

FULL SCORE

Lament
of the
EARTH

STEVE HEITZEG

*SATB Chorus, SATB Soli, Children's or Treble Choir, and Piano,
with opt. Timpani, Percussion, and Strings*

Texts by

Susan Palo Cherwien, Tachibana Hokushi, Winona LaDuke,
Terry Tempest Williams, and an African proverb as cited by Alice Walker



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MUSIC PUBLISHERS A division of
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*Commissioned by the National Lutheran Choir,
David Cherwien, Artistic Director*

*This commission was made possible, in part, by
the Dale Warland Singers Commission Award
presented by Chorus America
and funded by the American Composers Forum*

*Dedicated to Susan Palo Cherwien, Winona LaDuke, Alice Walker
and Terry Tempest Williams for their profound love of the earth*

First Performance

Clara Osowski, alto soloist

National Lutheran Choir

David Cherwien, Artistic Director/Conductor

Minnesota Boy Choir

Mark Johnson, Artistic Director

Saint Andrew's Lutheran Church

Mahtomedi, MN

May 1, 2022

Duration: 35:00

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"For that brief moment" by Tachibana Hokushi. Translated by Peter Bellenson, published in *The Four Seasons: Japanese Haiku Second Series* ©1928, 2012 by Peter Pauper Press. Used with permission. www.peterpauper.com

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Earth Aria I

"The world is holy. We are holy. All life is holy. Daily prayers are delivered on the lips of breaking waves, the whispering of grasses, the shimmering of leaves."

—Terry Tempest Williams

I. God Says Beauty

In the beginning
in the beginning
of God's creating
God said
Let there be.
And there is.

The galaxy patterns the atom
the sun patterns the eye
the cloud patterns the gneiss
the whirlwind patterns the nest
And God says
Tov! Beauty!

the cavern patterns the womb
the basalt patterns the cell
the crystal patterns the bone
the mud patterns the pelt
And God says
Tov! Beauty!

the river patterns the tree
the tree patterns the leaf
the root patterns the crown
the fern patterns the frost
the delta patterns the blood
the vine patterns the branch
the lightning patterns the thought
And God says
Beauty!

the dune patterns the fur
the web patterns the wing
the snowline patterns the brain
the meander patterns the poem
And God, and God says
"Beauty!"

And creation, creation sings
"Glory!"

—Susan Palo Cherwien and Genesis 1

Earth Aria II

"Power is not brute force and money; power is in your spirit. Power is in your soul. It is what your ancestors, your old people gave you. Power is in the earth; it is your relationship to the earth."

—Winona LaDuke

II. Earth Speaks: The Reproach

O my people,
what more could I have done for you
that I have not done?
Answer me.
Answer me.

My seas in your cells
My rock in your bones
My sky in your breath
My sun in your thought

Is it nothing to you
all you who pass by?
Behold and see
if there be any sorrow
like unto my sorrow...
behold and see.

Your greed soils my seas
Your waste fires my rock
Your wrath floods my sky
Your sloth clouds my sun

O my people,
what more could I have done for you
that I have not done?
Answer me.
Answer me.

—Micah 6:3; Lamentations 1:12;
with tropes by Susan Palo Cherwien

Earth Aria III

"When the axe came into the forest, the trees said: The handle is one of us."

—an African proverb as cited by Alice Walker in *Possessing the Secret of Joy*

III. *Ashamnu* (We Have Trespassed)

O God, Mystery pulsing
 through all and in all and for all that is—
 God of all generations,
 let our prayers rise, rise before you
 let them not fade, fade like wisps of smoke
 we are not made of brass
 we are not loath to bow
 we do not scoff, saying
 "No, we have not **sinned!**"*
 we know, we know,
 Indeed we have **sinned**
 our ancestors have **sinned**
 we have all sinned
 against You, O God,
 against You,
 and against Your creation.
 Ah,
 we have **axed**
 we have **barbed**
 we have **caged**, we have **charred**
 Ah=
 we have **dammed**, we have **deflowered**
 we have **eclipsed**, we have **empired**
 we have **fenced**
 we have **gorged**
 we have **hoarded**
 we have **ignored**
 Ah...
 we have **jaded**
 we have **killed**
loosed, marred, nulled
 we have **orphaned**
 we have **poisoned**
quashed, robbed, ruined
 Ah!

* At each of the bold words, the singers strike their chests with the fist of their right hand, about at heart level. Not hard, but like a knock to awaken the heart.

we have **stomped**, we have **saddened**
we have **tethered**, we have **threatened**
we have **undermined, uprooted,**
violated, wasted
we have **excluded, executed**
we have **extracted**, we have **exhausted**
we have **yawned**, we have **dozed...**
Ah.

O God, Mystery pulsing
through all and in all and for all that is—

Create in me a clean heart, O God,
and renew a right spirit within me.

Amen

—Susan Palo Cherwien,
based on the *Ashamnu*, “We have trespassed,”
Jewish prayer from Yom Kippur

Earth Aria IV

*For that brief moment
when the fire-fly went out...O
the lonely darkness.*

—Taschibana Hokushi

IV. *Hozhóogo naasháa doo:* **May I Walk in Beauty**

May I walk in Beauty like the stars
 like sun on leaf, so may I walk
May I walk in Beauty like the mist
 like dew on field, so may I walk
May I walk in Beauty like the breeze
 like night on sky, so may I walk
May I walk in Beauty like the earth
 like moss on rock, so may I walk

Beauty in my feet
Beauty in my hands
Beauty in my heart
Beauty in my eyes
Beauty in my words.

—Susan Palo Cherwien,
based on a traditional Diné prayer

INSTRUMENTATION

Timpani

Percussion

Bamboo Wind Chimes

Bass Drum

Bongos (2)

Chimes

Claves

Crystal Singing Bowl pitched at C#/D♭

Driftwood (2 pieces)

Glockenspiel

Guiro

Hand Cymbals

Hempseed and Corn Rattle

Mark Tree

Metal Plate with metal hammer

Ocean Drum

Plastic bags filled with small pieces of plastic (2)

Quica Drum

Ratchet

Sandpaper Blocks

Sea Shell Wind Chimes (Capiz)

Stones (2)

Suspended Cymbal (large)

Tambourine

Tam-tam

Temple Blocks

Triangle

Vibraslap

Whip

Wild Rice and Bluestem Grass Seed Rattle

Xylophone

Guitar (optional)

Ukulele (optional)

Violin I

Violin II

Viola

Violoncello

Contrabass

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*Commissioned by The National Lutheran Choir; David Cherwien, Music Director
This commission was made possible, in part, by the Dale Warland Singers Commission Award presented by Chorus America and funded by the American Composers Forum
to Susan Palo Cherwien, Winona LaDuke, Alice Walker, and Terry Tempest Williams for their profound love of the earth*

Lament of the Earth

SATB Chorus, SATB Soli, Children's or Treble Choir, and Piano,
with opt. Timpani, Percussion, and Strings
Earth Aria I: The World Is Holy

Terry Tempest Williams

Steve Heitzeg

The musical score consists of ten staves of music. From top to bottom, the staves are: Children's Choir (*), Soprano, Alto, Tenor, Bass, Timpani, Percussion I & II, Violin I & II, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a key signature of four sharps. The vocal parts (Choir, Solo, and Soloist) sing in a sustained, prayer-like style indicated by *p semplice*. The piano part provides harmonic support. The percussion part includes a rhythmic pattern labeled "Ocean Drum". The strings (Violin, Viola, Cello, Bass) play sustained notes with dynamics ranging from *p semplice, sustained* to *p semplice, sustained div.* The overall mood is contemplative and spiritual.

* May also be performed by a small group of singers or a solo singer.

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7

C.C. The world is ho - ly. We are ho - ly. All life is ho-ly. Dai - ly Prayers are de -

S hm

A hm hm

T

B

Timp.

I

Perc. Tam-tam

II p

I

Vln. mp

II mp

Vla. mp

Vnc. mp pizz., unis.

Cb. mp pizz.

11 *molto accel.*
poco a poco cresc.

C.C. liv-ered on the lips of break-ing waves, — the whis-per-ing of grass-es, — the shim-mer-ing of leaves. ah —

S ah

A

T

B

Timp.

I

Perc.

II *molto accel.*
mp *l.v.* *l.v.* *l.v.* *p*

I *molto accel.*
poco a poco cresc.

II *poco a poco cresc.*

Vln. f

Vla. *poco a poco cresc.*

Vnc. *poco a poco cresc.*

Cb. *poco a poco cresc.* *arco*

I. God Says Beauty

Susan Palo Cherwien

Vivo ($\text{♩} = 150$)

Soprano (S) **Vivo ($\text{♩} = 150$)**

Alto (A)

Tenor (T)

Bass (B)

Timpani (Timp.)

Percussion (Perc.)

Violin I (I)

Violin II (II)

Cello (Cb)

Stones

Xylophone

Vivo ($\text{♩} = 150$)

Vivo ($\text{♩} = 150$)

Vivo ($\text{♩} = 150$)

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5

S (clap) (clap) (clap) (clap)

A (clap) (clap) (clap) (clap)

T 8 (clap) (clap) (clap) (clap)

B (clap) (clap) (clap) (clap)

Timp. > > > >

I > > > >

Perc. I > > > >

II > > > >

I > > > >

II > > > >

Vln. > > > >

Vla. > > > >

Vnc. > > > >

Cb. > > > >

9 *sub. p*

S ah ah ah ah

A ah ah ah ah

T 8 ah ah ah ah

B ah ah ah ah

Timp. *sub. p*

I *sub. p*

Perc.

II *sub. p*

I *pizz.* *sub. p*

II *pizz.* *sub. p*

Vla. *pizz.* *sub. p*

Vnc. *pizz.* *sub. p*

Cb. *pizz.* *sub. p*

This musical score page contains ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing the word 'ah' on quarter notes. The timpani and percussion provide rhythmic patterns. The string section (Violin I, Violin II, Cello, Double Bass) plays eighth-note patterns with pizzicato. The double bass and cello provide harmonic support with sustained notes. Measure numbers 9 are indicated at the top of each staff.

Earth Aria II: Power Is in the Earth

Winona LaDuke

Deeply-Rooted, Grounded ($\text{♩} = 72$)*mf spoken*

Childrens' Choir

The musical score consists of four systems of music. The first system features five staves: Childrens' Choir (G clef), Soprano (S), Alto (A), Tenor (T), and Bass (B). The Childrens' Choir and Soprano staves have rests. The Alto, Tenor, and Bass staves contain notes. The Alto staff has a dynamic of *p* and includes the text "(humming)". The Tenor staff also includes the text "(humming)". The second system starts with "Deeply-Rooted, Grounded ($\text{♩} = 72$)" and features two staves: Timpani (Bass clef) and Percussion (two staves, I and II). Both have a dynamic of *p*. The third system starts with "Hempseed & Corn Rattle" and "Wild Rice & Bluestem Grass Seed Rattle", each with two staves (I and II) featuring eighth-note patterns. The fourth system starts with "Deeply-Rooted, Grounded ($\text{♩} = 72$)" and features five staves: Violin I (G clef), Violin II (F clef), Viola (C clef), Cello (C clef), and Double Bass (C clef). All staves in this system have rests.

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9

C.C.

S

A

T

B

Timp.

p

I

Perc.

II

p

I

Vln.

p

II

p

Vla.

p

Vnc.

p

pizz.

Cb.

p

The musical score consists of ten staves. The top five staves (C.C., S, A, T, B) have treble clefs and are mostly silent. The sixth staff (Timpani) has a bass clef and includes dynamic markings *p* and a crescendo line. The seventh staff (I Percussion) features vertical strokes and dynamic *p*. The eighth staff (II Percussion) features vertical strokes and dynamic *p*. The ninth staff (Vln. I) shows sixteenth-note patterns with dynamic *p*. The tenth staff (Vln. II) shows sixteenth-note patterns with dynamic *p*. The eleventh staff (Vla.) shows eighth-note patterns with dynamic *p*. The twelfth staff (Vnc.) shows eighth-note patterns with dynamic *p* and a *pizz.* instruction. The thirteenth staff (Cb.) shows eighth-note patterns with dynamic *p*.

13

C.C.

S

A

T

B

Timp.

I

Perc.

II

I

Vln.

II

Vla.

Vnc.

Cb.

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II. Earth Speaks: The Reproach

Susan Palo Cherwien

With disappointment ($\text{♩} = 56$)

Alto Solo

p

O — my peo - ple, what more _ could I have done for you that I have not done?

With disappointment ($\text{♩} = 56$)

Vibraslap
lv. *lv.* *lv.* *lv.* *lv.*

Tam-tam

I **Perc.** **II**

p

With disappointment ($\text{♩} = 56$)
sul pont.

I **II** **Vln.** **Vla.** **Vce.** **Cb.**

sfp *sfp* *sfp* *sfp*

sul pont.

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

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5

Movendo (♩. = 92)

Alto Solo that I have not done? that I have not done?

S , *p (half-whispered)* my peo - ple,

A , *p (half-whispered)* my peo - ple,

T , *p (half-whispered)* my peo - ple,

B , *p (half-whispered)* my peo - ple,

Timp. , **Movendo (♩. = 92)**

I *l.v.* , 2 Plastic Bags
(filled with small
pieces of plastic)

Perc. , *p* Guiro

II *l.v.* , **Movendo (♩. = 92)**

I *sfp*, *pizz.*
p, *pizz.*
p, *pizz.*

II *sfp*, *pizz.*
p, *pizz.*
p, *pizz.*

Vla. *p*, *pizz.*
p, *pizz.*
p, *pizz.*

Vnc. *p*, *pizz.*
p, *pizz.*
p, *pizz.*

Cb. *p*, *pizz.*
p, *pizz.*
p, *pizz.*

11

S *mp* *mf*
O my peo - ple, O my peo - ple,
A *mp* *mf*
O my peo - ple, O my peo - ple,
T *mp* *mf*
O my peo - ple, O my peo - ple,
B *mp* *mf*
O my peo - ple, O my peo - ple,
Tim. *mp* *mf*
I *mp* *mf*
Perc. *mp* *mf*
II *mp* *mf*
I *mp* *mf*
Vln. *mp*
II *mp* *mf*
Vla. *mp* *mf*
Vnc. *mp* *mf*
Cb. *mp* *mf*

Earth Aria III: When the Axe Came into the Forest

African proverb as cited by Alice Walker in
Possessing the Secret of Joy

Marziale, foreboding ($\text{♩} = 160$)

Soprano (S) *p*
 Alto (A) *p*
 Tenor (T) *p*
 Bass (B) *p*

Marziale, foreboding ($\text{♩} = 160$)
Claves

I
 Perc. *p*
 II

Temple Blocks

Soprano (S)
 Alto (A)
 Tenor (T)
 Bass (B)

I
 Perc.
 II

Text: "When the axe came into the forest," proverb, public domain.

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11

S hoo f 8

A hoo f 8

T hoo f 8

B hoo f 8

I

Perc.

II

Subito meno mosso (♩ = 84)

17 f

Children's Choir When the axe came in - to the for - est, When the axe came in - to the for - est, the

S When the axe came in - to the for - - - est,

A When the axe came in - to the for - - - est,

T When the axe came in - to the for - - - est,

B When the axe came in - to the for - - - est,

Subito meno mosso (♩ = 84)

I

Perc. f

II f

21 *sub. p* *poco a poco cresc.*

C.C. *rit.* *mf*, **Intense** ($\text{d} = 100$)

S. *sub. p* *poco a poco cresc.* *p (half-whispered)*

A. *sub. p* *poco a poco cresc.* *p (half-whispered)*

T. *sub. p* *poco a poco cresc.* *p (half-whispered)*

B. *sub. p* *poco a poco cresc.* *p (half-whispered)*

I. *sub. p* *poco a poco cresc.* *rit.* *mf*, *p*

Perc. *sub. p* *poco a poco cresc.* *mf* *p*

II. *sub. p* *poco a poco cresc.*

26

S. han-dle is one of us, the han-dle is one of us, the han-dle is one of us, the *poco a poco cresc.*

A. han-dle is one of us, the han-dle is one of us, the han-dle is one of us, the *poco a poco cresc.*

T. han-dle is one of us, the han-dle is one of us, the han-dle is one of us, the *poco a poco cresc.*

B. han-dle is one of us, the han-dle is one of us, the han-dle is one of us, the *poco a poco accel.*

I. *poco a poco cresc.*

Perc. *poco a poco cresc.*

II. *poco a poco cresc.*

III. Ashamnu (We Have Trespassed)

Susan Palo Cherwien

With spirit, dance-like ($\text{d} = 108$)

Soprano (S) Alto (A) Tenor (T) Bass (B) Timpani (Timp.) I Tambourine (I) II Tambourine (II) Violin I (Vln. I) Violin II (Vln. II) Cello (Cb.) Bassoon (Vnc.)

Bongos

Tambourine (with knuckles) **(with fingers)**

With spirit, dance-like ($\text{d} = 108$)

non div. **f** **sub. mp legg.** **pizz.** **non div.** **f** **sub. mp pizz.** **non div.** **f** **sub. mp**

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9

Soprano (S) vocal line:

all _ and in _ all and __ for all ____ that is_ God of all gen - er - a - tions,

Alto (A) vocal line:

all _ and in _ all and __ for all ____ that is_ God of all gen - er - a - tions,

Tenor (T) vocal line:

mp God of all gen - er - a - tions, -

Bass (B) vocal line:

mp God, God of all

Timpani (Timp.):

mp

Violin I (I):

shake

Percussion (Perc.):

II: *(shake)*

Violin I (I):

Violin II (II): *arco non div.*

Cello (C): *arco*

Violoncello (Vcl.):

Vibrating Cello (Vnc.): *mp*

Cello (Cb.): *pizz.* *mp*

14

Soprano (S) vocal line:

poco a poco cresc.

God of all gen-er-a - tions, God of all gen-er-a - tions, God of all gen-er-a - tions,

Alto (A) vocal line:

poco a poco cresc.

God of all gen-er-a - tions, God of all gen-er-a - tions, God of all gen-er-a - tions,

Tenor (T) vocal line:

poco a poco cresc.

God of all gen-er-a - tions, God of all gen-er-a - tions, God of all gen-er-a - tions,

Bass (B) vocal line:

poco a poco cresc.

gen - er - a - tions, God, God of all gen - er - a - tions,

Timpani (Timp.):

Rests throughout the measure.

Violin I (I):

poco a poco cresc.

Violin II (II):

poco a poco cresc. (shake)

Percussion (Perc.):

Rests throughout the measure.

Cello (C):

poco a poco cresc.

Violin I (I):

poco a poco cresc.

Violin II (II):

poco a poco cresc.

Cello (C):

poco a poco cresc.

Viola (Vla.):

poco a poco cresc.

Cello (C):

poco a poco cresc.

Vocals (Vnc.):

poco a poco cresc.

Cello (C):

poco a poco cresc.

Earth Aria IV: For That Brief Moment

Tachibana Hokushi

Adagio ma mosso ($\text{♩} = 66$)

Children's Choir

S

A

T

B

I

Perc.

II

Vln.

Vla.

Vnc.

Cb.

Adagio ma mosso ($\text{♩} = 66$)
Crystal Singing Bowl D♭/C♯ (throughout)
Bamboo Wind Chimes (throughout)

p

pizz.

p

pizz.

p

pizz.

p

p

arco

Text: Hokushi (1665–1718). “For that brief moment.” Translated by Peter Beilenson, published in The Four Seasons © 1958 by Peter PauperPress, Inc. www.peterpauper.com. Used with permission.

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7 Youth Singer (Solo) *p*

C.C. For — that — brief — mo - ment when the fi - re - fly went _ out...

S

A

T

B

I

Perc.

II

I arco

Vln.

II

Vla.

Vnc.

Cb.

This musical score page contains ten staves of music. The vocal parts (C.C., S, A, T, B) are shown in soprano, alto, tenor, and bass clefs respectively. The orchestra consists of two violins (I and II), one cello, one double bass, one bassoon, one oboe, one flute, one clarinet, one trumpet, one tuba, and one timpani. The vocal parts sing a solo line, while the orchestra provides harmonic support. The vocal line includes lyrics such as 'For — that — brief — mo - ment when the fi - re - fly went _ out...'. The orchestra parts include sustained notes and rhythmic patterns. The score is set against a background featuring a large, diagonal watermark reading 'Review Copy Only'.

13

C.C. rit. a tempo

S

A

T

B

I rit. a tempo

Perc.

II

I rit. a tempo

Vln. arco

II

Vla.

Vnc.

Cb.

O the lone - ly dark - ness, dark - ness, O

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IV. Hozhóogo naasháa doo: May I walk in Beauty

Susan Palo Cherwien, based on a traditional Diné prayer

Ceremonial ($\text{d} = 44$)

Soprano (S) $\text{G} \frac{2}{2}$ p
 Beauty in my feet Beauty in my hands Beauty in my

Alto (A) $\text{G} \frac{2}{2}$ p
 Beauty in my feet Beauty in my hands Beauty in my

Tenor (T) $\text{G} \frac{2}{2}$ p
₈ Beauty in my feet Beauty in my hands Beauty in my

Bass (B) $\text{F} \frac{2}{2}$ p
 Beauty in my feet Beauty in my hands Beauty in my

Ceremonial ($\text{d} = 44$)

Timpani (Timpani) $\text{F} \frac{2}{2}$
 (Drums) I $\text{G} \frac{2}{2}$
 Percussion II $\text{G} \frac{2}{2}$

Guitar and/or Ukulele (optional)
 C Csus C/G
 p

Ceremonial ($\text{d} = 44$)
non div.

Violin I (Vln. I) $\text{G} \frac{2}{2}$ p
 Violin II (Vln. II) $\text{G} \frac{2}{2}$ p *div.*
 Cello (Cb.) $\text{F} \frac{2}{2}$ p

Violoncello (Vcl.) $\text{B} \frac{2}{2}$ p *div.*
 Double Bass (Cb.) $\text{B} \frac{2}{2}$ p

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5

S heart Beau-ty in my eyes Beau-ty in my words.

A heart Beau-ty in my eyes Beau-ty in my words.

T heart Beau-ty in my eyes Beau-ty in my words.

B heart Beau-ty in my eyes Beau-ty in my words.

Timp.

I

Perc.

II

Gtr.
Uke. Fsus F Csus C C9 C

Vln. I

Vln. II

Vla. *div.* *unis.*

Vnc. *unis.*

Cb.

Piú mosso (♩ = 54)

Children's Choir *mp*

Children's Choir

8
May I walk in Beau-ty like the stars like sun on leaf, so may I walk, so may I

S
ah ah ah ah

A
ah ah ah ah

T
ah ah ah ah

B
ah ah ah ah

Piú mosso (♩ = 54)

Timp.

I
Perc.

II

Gtr.
Uke.
Fma7 A m E m/G D/F♯ D m G D m7

Piú mosso (♩ = 54)
unis.

I
Vln.
II
non div.
unis.

Vla.
unis.

Vnc.
pizz.

Cb.