

To Charles

# There Is a Love

Mixed Choir (SATB) and Piano

Text by Lucy Hollingsworth

Somerset folk song, *O Waly, Waly*  
arr. by Wilbur Skeels

$\bullet = 46$  *Sostenuto*

*mf* There is a  
*mf* There is a  
*mf* There is a  
*mf* There is a

*Legato e dolce* *rit.* *mf* *mf*

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. It begins with a tempo marking of quarter note = 46 and a performance instruction of *Sostenuto*. The vocal parts (Soprano, Alto, Tenor, Bass) all enter with the lyrics "There is a" in a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes performance instructions such as *Legato e dolce* and *rit.* (ritardando). The score is written in G major and features a 4/4 time signature that changes to 3/4 in the final measure.

Lucy Hollingsworth lives in Thousand Oaks, California, and is the author of devotional poems. This one is dedicated to her husband Charles. Wilbur Skeels is a composer and music editor who also lives in Thousand Oaks. For more information, see online at [cantusquercus.com](http://cantusquercus.com).

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5

love that has no end that touch-es heart of foe or—

love that has no end that touch-es heart of foe or—

love that has no end that touch-es heart of foe or—

love that has no end that touch-es heart of foe or—

8

friend, that holds me fast when I would— go un-der the

friend, that holds me fast when I would— go un-der the

friend, that holds me fast when I would go— un-der the

friend, that holds me fast when I would go— un-der the

11

riv-er's dark est flow.

riv-er's dark est flow.

riv-er's dark est flow.

riv-er's dark est flow.

*rit.*

15

*f*

When storms with - in and storms with - out have left me fal - len in-to

When storms with - in and storms with - out have left me fal - len in-to

When storms with - in and storms with - out have left me fal - len in-to

When storms with - in and storms with - out have left me fal - len in-to

[Optional a cappella]

19 *mp*

doubt, His calm - ing love then soothes my— fears, and wipes a - way all trace of

doubt, His calm - ing love then soothes my— fears, and wipes a - way all trace of

doubt, His calm - ing love then soothes my fears, and wipes a - way all trace of

doubt, His calm - ing love then soothes my fears, and wipes a - way all trace of

23 *simile*

tears. I do not know— why such as I— should move His

tears. I do not know— why such as I— should move His

tears. I do not know— why such as I—

tears. I do not know— why such as I—

*mf*

*ped.*

26

heart \_\_\_\_\_ to love and die. I on ly know \_\_\_\_\_ with out that

heart \_\_\_\_\_ to love and die. I on ly know \_\_\_\_\_ with out that

\_\_\_\_\_ should move His heart \_\_\_\_\_ to love and die. I on ly know \_\_\_\_\_

\_\_\_\_\_ should move His heart \_\_\_\_\_ to love and die I on ly know \_\_\_\_\_

Chord diagrams:  $\text{a} \parallel \text{o}$

29

love, \_\_\_\_\_ I have no home, \_\_\_\_\_ here or a - bove.

love, \_\_\_\_\_ I have no home, \_\_\_\_\_ here or a - bove.

\_\_\_\_\_ with-out that love, \_\_\_\_\_ I have no home, \_\_\_\_\_ here, or a-bove.

\_\_\_\_\_ with-out that love, \_\_\_\_\_ I have no home, \_\_\_\_\_ here, or a-bove.

Chord diagrams:  $\text{a} \parallel \text{o}$

INCOMPLETE

