - oidh go deo go deo he stores for - ev - er

T. 2
té a choi - nneo - oidh go deo go deo he stores for - ev - er

B.
an té choi nneo - oidh go deo go deo

HF

HdA

F

80 *mf* *ppp*

S. 1 an té a choin - neoi - dh go

S. 2 *pp* *mf* *pp* *ppp*
chroi deo an té a choin - neoi - dh go

M-S. *pp* *mf* *pp* *mf* *ppp*
é in an té a choin - neoi - dh go

T. 1 *pp* *mf* *pp* *mf* *ppp*
seo tin an té a choin - neoi - dh go

T. 2 *pp* *mf* *pp* *mp* *ppp*
in ne an té a choin - neoi - dh go

B. *pp* *mf* *mp* *ppp*
a go an té a choin - neoi - dh go

HF *ppp*

HdA *pp* *ppp*

88

S. 1
deo go deo go deo go

S. 2
deo go deo go deo go

M-S.
deo go deo go deo go

T. 1
deo go deo go deo go

T. 2
deo go deo go deo go

B.
deo go deo go deo go

HF
deo go deo go deo go

HdA
deo go deo go deo go

94 **G** *f*

S. 1
 Á - - doi - gh a _____ shaoi - thibh lú - cháir an _____ té is air - de

S. 2
f
 Á - doi - - gh a shaoi - - thibh lú - cháir _____ an té is _____

M-S.
f
 Á - - doi Á - doi - gh a shaoi - - thibh lú - cháir _____ an té _____

T. 1
f
 Á - - doi - - gh a shaoi - thibh lú - cháir

T. 2
f
 Á - - doi - - gh a shaoi - thibh lú - cháir

B.
f
 Á - - doi - - gh a shaoi - thibh lú - cháir

HF
legato
mf

HdA
legato
mf

98

S. 1
 Ár - doi - gh a shaoi - thibh lú - chair an té is air - de

S. 2
 air - de Ár - doi - - gh a shaoi - - thibh lú - chair an té is

M.S.
 is air - de Ár - doi - gh a shaoi - - - thibh lú - chair an té

T. 1
 an té is air - de ár - doigh a shaoi - thibh

T. 2
 an té is air - de ár - doigh a shaoi - thibh

B.
 an té is air - de ár - doigh a shaoi - thibh

HF

HdA

102

S. 1
Non tar - - de non tar - de ve - - - ni -

S. 2
air - de Ár - doi - - gh a shaoi - thibh lú - cháir an té is

M.S.
is air - de Ár - doi - gh a shaoi - - - thibh lú - cháir an té

T. 1
Non tar - - de ve - - - - ni - - et

T. 2
Non tar - - de ve - - - - - ni - - et

B.
Non tar - - de ve - - - - ni - - et

HF

HdA

106

S. 1
- - et ta - - - - - ci - -

S. 2
air - de Ár - doi - - gh a shaoi - thibh lú - cháir an té is

M-S.
is air - de Ár - doi - gh a shaoi - - - thibh lú - cháir an té

T. 1
ta - - - - - ta - - - - - ci - -

T. 2
ta - - - - - ci - -

B.
ta - - - - - ci - -

HF

HdA

110 **H** *mf*

S. 1
-ta Ár - doi - gh a shaoi - thibh lú - cháir an té is

S. 2
air - de air - - de *mf* Ár - doi - gh a shaoi - thibh lú - cháir an té is

M-S.
 mf Ár - doi - gh a shaoi - thibh lú - cháir an té is

T. 1
-ta is _____ air - de *mf* Ár - doi - gh a shaoi - thibh lú - cháir an té is

T. 2
-ta Ár - doi - gh a shaoi - thibh lú - cháir an té is

B.
-ta Ár - doi - gh a shaoi - thibh lú - cháir an té is

HF
p

HdA
p

116

S. 1
air - de ár - doigh a shaoi - thibh an té is air - de sed men - te te - nen

S. 2
air - de ár - doigh a shaoi - thibh an té is air - de de sed men - te te - nen

M.S.
air - de ár - doigh a shaoi - thibh an té is air - de sed men - te te - nen

T. 1
air - de ár - doigh a shaoi - thibh

T. 2
air - de ár - doigh a shaoi - thibh an té is air - de sed men - te te - nen

B.
air - de ár - doigh a shaoi - thibh an té is air - de sed men - te te - nen

HF

HdA

123

S. 1
 dum Hoc o - pus hoc me - mo - ri sem - per go deo for - ev - er al - ways

S. 2
 dum Hoc o - pus hoc me - mo - ri sem - per go deo for - ev - er al - ways

M.S.
 dum Hoc o - pus hoc me - mo - ri sem - per go deo for - ev - er al - ways

T. 1
 dum Hoc o - pus hoc me - mo - ri sem - per go deo for - ev - er al - ways

T. 2
 dum Hoc o - pus hoc me - mo - ri sem - per go deo for - ev - er al - ways

B.
 dum Hoc o - pus hoc me - mo - ri sem - per go deo for - ev - er al - ways

HF

HdA

129 *pp* **I**

S. 1
re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn

S. 2
re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn

M.S.
re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn

T. 1
re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn

T. 2
re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn

B.
re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn

HF
pp *pp*

HdA
pp *pp*

134

S. 1
na maigh - de - an a thiocf - aidh chu - gainn vir - gin

S. 2
na maigh - de - an a thiocf - aidh chu - gainn vir - gin

M.S.
na maigh - de - an a thiocf - aidh chu - gainn vir - gin

T. 1
na maigh - de - an a thiocf - aidh chu - gainn vir - gin

T. 2
na maigh - de - an a thiocf - aidh chu - gainn vir - gin

B.
na maigh - de - an a thiocf - aidh chu - gainn vir - gin

HF

HdA

139

S. 1
 ó bhroinn con - ceived with - out taint of man not

S. 2
 ó bhroinn con - ceived with - out taint of man not

M.S.
 ó bhroinn con - ceived with - out taint of man not

T. 1
 ó bhroinn con - ceived with - out taint of man not

T. 2
 ó bhroinn con - ceived with - out taint of man not

B.
 ó bhroinn con - ceived with - out taint of man not

HF

HdA

145 **J**

S. 1
ni a

S. 2
not mall a

M-S.
not not slow a

T. 1
not not not ly a

T. 2
not not not not a

B.
not not not not not not a

HF

HdA

152 *mf* *mp* *p*

S. 1
 thioc - faidh chu - gainn ó bhroinn na maigh - de - an gan locht

S. 2
 thioc - faidh chu - gainn ó bhroinn na maigh - de - an gan locht

M.S.
 thioc - faidh chu - gainn ó bhroinn na maigh - de - an gan locht

T. 1
 thioc - faidh chu - gainn ó bhroinn na maigh - de - an gan locht

T. 2
 thioc - faidh chu - gainn ó bhroinn na maigh - de - an gan locht

B.
 thioc - faidh chu - gainn ó bhroinn na maigh - de - an gan locht

HF
f *f*

HdA
f *f*

158 *pp* **K** (♩ = c. 70) *mp*

S. 1
pp ár gci - nne Sái - rai - - onn *mp*

S. 2
pp ár gci - nne *p* Sá - rai - onn

M.-S.
pp ár gci - nne *mp* Sái - rai - - onn

T. 1
pp ár gci - nne ár gci - nne ár gci - nne

T. 2
pp ár gci - nne ár gci - nne ár gci - nne

B.
pp ár gci - nne ár gci - nne ár gci - nne

HF
ppp

HdA
ppp

164

f

S. 1
Sái - rai - - onn

f

S. 2
Sái - rai - onn con - quers all

f

M.S.
Sái - rai - - onn Sái - rai - - onn con - quers all

f

T. 1
Sái - - rai - - - onn Sái - - rai - - onn

f

T. 2
ár gci - nne Sái - - rai - - onn

f

B.
ár gci - nne Sái - rai - - onn Sái - rai - onn

HF

HdA

171 L

S. 1
he rules all sé seo oib - rea - cha

S. 2
he rules all sé seo oib - rea - cha

M.S.
he rules__ all he rules__ all sé seo oib - rea - cha

T. 1
na - ture__ works na - ture__ works sé seo oib - rea - cha

T. 2
na - ture__ works na - ture__ works sé__ seo oib - rea - cha

B.
om - ni - a om - ni - a sé seo oib - rea - cha

HF
mf

HdA
mf *8va*

M

179

S. 1
ui - - le dúl - ra an domh - - - ain ach fós

S. 2
ui - le dúl - - ra an domh - ain _____ is eis -

M-S.
ui - - le dúl - ra an domh - - - ain is

T. 1
ui - le dúl - - ra an domh - ain _____

T. 2
ui - - le dúl - - ra an domh - - - ain _____ ach

B.
ui - le dúl - - ra an domh - ain _____ ach fós

HF

HdA

188 (if possible, otherwise stay on G)

S. 1 féin ach fós féin at fe - cit ach fós féin ach fós

S. 2 - ean a rial - lai - - onn thar an ui - le ni is eis -

M-S. eis - ean a rial - lai - - onn thar an ui - le ni is

T. 1 *f* ach fós féin ach fós féin

T. 2 fós féin ach fós féin ach fós féin

B. — féin ach fós féin at fe - cit ach fós féin ach

HF *f* legato

HdA *f* legato

196 N

S. 1 féin at fe - cit ach fós féin at fe - cit Sá - rai -

S. 2 - ean a rial - lai - - onn thar an a

M-S. eis - ean a rial - lai - - onn thar an ui - le ni a

T. 1 at fe - - cit ui - le ni

T. 2 ach fós féin Sá - - -

B. fós féin at fe - - cit not Sá - - rai -

HF *mf*

HdA *mf*

204

S. 1
- onn sé seo oib - rea - cha ui - - le dúl - ra

S. 2
rin - ne é this con - quers this con - quers all na -

M-S.
rin - - ne é this con - quers all this con - quers na -

T. 1
oib - rea - cha ui - - le dúl - - -

T. 2
- rai - - onn oib - rea - cha ui - - le dúl - - -

B.
- onn sé seo oib - - rea - - cha ui - - le dúl -

HF
mp

HdA
mp

212

f *mp* *f* *mp* *p*

S. 1 dúl - ra dúl - ra not not

f *mp* *f* *mp* *p*

S. 2 -ture dúl - ra dúl - ra not not

f *mp* *f* *mp* *p*

M-S. -ture dúl - - ra dúl - ra not not

f *mp* *f* *mp* *p*

T. 1 - ra dúl - - ra dúl - ra not not

f *mp* *f* *mp* *p*

T. 2 - ra dúl - - ra dúl - ra not not

f *mp* *f* *mp* *p*

B. - ra dúl - ra dúl - ra not not

HF *f* *mp* *f*

HdA *f* *mp* *f*

222

S. 1
ni

S. 2
not mall

M-S.
not not slow

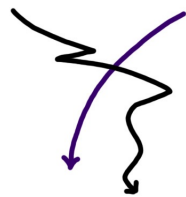
T. 1
not not not not will

T. 2
not not not - - ly

B.
not not slow - - ly will he come

HF

HdA



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